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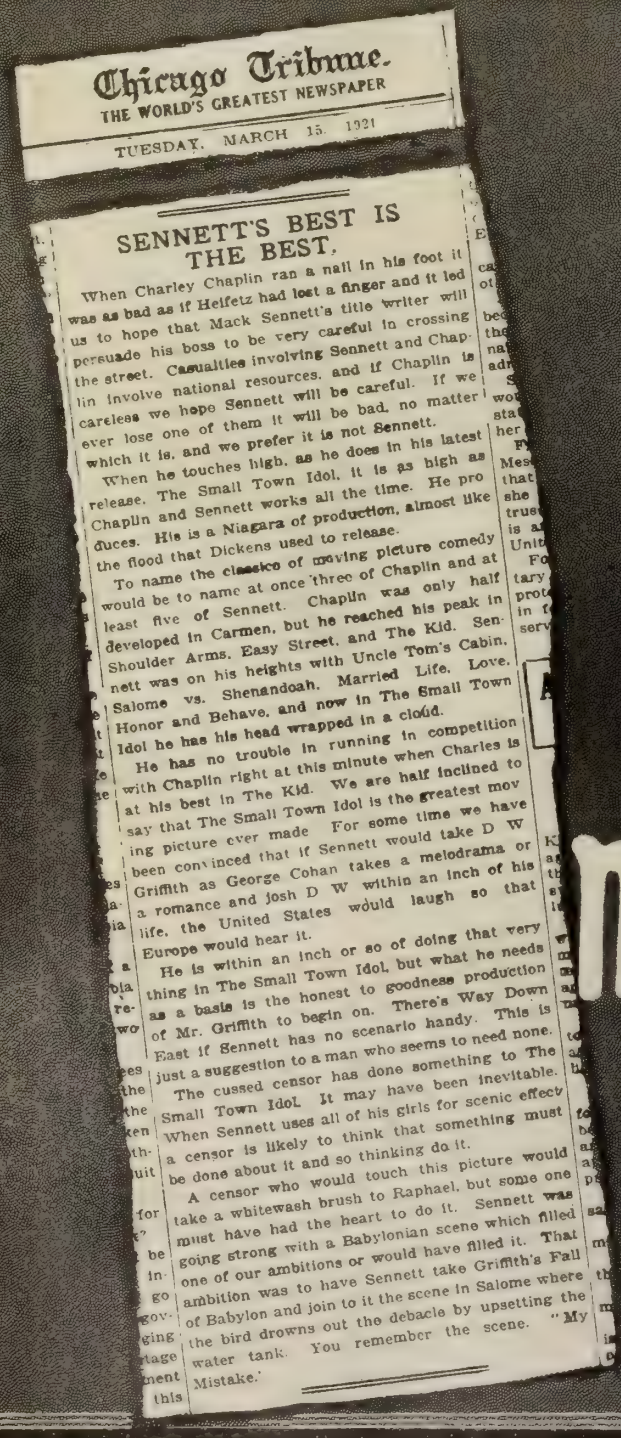

Chicago Tribune.
THE WORLD'S GREATEST NEWSPAPER
TUESDAY, MARCH 15, 1921

SENNETT'S BEST IS THE BEST.

When Charley Chaplin ran a nail in his foot it was as bad as if Heifetz had lost a finger and it led us to hope that Mack Sennett's title writer will persuade his boss to be very careful in crossing the street. Casualties involving Sennett and Chaplin involve national resources, and if Chaplin is careless we hope Sennett will be careful. If we ever lose one of them it will be bad, no matter which it is, and we prefer it is not Sennett.

When he touches high, as he does in his latest release, The Small Town Idol, it is as high as Chaplin and Sennett works all the time. He produces. His is a Niagara of production, almost like the flood that Dickens used to release.

To name the classics of moving picture comedy would be to name at once three of Chaplin and at least five of Sennett. Chaplin was only half developed in Carmen, but he reached his peak in Shoulder Arms, Easy Street, and The Kid. Sennett was on his heights with Uncle Tom's Cabin, Salome vs. Shenandoah, Married Life, Love, Honor and Behave, and now in The Small Town Idol he has his head wrapped in a cloud.

He has no trouble in running in competition with Chaplin right at this minute when Charles is at his best in The Kid. We are half inclined to say that The Small Town Idol is the greatest moving picture ever made. For some time we have been convinced that if Sennett would take D W Griffith as George Cohan takes a melodrama or a romance and josh D W within an inch of his life, the United States would laugh so that Europe would hear it.

He is within an inch or so of doing that very thing in The Small Town Idol, but what he needs as a basis is the honest to goodness production of Mr. Griffith to begin on. There's Way Down East if Sennett has no scenario handy. This is just a suggestion to a man who seems to need none.

The cussed censor has done something to The Small Town Idol. It may have been inevitable. When Sennett uses all of his girls for scenic effect a censor is likely to think that something must be done about it and so thinking do it.

A censor who would touch this picture would take a whitewash brush to Raphael, but some one must have had the heart to do it. Sennett was going strong with a Babylonian scene which filled one of our ambitions or would have filled it. That ambition was to have Sennett take Griffith's Fall of Babylon and join to it the scene in Salome where the bird drowns out the debacle by upsetting the water tank. You remember the scene. "My Mistake.'

Mack Sennett

presents

His 6 Part Comedy-Drama

This editorial is not merely the greatest tribute, but the only one of its kind ever paid to a motion picture producer by the mighty Chicago Tribune. This tremendous editorial power in a paper with 500,000 daily circulation appeared two days after "A Small Town Idol" opened for an extended engagement at Barbee's Loop Theatre, doing, day by day, record business topping all other past records of the house.

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BARBEES LOOP THEATRE CO WILLIAM BARBEE
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A SMALL TOWN IDOL

featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER

Chicago American: Rob Reel—There has never been such a comedy drama as "A Small Town Idol." It marks an epoch in the screening of modern comedy.

Chicago News: Margaret Mann—It's a funny picture and audiences indulge in shouts of laughter.

Chicago Tribune: Mae Tinee—Your system must be in awful condition if the Sennett comedians do not win your smiles in "A Small Town Idol." The audiences give evidence of having a mighty pleasant time. Mack Sennett spared neither time nor expense in making this big production for Associated Producers.

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As a director of pictures dealing with the sea and its folk Irvin V. Willat recognizes no peer. This was proven in his masterly handling of "Behind The Door" and "Below The Surface." Joseph C. Lincoln's novel from which "PARTNERS OF THE TIDE" was adapted to the screen gives him even greater opportunities than did those two splendid stories just mentioned.

HODKINSON SERVICE

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An engrossing society drama splendidly enacted. Bessie Barriscale handles perfectly what is undoubtedly the most powerful emotional role of her career. As the young mother who fights for her child and for her happiness, she gives what critics have declared to be a truly marvelous performance. The great cast which supports her further enhances the box-office values of this picture.

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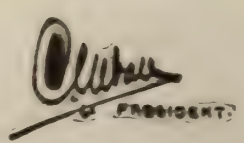

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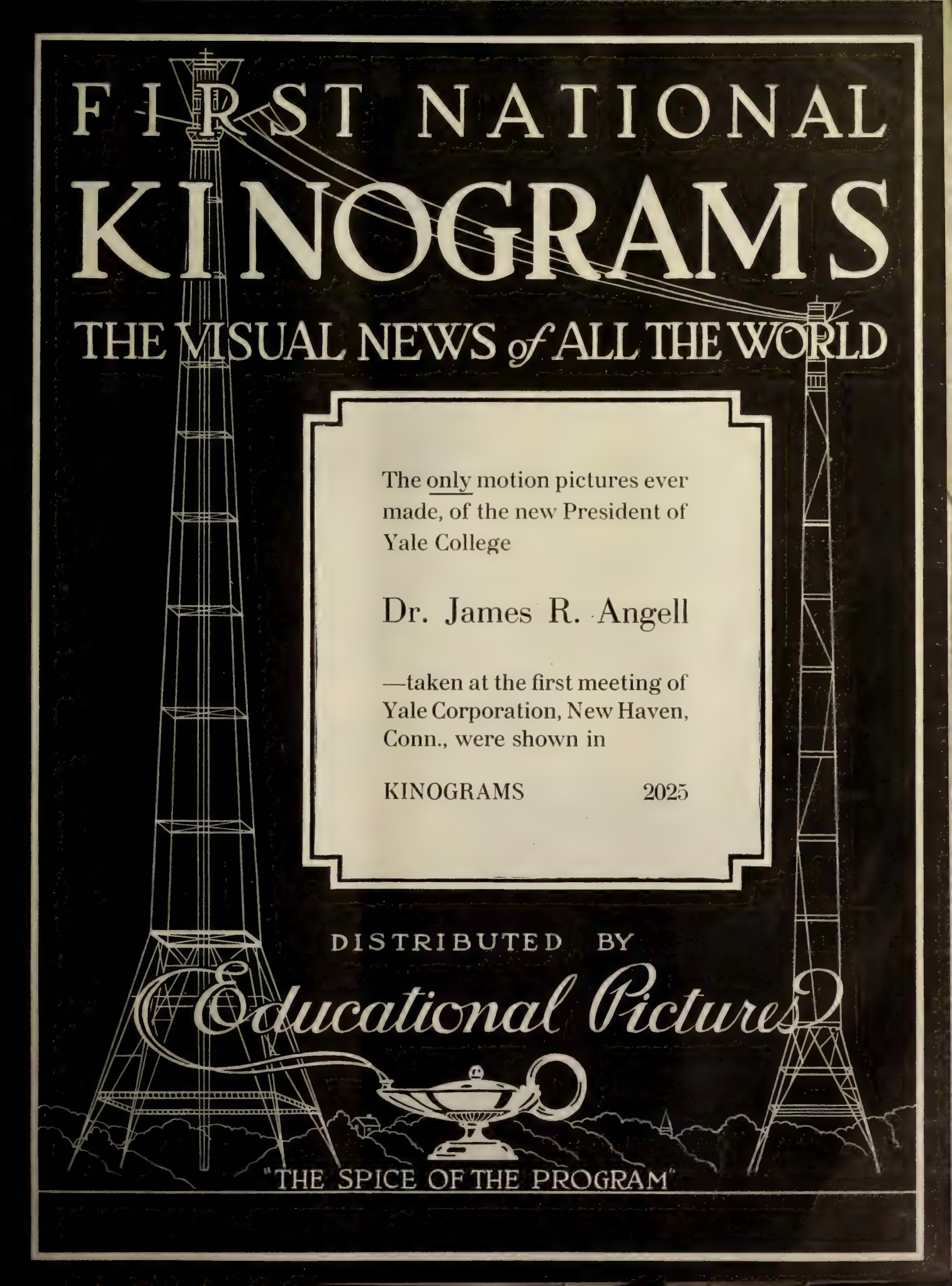
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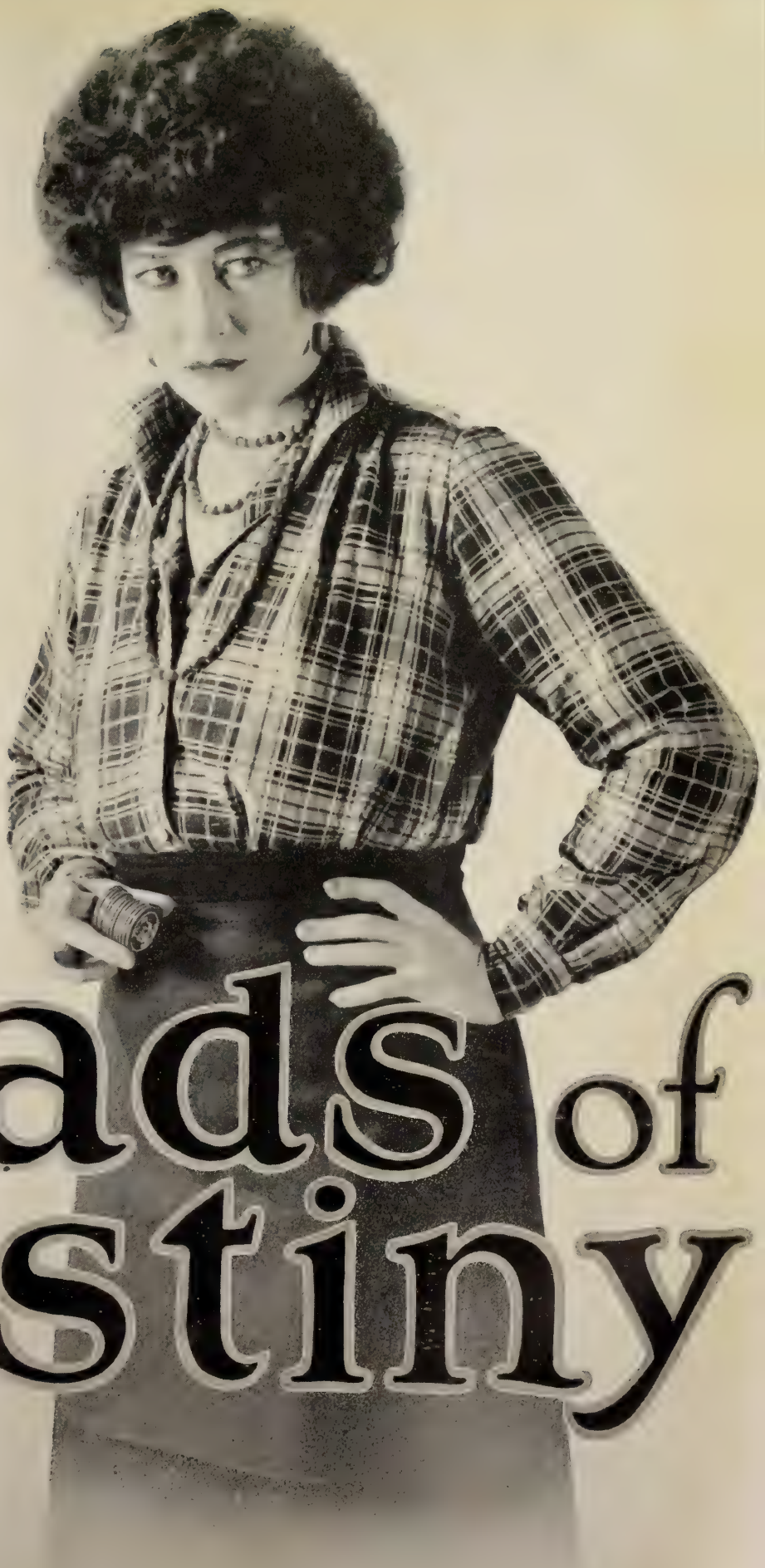

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Scottsbluff, Neb., Orpheum Theatre, W. H. Ostenberg, Jr., Mgr.—Attendance and box office business good. Audience was highly pleased.

Lowell, Mass., Rialto Theatre, Isaac Prager, Mgr.—Did wonderfully good business. Audiences greatly amused.

Knoxville, Tenn., Strand Theatre, Alex Lukowiski, Mgr.—Broke all attendance and box office records. A splendid picture and patrons were well pleased.

Lynchburg, Va., Trenton Theatre, J. B. Trent, Mgr.—Big attendance and everyone liked it.

Pontiac, Ill., Crescent Theatre, Hal Opperman, Mgr.—Broke attendance and box office records. The best seller the theatre ever has presented.

PASSION

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Kansas City, Mo., Newman Theatre, Milton Feld, Mgr.—Box office records were broken. Everyone liked it.

Milwaukee, Wis., New Strand Theatre, E. J. Weisfeldt, Mgr.—Picture won praise from all who saw it. Both box office and attendance records were broken.

Pittsburgh, Pa., Grand Theatre, W. F. Mason, Mgr.—Attendance good and the picture was liked.

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The startling story of a western girl who beat a New York millionaire at his own game

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Presented by the Katherine MacDonald Pictures Corporation, B. P. Schulberg, Pres.; a screen story by J. A. Barry and Gerald C. Duffy; based on the stage play, "Conscience," by H. S. Sheldon; directed by J. A. Barry; foreign representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 2
1921

Reform Is On Trial

For the first time in the history of moving pictures the newspapers of the United States are taking the screen and its problems seriously. Several causes may be pointed to as responsible for this result. Among them is the persistent campaign carried on by "Moving Picture World," which is read by more big newspaper editors than any other publication in the industry.

This campaign sought to make plain the very certain fact that the screen and the newspaper were close together with a common interest and a similar status in the life of the nation.

The pioneer work having been done it needed only such an occasion as the Crafts' incident to induce the important newspapers to take up the cudgels in behalf of the screen and to go even farther than the industry has gone in its own defense.

The stupid Brooklyn Eagle, with its sensational campaign for censorship waged with vigor from a platform of misinformation and misrepresentation, with all the hick hypocrisy that is so delightful to its clientele, has been made a show of by the really important New York Times which used to speak lightly and only lightly about moving pictures.

In an editorial that is fundamentally sound and which has the future as well as the present in mind the Times speaks of Dr. Crafts' proposal for an interstate regulation that requires a license agreement subscribing to the thirteen points decided upon by the producers for a clean screen program. It says:

"What is begun with the film will go on to the play, the picture and the book. It is Dr. Crafts' habit to protest that he is misrepresented, credited with purposes far more extensive than the fact. But it has been observed that he and his associates vary their program to fit the prospects; and their general rule seems to be to take all they can get. This bill is the beginning of a process which may eventually destroy the arts in America. The moral crusaders are a long way from that goal, but they are on the march."

If the Crafts' conference had done nothing but place the New York Times among the champions of the screen it would not have been in vain. But it did much more than that. It put Dr. Crafts on record as subscribing to a fair and square program. He himself called in the newspapers to report all that went on. They did report it and they placed Dr. Crafts in a position where he must play fair with the moving picture industry or stand utterly discredited in the eyes of the nation. We intend to see to it that this fact is not forgotten. We so notify Dr. Crafts. He is not dealing now with the saloon or with the saloon standards of intelligence. He will be safe so long as he plays fair and keeps the spirit as well as the letter of his agreement.

He cannot, as one clergyman has described him to us, be "crafty" or shrewd or smart. He must be one hundred per cent. open and square and treat the industry as it has treated him.

All reform movements are now on trial. If Crafts fails in frankness, he as the recognized reform leader of the United States will be condemned and all his associates will have to share in the condemnation.

The screen is not helpless, it is not supine, it is not a weakling and, standing on its rights, it is prepared to guarantee to the public and to itself a fully honest and an entirely square deal.

Arthur James

Industry Splits With Reformer

Crafts Sharply Criticised for Failure to Keep Spirit of Promises

The harmonious relationship temporarily established between Dr. Wilbur F. Crafts, the leader of the International Reform Bureau, and the leaders of the industry has come abruptly to a close, and the moving picture industry is not responsible.

Dr. Crafts, after attending the conference in the offices of the National Association and pledging co-operation so that the industry might do its own housecleaning, hardly waited twenty-four hours and then rushed into print, proposing an inter-state licensing commission and asking that it be made a Federal law.

Dr. Crafts is continuing his agitation in behalf of this measure, which he himself invented, and the present indications are that the industry will refuse to have any more to do with him.

Dr. Crafts has violated the spirit of his agreement as ruthlessly as any pothouse politician might by throwing aside a solemn pledge.

The situation is not without value to the industry, because after giving in good faith its promise to Dr. Crafts and sincerely endeavoring to co-operate with the noted reformer, it has discovered that it was not being met frankly and openly by the reverend gentleman. The industry must, therefore, profit by this unhappy experience and solve its own problems in its own way without the guiding hand of the reverend gentleman.

In a long letter addressed to William A. Brady, Gabriel Hess, Arthur James, B. B. Hampton, Adolph Zukor and Jesse Lasky, in order named, Dr. Crafts wrote as follows:

"Gentlemen:

"I believe when the history of the great art of motion pictures is written, the thirteen exclusion standards adopted on March 5th by the producers of eighty per cent. of the films will be considered as the Magna Charta of the new era of increasing honor and prosperity for this new form of recreation and education. History, I feel sure, will record with honor among those who have ministered to the welfare and happiness of the people of this period those whose names are at the head of this letter and others associated with them in this forward movement in photoplays of 1921. It is the year when the century comes to its majority, and a fitting time to put away childish and substitute manly things in all departments of life.

"I was greatly impressed by the frankness and courage with which Mr. Hampton did his duty at once to the art and to the public by his epoch-making article in the Pictorial Review. I confess that I feared it would be more likely to break him by the condemnation that is likely to come upon men who confess the faults of their own trade, but it is very creditable to the men who are at the head of this business today, that they have accepted the verdict, not of Mr. Hampton alone, but of the American public, in regard to the need of radical reforms especially along the line of sex appeal. However, I think none of us would have expected, even after many of his fellows had expressed approval of Mr. Hampton's course, and after Mr. Lasky had promulgated exclusion standards for his own firm, that producers would make so complete and thorough a schedule of reforms to be accomplished as are found in what I call the 'Thirteen Exclusion Standards.' If I had been asked to write a list of exclusions I should hardly havedared to make it so thorough, lest it would be considered rather "blue" and impracticable.

"But on the appearance of this list of standards I at once began to study the possibility of realizing them, knowing it could not be done simply by wishing or resolving, not even with eighty per cent. of the production represented behind this expression of purpose. If only ten per cent. or five per cent. should stand out the result would be, as has been stated by Mr. Hampton and many others, that the low competition would draw the thoughtless crowd and drag down those who stand for the higher standards.

"And so I had been studying, before the recent conference with the producers in New York, to which I was invited, and have been studying since, on the one essential part of the plan, without which it will be mere cloudland, beautiful as the sunset and as powerless, namely, how we could invoke the law to compel those who would not voluntarily adopt these standards, to accept them and at the same time to hold all of those who had agreed to them against any temptation that might come.

"My last word at the conference, after adjournment, in the conversations that followed, was that we must find some sort of a commission, whether in New York State or elsewhere, that would attend to the enforcement of those standards. No other great interest, I argued, neither the packers nor the banks, nor the railroads, were supervised governmentally merely by local police. All great interests were rather controlled, in their own interest and the interest of the public, by such a commission as the Interstate Commerce Commission in the case of the railroads. Similar provision exists for the inspection of banks, the packers, public utilities, and the like.

Screen Will Solve Own Problems

Outside Help Proves Too Unreliable to Be Safe and Helpful

"Having gotten back to my office I evolved, out of the experience of thirty-three years as a lawmaker on the outside here at Washington—having seen eighteen laws that I have drawn passed in Congress—a simple plan that I believe is the only way in general that can compel the universal acceptance of these standards, namely, the appointment of a federal Interstate Motion Picture Commission, from which every producer of interstate films will have to get a license, and in that license it could be made a condition precedent that these standards should be adopted by contract with the Government, which adds a very effective penalty for violation in the forfeiture of the license. And the contract would include also an agreement to insist that all who distribute the films of these producers should also contract to follow these exclusion standards. By that simple plan of combining law and contract every exhibitor in the land could be reached, as well as every producer, and there would be left no competition to drag down those who stood for the best things.

"As this whole matter was taken up openly in the conference in New York, with the press represented, and as the whole public is very profoundly interested and many of them are able to make wise suggestions, it seemed to me eminently appropriate that I should take the public into my confidence, and tell them the specific form of law which I should propose asking the producers and the public both to join in perfecting the measure for introduction in the next Congress, where I hope it may be supported by all who have the true interests of the motion picture art and industry at heart, and at the same time the interests of the public. Until such an agreement is made, and such legislation is secured, I could not advise that any State or local effort for the protection of our youth should be in any way slackened, but I believe if this plan were adopted that States and cities would adopt it in place of any censorship plans of their own, and so it would be to the interest at the same time of the motion picture producers and exhibitors who really desire to bring in a new era. as it would be my wish, that we might put it through very promptly and so realize to the credit of all concerned and the good of all, this statesmanlike plan of protecting the foremost American recreation.

"For myself, I am so delighted with these standards that I am more than ever persuaded to make their realization the supreme purpose of the remainder of my life. I began to lecture on total abstinence and prohibition fifty-four years ago, and there has probably not been a month in the intervening time in which I have not, by voice or by pen, done something to promote the cause of prohibition, which, so far as legislation is concerned, is now accomplished, and I regard the cleaning of the motion pictures as the natural supplement of that great work because motion pictures, when purged of their confessed faults, free from criminal and vicious tendencies, would, in my opinion, be the best possible substitute for the saloon in which millions have spent their leisure hours, and there are probably tens of thousands still hovering about the speak-easies who will soon be driven from them by the faithful enforcement of law, which we have every reason to expect will soon be achieved.

"The Reform Bureau has many reforms in its schedule, and they are all reforms in which I thoroughly believe, but I regard none of them as of such far-reaching importance as the realization of these great standards, and with absolute sincerity, without any shadow of commercial interest, as I put my entire salary into the work in which I am engaged, I shall pursue this object with whoever may stand by, few or many, believing that in any case the majority of the American people will stand for a plan so manifestly wise and just."

In addition Dr. Crafts wrote at great length criticizing the National Board of Review, and making it evident that he regarded himself as the final judge as to what was best for the moving picture and for the public.

Mr. William A. Brady promptly called Dr. Crafts to account and served notice upon him that co-operation was impossible without the keeping of faith. Dr. Crafts then took refuge in the statement that he agreed "only that I would advise under certain circumstances to suspend efforts for Federal censorship, and that I would advise a temporary suspension of the movement for Federal censorship."

What the records show and what all present fully understood was that Dr. Crafts while making no effort to interfere with agitation or plans for state censorship would temporarily abandon his Federal censorship program, and although no time was stated it was understood that a reasonable time would be given for the industry to work out its own proposals.

The sentiment of the business is for clean pictures, and the industry is committed to a clean picture program. This it will follow out in its own way because it is the right thing to do, but it will have to get along without reformers who are inclined to take matters in their own hands regardless of the spirit of their promises.

A Word To Our Readers

THE ninth anniversary of the death of Mr. J. P. Chalmers, founder of the Moving Picture World, offers a suitable occasion for a retrospective view of the progress of the paper which he planned and the early growth of which he watched with jealous care.

Actuated by the highest motives, and with an unusual vision of the possibilities of the moving picture, the foundation policy of the Moving Picture World was intended to secure for the moving picture, and all interested in its production and exhibition, such results as would redound to the credit of all responsible for proper presentation to an enlightened public.

Four-square to all, independent in that it should always be free from partisan control, yet the ready servant of all, without favoritism and without prejudice, the pages of the Moving Picture World have ever fulfilled the founder's principles.

Edited by men of the highest type, especially those strong in the knowledge of the trade requirements, and, with a reviewing staff selected as at once capable in judgment and fair in criticism, together with the prestige of strong moral purposes, the Moving Picture World stands today, proud in the assurance that those to whom fell the great responsibility of carrying out the high ideals and standards to which it was dedicated, have in no means fallen short of their task.

With such a history the future of the Moving Picture World cannot fail to render still greater service to its patrons and to the industry, and still further fulfill the high ideals required by the times, and to which it is dedicated.

New York Censorship Situation Better; Clayton Bill Hearing Set for March 30

THE censorship situation appears to be somewhat better in New York state, from the viewpoint of the producer and exhibitor, a movement being on foot to bring about a modification of the present Clayton censorship bill, which was introduced two weeks ago and which still remains in the committee to which it was assigned. An effort is being made to bring the two factions together, the industry on the one side and those who are working for censorship on the other. There now seems to be a likelihood that this can be accomplished through the introduction of certain amendments to the Clayton bill.

It would not be strange if the bill, as it now stands, was allowed to drift along into rules committee. Legislators in both houses are carefully sounding out the sentiment in the districts from which they come. If these amendments are offered, their nature will not be definitely known for a few days yet, or until such time as the two forces may be able to come to some understanding as to just what each will stand for.

There will be a public hearing on the bill on Tuesday, April 5, at 2 p. m. before a joint committee of the Assembly ways and means and the Senate judiciary committees.

Exhibitors Confer

On March 23 a dozen or more exhibitors, members of the executive committee of the New York State Motion Picture Exhibitors' League, arrived in Albany for a length conference. Sydney S. Cohen, president of the national association, presided. Among those present were C. A. O'Reilly, S. I. Berman and C. A. McMann, of New York; Frank Koch, Irving Salyerds and Jack Farren, of Rochester; Ira Mosser and Roscoe Mitchell, of Buffalo; C. A. McCarthy, of Hoosick Falls; William A. Dillon, of Ithaca; C. A. Hayman, of Niagara Falls; N. Dipson, of Batavia; W. H. Linton, of Utica; George Roberts, William Bernstein and Fred Elliott, of Albany.

The entire delegation appeared at the State Capitol in the afternoon and conferred with Senator James Walker and other legislative leaders on the bill. William A. Brady also arrived in Albany at noon. Mr. Brady had a long talk with Senator Walker, but refused to divulge its nature.

May Have Referendum

The House in the Nebraska Legislature has passed a state censorship bill, voting down the plan to submit it to a vote of the people. It now remains for the Senate to pass the bill, and for the Governor to sign it.

The Senate will pass the bill, even the exhibitors concede. It is not so certain, however, that Governor S. R. McKelvie, an admitted friend of the motion picture enterprise and also a friend of the square deal, will sign the bill and make it a law. Even if the Governor signs the bill and it becomes a law, the motion picture men still have recourse to the referendum. By getting a certain number of signatures to a petition, a matter which would be easily done, the exhibitors could bring the Legislature's action before the people of the state for verification.

Every newspaper of consequence in the state is against the censorship plan, and their support could be expected if the fight is made by way of the referendum.

Buffalo Fight Over

The censorship fight in Buffalo, N. Y., is ended. The citizens' committee has accepted two ordinances proposed by the exhibitors. These, however, will not be pushed for enactment unless the state censorship law fails to pass.

At a joint meeting of the local censorship advocates and a committee representing the Buffalo Theatrical Managers' Association, held in the office of Roscoe R. Mitchell, attorney for the exhibitors, both sides got together, thrashed the whole matter out and the meeting closed with the exhibitors claiming a decided victory.

N. A. M. P. I. Indorsed

Resolutions condemning salacious or immoral moving pictures were adopted unanimously by the Executive Committee of the Motion Picture Theatre Owners of Kentucky at a meeting held in the Rialto Theatre Building.

The resolution took the form of an indorsement of the National Association of the Motion Picture Industry in its ban on pictures of this sort.

The committee also went on record as demanding imperatively that every picture shown in the state first be passed and endorsed by the National Board of Review.

Iowa Bill Killed

Taxation of theatre admissions at the rate of 1 cent for every 50 cents or fraction thereof charged the patron went down to defeat before the Iowa Senate by a vote of 26 to 22. The bill would have levied a tax on all amusement admissions and would have worked great inconvenience and loss of business for the picture theatres.

It is now thought entirely unlikely that the companion bill still before the House will meet a favorable reception if it ever emerges from the committee.

Famous Players Earnings for 1920 Show Increase

Famous Players-Lasky Corporation's consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent. or more) reports for the year ended December 25, 1920, net operating profits of $5,337,129.79, after deducting all charges, reserves and federal income and excess profit taxes. This compares with $3,132,-985.22 earned in 1919.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $21.77 on the 208,403 shares of common stock outstanding in the hands of the public, compared with $15.35 a share earned in 1919 on 199,675 shares outstanding at that time.

Back Again

Tommy Thompson, several years ago manager of the Columbia Theatre, Pittsburgh, is again back in town. This time he is at the head of the Minerva Theatre.

Two Big Deals Completed in Kenosha

TWO big deals have been consummated in the theatrical world of Kenosha, Wis. Fitzpatrick & McElroy have closed negotiations for a ninety-nine-year lease of the Rhode Opera House and the ground in the rear, together with the property at 162 Main street, with the announcement that plans for the expenditure of $450,000 for the improvement of the property have been commenced. The new theatre will seat 2,500.

The three theatres, formerly owned by the late Charles Pacini, for whose murder Frank Lang is serving a twenty-year term in the state prison, were sold by the administrator of the estate to the Saxe-Dayton Company, of Milwaukee and Kenosha, for approximately $100,000. The new owners include John E. and Thomas E. Saxe, of Milwaukee, and Edward and Fred L. Dayton, of Kenosha. A lot at the corner of Main and South streets has been bought for a picture house by the Saxe-Dayton Company. The theatre will seat 1,500.

E. E. Fulton Dies Suddenly in Chicago; Left Distributing to Form Supply Co.

FOLLOWING an illness of but a few hours brought on by an acute attack of gastritis, E. E. Fulton, founder and president of the E. E. Fulton Company and one of the best known motion picture men of the midwest, died at the Hotel Sherman in Chicago, Friday evening, March 18.

Mr. Fulton had been identified with motion picture activities in Chicago for a quarter of a century and was one of the first to enter the film distribution field as western representative for Lubin in the days preceding the formation of the old General Film Company. Through successive stages of General Film, Universal and Mutual reorganizations of the film exchanges, and the conflict of the "independents" against the dominant power of the General, Mr. Fulton remained a prominent figure in the distributing world and was known virtually from coast to coast.

Foresaw Big Field

Coincidental with the introduction of feature pictures and with keen foresight of the future possibilities in the mechanical and supply fields, Mr. Fulton gave up active participation in the distributing end and organized the E. E. Fulton Company as dealers and jobbers in motion picture supplies and accessories, opening at 154 Lake Street, Chicago, one of the most completely equipped theatrical supply houses the industry has seen.

With the formation of the United Theatre Equipment Corporation as a chain system of supply houses and the re-adjustment in original plans necessitated by the war, Mr. Fulton retired from active participation in the supply business as dealer and devoted his entire time and energies to the development of his manufacturing business which came into being at about that same time. As manufacturer of the "Fulco" products he has been known from coast to coast.

Sons His Partners

His three sons were brought into the business with him and continuing in his footsteps have carried on the same high ideals. In close comradeship with their father, they worked with him in the development of a business that is noteworthy in the annals of the motion picture industry.

Mr. Fulton was 62 years of age and is survived by his widow, Mrs. Fannie Fulton; three sons, Leroy Myron, Ralph H., and Carl H., all of Chicago; and three brothers, George Fulton, of Dayton, Ohio; J. H. Fulton, of Chicago, and Guy Fulton, of Indianapolis. Funeral services were held Sunday with interment in Chicago on Monday.

A Texas Bill

Senator Edgar E. Witt, of Waco, introduced a bill on March 5 prohibiting the showing of any film depicting crime, immorality and indecency. The penalty for violation is not less than $10 nor more than $500 fine and not more than sixty days in jail.

Senator Witt stated that in Texas for 1920 the sum of $24,438,963.40 was paid for admission to picture shows. He says that this sum shows the large patronage of picture shows.

Projectionists' Bill

There has been introduced in the New York State Legislature a bill to amend the general city law relative to licenses to projectionists. The bill is now in the cities committee, having been introduced in the Assembly on March 10. Under its provisions, no license to operate a moving picture machine is to be granted to an applicant unless that person has served as an apprentice to a licensed projectionist for at least six months, or had at least six months' experience as a projectionist. There are several provisions in the bill as to age and the previous place of employment of an apprentice. The bill calls for a fine of $100 or imprisonment for a violation.

MOE STRIEMER

Who was recently appointed sales manager of United Artists' New York exchange

Adjudges Forced Sunday Closing Discriminatory

A DECISION that is expected to be far-reaching in its effects on Sunday closing of motion picture houses by local authorities was made by District Judge J. N. Searles of the nineteenth judicial district of Minnesota last week in a ruling handed down in the suit of Charles E. Power, manager of the New Power's Theatre, Long Branch, Minn., to restrain the municipal authorities from closing his theatre on Sunday.

Judge Searles ruled that the action of the Long Branch city council was discriminatory and that the blue law code could not be applied to the New Power's without its enforcement against all other Sunday activities not coming under the statutory provision of "all other labor except work of necessity or charity." The decision is expected to be the forerunner of many other suits of picture houses throughout Minnesota to throw off the yoke of Blue Sunday closing.

The closing of the New Power's followed the circulation of petitions by proponents of censorship some time ago, advocating the closing of the theatre on Sunday. A city ordinance had been previously passed by the Long Branch "city dads" making such action possible.

An injunction obtained by Mr. Power forbidding the Long Branch municipal authorities to close the theatre expired three months ago. Since that time the house has been dark. It is expected that the case will be carried to the Minnesota Supreme Court later.

One Indiana Town Forbids Picture Shows on Sunday

Indiana exhibitors are still being "pursued" by the advocates of the "blue laws." The City Council at Bicknell, in Knox County, has passed an ordinance forbidding the operation of picture theatres on Sunday. The measure is like one passed several years ago and later repealed.

An immediate test case with a jury trial is said to be the plan of the exhibitors affected by the ordinance. One of the Bicknell newspapers is conducting a voting contest on the Sunday question, which, as it appears now, is going to loom up as an important factor in the May primary and the November election.

Efforts of the United Theatres and Amusement Company, of Princeton, Ind., to open its theatres for Sunday shows were further hindered last week when a temporary restraining order prohibiting the company from operating its theatres on Sundays was made permanent by R. C. Baltzell of the Gibson County Circuit Court. The order prohibits the defendant company from giving its shows on Sunday until the statute governing in the case is repealed by the General Assembly in Indiana.

Called Home

Leo Barclay, general manager of the Grand Amusement Company, Johnstown, was called home from the Harrisburg Convention, owing to the death of his mother.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Unknown Wife

(*Edith Roberts—Universal*—4854 *feet*)

M. P. W.—It may be played with good results in the average house.

N.—Interesting picture on favorite theme.

E. H.—Entertaining, but short on plot material.

T. R.—While not a "great" picture, this offering from Universal is a fairly good attraction for box office purposes.

W.—Pleasing star and direction make good with familiar story.

Love, Honor and Behave

(*Featured Cast—Mack Sennett*—5 *reels*)

M. P. W.—Mack Sennett's latest full-length comedy is his best up to date.

N.—Excellent slap-stick feature with good action and incident.

E. H.—Should prove thoroughly satisfactory in entertainment and box office power.

W.—Slap-stick comedy of feature length. It can be done.

My Lady's Latch Key

(*Katherine MacDonald—First National*—5,500 *feet*)

M. P. W.—It is fast moving, has a number of surprising twists, but is not very convincing.

N.—Mostly good clothes and subtitles with little action or incident.

E. H.—Story of a reformed crook. Should please generally.

W.—Program picture of average merit. Good direction.

The Price of Possession

(*Ethel Clayton—Paramount*—5 *reels*)

M. P. W.—Has the advantage of careful and correct production. Ethel Clayton is as attractive as ever in the role of the determined widow and acts with her accustomed skill.

N.—Ethel Clayton gives clever performance in mild entertainment.

E. H.—A love story smoothly and pleasantly told and an artistic picture.

W.—Thoroughly satisfying offering and star is delightful.

The Road of Ambition

(*Conway Tearle—Selznick*—5,500 *feet*)

M. P. W.—A picture that will please those with whom Tearle is a favorite.

E. H.—A high grade picture good in every way.

T. R.—Fast action, a strong human appeal and clever acting by principals and supporting cast combine to make this a very interesting melodrama.

W.—A good starring vehicle for Conway Tearle.

The Plaything of Broadway

(*Justine Johnstone—Realart*—5,360 *feet*)

M. P. W.—A story that interests even if it does not always convince.

N.—Justine Johnstone scores in satisfactory offering.

E. H.—Offers a very pretty star in a spiritless and stilted feature.

T. R.—Presents a fairly interesting story, enhanced by attractive photography.

W.—Nothing entertaining about this one.

The Little Fool

(*Featured Cast—Metro*—6 *reels*)

M. P. W.—An attraction that should have a distinct box office value. One of the outstanding features of the film is the exterior scenery, which has great beauty.

N.—Should prove interesting entertainment.

E. H.—Is interesting chiefly because of its pretty backgrounds.

T. R.—An interesting and diverting screen drama that should prove very welcome to the big majority of fans that see it.

W.—Strong cast for an unusual story that entertains.

Chickens

(*Douglas MacLean—Paramount*—4,753 *feet*)

M. P. W.—The comedy elements help to make up for the weak plot, although the comedy itself is not of the scintillating variety. MacLean's wholesome smile and "pep" are, as usual, in evidence all of the time.

E. H.—Should be generally liked.

T. R.—Both adult and juvenile patrons will appreciate this picture, which offers clean, amusing comedy of decidedly high-class quality, with a well developed love romance and pleasing climax.

W.—MacLean in a comedy of rural life this time.

The Mistress of Shenstone

(*Pauline Frederick—Robertson-Cole—*)

M. P. W.—Is the unusual story of a woman finding herself in love with the one man she most dreaded to meet. Miss Frederick's acting is intensely gripping.

N.—Quiet in action, yet charms with its romance and backgrounds.

E. H.—Is Pauline Frederick's latest offering, and one that is exceedingly good.

T. R.—It has been so well produced and acted so cleverly that it makes a most satisfactory feature motion picture.

W.—Star's work the feature of appealing love story.

The Gilded Lily

(*Mae Murray—Paramount*—6060 *feet*)

M. P. W.—The story never rises to any great dramatic height, but develops naturally, and the subject matter is up-to-date and interesting. Mae Murray does the best screen acting of her career as Lillian Drake and her dances are most skilfully managed.

N.—Mae Murray's latest is a winner.

T. R.—A masterpiece of film beauty, exhibitors should find it a lucrative attraction.

W.—Good production of typical Broadway life story.

E. H.—The story makes an excellent vehicle for Mae Murray.

For this week's reviews see pages 514, 515, 516, 517 and 518.

Extravagance

(*May Allison—Metro*—6 *reels*)

M. P. W.—The familiar domestic war between woman's wit and man's better judgment has been clearly understood by the author, and entertainingly transmitted to the screen.

N.—Interest dulled by a too lengthy picture.

E. H.—An elaborately staged society drama in six reels. Lacks dramatic strength.

T. R.—Has very little to recommend it as an attraction.

W.—Star's performance is bright spot in offering that drags.

Beau Revel

(*Florence Vidor—Paramount*—5,293 *feet*)

M. P. W.—Is decidedly good entertainment, although its story ends with a tragedy, the suicide of a gay philanderer when he fails to win the heart of his son's sweetheart and incurs his son's hate.

N.—Fairly interesting, though would be more convincing if developed humorously.

E. H.—The story of a love waster and his retribution with slight tinge of melodrama. A very good feature.

T. R.—The plot lacks wholesome appeal and does not carry conviction.

W.—Capable handling of story makes it worth while.

A Tale of Two Worlds

(*Featured Cast—Goldwyn*—5,649 *feet*)

M. P. W.—The plot is in no way original but the incidents are neatly dovetailed and the character drawing is skilfully done.

N.—Melodrama is obvious, but carries punch and color.

T. R.—Unlimited surprises and pungent thrills are offered by this picture, which ranks as excellent melodramatic entertainment.

W.—Typical Chinese atmosphere. Good production and well acted.

East Lynne

(*Featured Cast—Hodkinson*—6,634 *feet*)

M. P. W.—As a work of pictorial art the film leaves nothing to be desired, but for straightforward drama it lacks the gusto and authority that should be present.

N.—Modernized version of play and book should interest.

T. R.—The great love that cannot be quenched and finally leads the wife and mother back to her old home again form a tale of compelling interest.

W.—Will be much the better for a careful re-editing.

The Magnificent Brute

(*Frank Mayo—Universal*—4,606 *feet*)

M. P. W.—A good melodrama in snow scenes of extraordinary beauty.

N.—A good western with plenty of action.

T. R.—In spite of the trite theme, the story will appeal because it has been well done. The production has wonderful locale and one is always under the spell of the aurora borealis.

W.—Some beautiful shots of snow country in Mayo's latest.

MOVING PICTURE World

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The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

The censorship situation in the State of New York was given into the personal charge of William A. Brady at a meeting held on Tuesday evening at the National Association rooms. Mr. Brady is against any compromise, and he proposes to conduct an open campaign in Albany on the merits of the question. The Rev. William Sheafe Chase, of Brooklyn, after conferring with the censorship committee of the National Association on a measure to be introduced in the present legislature, surprised his confreres, including the reform leaders of the state, by proposing a bill even more drastic than the Clayton measure and thereby displaying a mental attitude which astonished even his fellow reformers. Apparently the efforts of the industry must be centered on open defense of the screen without dealing with the reformers.

It is too early at this time to predict the results in the State of New York, but the industry is on firm ground in refusing to agree to any compromise measure.

We are in hearty accord with the action taken by the Motion Picture Theatre Owners of Kentucky in their protest against picture exploitation of Clara Smith Hamon.

"We protest the motion picture exploitation of the Clara Smith Hamon story as announced by the press," telegraphed Louis J. Dittmar, president of the Motion Picture Theatre Owners of Kentucky and head of the Majestic and Rialto Theatres Company in Louisville.

The message was sent to the National Association of Motion Picture Industry to emphasize the desire of Kentucky exhibitors to keep the screen free from objectionable personalities, propaganda or material.

Mr. Dittmar expressed himself very emphatically as to the "outrage" of further flaunting this most sordid tragedy in any form or under any guise.

The action is constructive and absolutely right.

The *Detroit Free Press* is another of the big newspapers to protest against moving picture censorship and the following expression is worth reading:

"We are not blind to the fact that the problem of the child and the young person at the moving picture show is a very serious question today; and we know also that little is gained by arguing that where minors are concerned, parents and guardians are responsible for what those in their charge see and do, because today many parents and guardians are notoriously lax in their oversight. But this condition cannot be reached by censorship, though something may be done and is done by regulating the attendance of children at picture houses unaccompanied by their elders.

"Here again the first remedy is education and the stirring up of conscience. In this particular instance too the moving picture producers and the owners of movie houses have an especially large cooperative duty, while as a matter of practical business, they are going to avoid trouble for themselves if they show themselves extremely sensitive to the public demand for the protection of children from over sophistication and contamination. Some producers already are commencing to 'play safe.'"

Clip and Paste

For Newspaper and Program Convenience

To secure some realistic scenes of wild boars romping in their native haunts, Edwin Carewe, director, has dispatched his assistant, Wallace Fox, and two cameramen, to Santa Rosa Island, a deserted island lying off the coast of southern California that is said to be literally overrun by the ferocious animals. The scenes will be used as flashes in Anita Stewart's latest Louis B. Mayer-First National attraction, the real boar hunt to be seen in the picture having already been filmed on the Lasky ranch.

Tom Gallery, the stalwart Chicago boy who has taken the film world and one gifted star by storm during the past year, has been selected by Metro to play the leading male role in Viola Dana's new special production, "Home Stuff." The handsome Tom will be seen in a part that he loves—that of a small town youth—in this story by Agnes Johnston and Frank Dazey. Al Kelley, who has been associated with Miss Dana for more than four years, is directing the production.

Florence Turner has been borrowed from Metro to support Gladys Walton in "The Bobbed Squab" at Universal City. Rollin Sturgeon is directing.

Milton Sills, who is enacting one of the leading roles in Metro's all-star production of "What Is the Matter with Marriage?" from Jack London's novel, "The Little Lady of the Big House," has purchased a beautiful new residence in Crescenta Park, Hollywood. The leading man is installing a swimming pool and has laid out a large garden on his new grounds.

Victor Schertzinger has just completed cutting "The Concert," the screen version of Hermann Bahr's famous comedy, which he directed.

Charles J. Brabin, who wrote and staged the screen sensation of the year, "While New York Sleeps," is cutting and supervising the editing of a new special shortly to be released by William Fox. Estelle Taylor, who distinguished herself in the leading feminine role of the former, will again be seen in an important part, while the others include such favorites as Marc McDermott, the wonderful "paralytic" of "While New York Sleeps"; Harry Sothern, the "weakling son," and Sallie Crute.

Harry Carey is making the final scenes of "The Homeward Trail" at his own ranch in the San Francisquito Canyon under Director Jack Ford. Mignone Golden plays the opposite lead.

William Worthington has had his company at Laguna the better part of the week on location for "The Opened Shutters," with Edith Roberts, Edward Burns and Charles Clary in the principal roles.

Frank Mayo's new picture, "The Truant," for which an entire Kentucky village was built in Topanga Canyon, is progressing rapidly under Director Robert Thornby. Lillian Rich is leading woman.

Three serials are in course of production at Universal City: "The Seal of Satan," with Eddie Polo, directed by J. P. McGowan; Eileen Sedwick in "The Terror Trail," under Director Edward Kull; and "The White Horseman," starring Art Acord, under direction of Albert Russell.

Maurice Tourneur has laid aside his "Lorna Doone" story for the time being, and has begun the production of a story called "Foolish Matrons," by Donn Byrne. The cast includes Doris May, Wallace MacDonald, Kathleen Kirkham, Hobart Bosworth and Charles Meredith. The new picture was begun this week, immediately after the moving of the Tourneur establishment to the Ince studios.

George H. Kern has just completed the prison scenes for "The Unfoldment," and expects to have his picture ready for cutting in another two weeks. Florence Lawrence and William Conklin play the leading roles, and others in the cast are Barbara Bedford, Raymond Cannon, Charles K. French, Lydia Knott, Albert Prisco, Wade Boteler and George French. This film is being made at the Hollywood studios.

Brunet Concludes Deal Whereby Pathe Will Distribute Stoll Film Product

TWO great international factors in the field of motion pictures have become affiliated through a contract just executed, whereby Pathe Exchange, Inc., will actually sell, as well as distribute, the product of the Stoll Film Company, Ltd., throughout the United States. Under the terms of an agreement signed by Paul Brunet, of Pathe, and Jeffrey Bernerd, managing director of the Stoll Film Co., Ltd., and co-managing director of the Stoll Picture Productions, Ltd., of England, Pathe assumes immediately the selling of the Stoll output. Mr. Bernerd came here from London for the express purpose of forming the affiliation with Pathe, and the day after the contract was consummated he returned to England aboard the Imperator.

The twelve pictures already released by the Stoll organization here, will continue to be sold under the series plan. However, beginning with the second or third week in May, Pathe will inaugurate a new selling system. Instead of releasing one picture a week Pathe will issue one every other week. Each production will be sold on an open booking basis—on its individual merits, in effect. No new Stoll pictures will be offered between March 20 and the inauguration of the Pathe plan of selling.

Knew Stoll's Aspirations

An impelling desire to create an American market for English made pictures, which he has every assurance will become better and better during the coming year, found Paul Brunet ready to take over the selling of the Stoll product. While in Europe last year Mr. Brunet became thoroughly conversant with the elaborate plans of the Stoll Company to produce for the world market—particularly for the United States. He was informed of the Stoll plans for the biggest studio in Europe and the third largest in the world—where now five companies are working.

And he had the vision to foresee that English-made pictures produced from stories by world-famed authors would be readily absorbed by the American market. Mr. Brunet expects to see British producers come to the front in the not distant future when Pathe releases among other Stoll offerings such famous stories as "Kipps," by H. G. Wells; "The Wheels of Chance," another Wells story; "The Lamp in the Desert," "The Hundredth Chance," "Top of the World," all by Ethel M. Dell; "An Amateur Gentleman," by Jeffrey Farnol; some of the most famous works of E. Phillips Oppenheim, Robert Hichens, Olive Wadsley, A. E. W. Mason, Sixe Rogmel and other noted authors.

Market Now "Ripe"

"The American market is now ripe for the English-made picture," said Mr. Brunet in discussing the arangement with Stoll, "and it affords Pathe a feeling of the deepest pleasure to be placed in a position to sell the product of the Stoll Film Company. Sir Oswald Stoll represents the highest type of motion picture producer in England, and his product represent the best. In the past, perhaps, the British producer failed to grasp the American 'idea' in his picture making. In fact, he did not make for the world market, but for the 4,000 theatres of the British Isles. But the greater field—the United States with its 17,000 exhibitors—offered such a vastly wider scope for the operations of the English producer that he began to select stories and produce pictures with an eye across the Atlantic.

"The Stoll organization with its remarkable plant at Cricklewood, London, and its country or exterior studio at Surbiton, was in a splendid position to take the fullest advantage of this opportunity. Consequently I think I am justified in predicting that American audiences will thoroughly enjoy and welcome the big productions Stoll will offer in the future.

To Issue Twenty-Six

"We can afford to release only the best pictures we receive from England, for out of the forty or fifty we anticipate receiving in the coming year, we will issue only twenty-six. Pathe welcomes the opportunity of placing before American audiences the best English made pictures and feels particularly gratified by the confidence in its organization manifested by the Stoll Company in selected Pathe as its distributing agency."

Mr. Bernerd regards the Pathe affiliation as a happy augury for Stoll and exhibitors.

"Stoll has almost from the beginning considered that its operation would be more efficient," he asserts, "were it to be represented direct. In being represented direct, as we will be through the selling arrangement entered into with Pathe, we feel we have made a move particularly beneficial to exhibitors. We hope through it to bring about a point of contact that will be very acceptable to exhibitors, for we know that Pathe enjoys in the fullest measure the confidence of every exhibitor in the United States."

Third Largest Studio

Before sailing on the Imperator, Mr. Bernerd gave an insight into the present and future plans of Stoll that indicates a determined effort to corral a goodly share of the American picture business.

"No doubt you will be surprised to learn that the Stoll studio at Cricklewood in London is the third largest in the world," said the young British cinema magnate, "but it is so; only two American studios are bigger than our plant and I seriously believe our floor depth of 400 feet is rivalled by no other moving picture studio in Europe or America.

"Our plant is thoroughly equipped with the most modern American mechanism and devices for the production of pictures. It will house twelve companies. At present five of our companies are at work. J. Stuart Blackton occupies part of the floor with his first English made production. The cost of the building alone, without equipment, was $400,000. We have bought 300 works of celebrated authors of England.

"'The Villa Rose' has just been produced on the stage here and has created a veritable sensation. I think I am justified in enthusiastically proclaiming this picture, together with Rene Plaisetty's remarkable cinema work, 'The Yellow Claw,' which has been a triumph in England.

"Another production I can herald is A. E. W. Mason's 'The Four Feathers," which Plaisetty made in the Algerian desert. He was three months making the exterior shots alone. No stage Arabs were employed in the filming of this picture—but the real nomads of the sands furnish the colorful background for the swift action of 'The Four Feathers.'

"I believe England has another Charles Ray in George K. Arthur, a youth who is featured in 'Kipps.' Arthur is a born comedian. His work is smooth and natural, much on the style of Ray. He was offered a most flattering contract by a prominent American concern, but arrangements were made whereby he will continue with Stoll at one of the biggest salaries ever paid a British film star.

"Following 'Kipps' Arthur will be seen in 'A Dear Fool' and 'The Wheels of Chance,' and I am sure American audiences will find him the same humorous, breezy and altogether entertaining personality that English theatre-goers have."

JUST IN TIME TO AVERT WHAT APPEARS TO BE A QUARREL THAT HAS GONE BEYOND WORDS

Edith Roberts, in this scene from Universal's "The Unknown Wife," comes into the room just as her husband and the visitor were about to fly at each other's throats

MISS EASTERTIME
Starring in the new Realart production, "The Outside Woman"

To Be Sales Manager

C. M. Van Horn, who recently resigned as assistant manager of the Minneapolis Pathe exchange, has left for Spokane, Wash., where he will be sales manager for Associated Exhibitors.

Maryland Court Upholds Exhibitors in Attack Upon Them by Board of Censors

AFTER a production is inspected by the Maryland Board of Moving Picture Censors and a seal has been placed upon it by that board signifying that it is aproved for exhibition in the State of Maryland, the exhibitors showing the picture cannot be held liable or responsible for any ordered eliminations which are left in the picture and appear upon the screen.

This ruling was handed down in the case of the Censor Board against the Metro Film Corporation, of which George W. Fuller, is Washington manager, by Magistrate Vincent Demarco in the Western Police Court in Baltimore. Justice Demarco further held that the exchange men could not be held responsible either unless said exchange men should tamper with the film after the seal has been placed thereon, and that it is the duty of the Censor Board to have enough inspectors to see that the eliminations are made, and if they have not, they cannot lay the burden on the exchange men and exhibitors.

A letter of protest in which this matter and another where the Levine Brothers, of the Realart Theatre, were fined $5 and costs for using a poster to advertise "Trumpet Island," which poster the Censor Board termed immoral, was sent to Attorney General Armstrong by the Citizen's League for Better Moving Pictures.

The Attorney General disclaimed any jurisdiction in the matter. The League has now taken the matter up with Governor Albert C. Ritchie.

Meanwhile the Exhibitors' League of Maryland is giving careful attention to the matter and George A. McDermitt, manager of Loew's Hippodrome and J. Louis Rome, manager of several theatres, have been appointed on a committee to decide on the best method of fighting the attack.

File Answer to Suit Brought by Triangle

Answer has been filed in the New York county clerk's office to the suit of Triangle Film Corporation against Harry E. and Roy E. Aitken, Hyman Winnik and Joseph Simmons, in which the film corporation seeks to obtain an accounting on which damages may be assessed for certain alleged wrongful acts of the defendents in manipulating the Triangle corporation for their own profit and financial advancement.

The answer filed is by Harry E. and Roy E. Aitken and makes practically a general denial of the numerous allegations of wrongdoing. All that the answers admit is that both the Aitken's were and still are members of the board of directors of the Triangle Corporation, and that a loan was made to the New York Motion Picture Corporation in the name of Patrick H. Loftus and renewed through one Ernest Bru.

Conflicting Charges Cause Denial of Injunction to Associated Photoplays

CONFLICTING allegations have resulted in Supreme Court Justice Mitchell Erlanger denying the application of the Associated Photoplays, Inc., for an injunction restraining Florence Hoyt Stokes, of Los Angeles, from disposing of a motion picture called "No Man's Woman" pending the settlement of an action brought by the Photoplay corporation against her and Helen Gibson, head of the Helen Gibson Productions of Los Angeles.

The plaintiffs allege, through their treasurer, Victor B. Fisher, that they had a contract with Helen Gibson for the exhibition of the picture on its completion and went to great preparations for its production, having spent to date $25,000 and having made contracts for its exploitation and distribution. They charge because a claim of $6,000 of Mrs. Stokes against Helen Gibson for money loaned to the latter to complete the picture, Mrs. Stokes has possession of the negatives, which she has refused to release to the plaintiffs so that they can have positive prints made therefrom.

On the other hand, Mrs. Stokes alleges she is not interested in the contract between Helen Gibson and the Associated Photoplays, Inc., and that her lien against Helen Gibson legally entitled her to possession of the picture. She further charges that, in a spirit of fair play, she consented to deliver the negatives to the plaintiff on condition that the $7,500 was paid her, and expressed them to the Photoplay corporation, which refused to accept them from the express company on their arrival. Mrs. Stokes recently arrived here from California.

Buy Waynesboro Arcade

Silverman Bros. & Sluthker, of Altoona, Pa., a company operating a chain of theatres in a number of cities of Pennsylvania, has purchased the Arcade Theatre Building, Waynesboro, Pa. Part of this building is taken up by the Arcade Theatre, which has a seating capacity of 1,250. Subject to existing leases possession of this building will be taken over by the new owners on April 1. As the lease of the theatre does not expire until October 1, it will not be taken under the management of the new company until after that time. At a cost of aproximately $200,000 this building was built in 1916.

To Move Headquarters

The Motion Picture Theatre Owners of America, Northern California Division, which has been maintaining headquarters with the Western Poster Company and which has been holding its sessions in Red Men's Hall, Golden Gate avenue, has made arrangements to take over the quarters at 120 Golden Gate avenue recently vacated by the Independent Film Exchange and will fit up this space for office and meeting purposes.

Joins David Mundstuk

W. D. Ward, for a number of years manager of the Detroit Universal Film exchange and recently manager of the Stoll Film exchange, has become manager of the Strand Features, Inc., Detroit, for David Mundstuk, proprietor. Mr. Ward is to have full charge of the sales and is also interested in the exchange financially.

Buy Niles Theatre

Angell & Codd, operating theatres in Niles, Adrian, Owosso and Buchanan, have purchased the $150,000 New Riviera Theatre in Niles, Mich., which means that they will close up their small Strand Theatre in Niles, opening it only on special occasions. They also plan to erect a new theatre in South Bend, Ind., during the coming year.

Film Star Arrives

Miss Annie Bos, one of the most popular film actresses in Europe, has arrived in this country. She has appeared in many of the greatest Continental motion picture successes and was awarded a gold medal at the International Motion Picture Exposition in Holland last year. She took the star part in the Hollandia Production, "Carmen of the North," which was released in this country.

Prior to visiting the West Coast, Miss Bos intends to "see New York first." Edward L. Klein is her personal representative.

Avon Is Sold

The Avon Theatre in Watertown, N. Y., changed hands this week, the Bardavon Theatres Corporation of Poughkeepsie disposing of the house to Frank A. Empsall, former head of a big department store in Watertown, and likewise heavily interested in the paper business. The price was approximately $200,000. About two years ago, the Bardavon company purchased the City Opera House in Watertown and spent a large sum in bringing it up to date. Arthur G. Forbes, present manager of the house, will be retained.

Butterfield Sells Interest

W. S. Butterfield and Lipp & Cross, of Battle Creek, Mich., have come to an understanding whereby Mr. Butterfield will dispose of his interest in the latter's theatres, severing all business relations on a friendly basis. Mr. Butterfield will devote his entire attention in Battle Creek hereafter to his own theatre, the Bijou. Lipp & Cross control the Garden, Regent, Strand and Post theatres.

Ryan in Charge of Franchise Activities of Associated Exhibitors' Sales Force

PHIL L. RYAN, former sales manager of Associated Exhibitors, has been placed in complete charge of the franchise activities of the Associated Exhibitors' sales force throughout the United States as manager of franchises, and will begin immediately the upbuilding of the extensive system outlined in the reorganization plans of the company. Congratulatory expressions of good will and pledges of support for the new franchise plan have been coming in to the offices of the company from exhibitors in every part of the country, and Mr. Ryan feels assured that the hundreds of exhibitors consulted in the preparation of the Associated plan will quickly be co-ordinated into an effective body.

The franchise situation calls for specialization of a high order, it is felt, and Mr. Ryan is peculiarly well fitted for the task, as he has devoted his efforts for almost a year to the study and development of franchise plans and efforts.

In his work with Associated Mr. Ryan has traveled through almost every branch territory in the country, conferring with exhibitors and getting their ideas of the essentials of an absolutely fair franchise arrangement. The result of these conferences is found in the new Associated franchise. He feels that it is really an exhibitor's document and is cordial in his praise of the exhibitor co-operation with which Associated has been favored.

"I believe the ideal we have been striving for, the creation of a just and fair franchise has been achieved," Mr. Ryan said in discussing the new plan. "We have had the benefit of splendid advice. Exhibitors' advice was sought and eagerly welcomed, and the efforts of Samuel Harding, of Kansas City, now the president of Associated, and of Paul Gusdanovic, of Cleveland, now vice-president, are embodied in the franchise and are keenly appreciated.

"We have had the soundest advice not alone from exhibitors but from men of distinguished success in production and distribution. The widespread reputation of Arthur S. Kane, not alone for his success, but for his standing with exhibitors for integrity and fair dealing, is some assurance of the value of his advice in the formulation of the plan. The invaluable experience of Paul Brunet, president of the Pathe Exchange, and of Elmer R. Pearson, director of exchanges, was also felt to a large extent in the formulation of the plan.

"The backbone of the franchise comes from the expressed desires and necessities of exhibitors themselves. I am happy to continue in association with men whose vision made possible the Associated idea and to bend every effort toward the complete establishment of the Associated franchise plan. I know the plan is right. I am confident exhibitors want it, and I am glad to be of assistance in getting it before them."

Mr. Ryan's new task comes to him after a successful career as a motion picture executive in the field and in the center of the organization. He enjoyed the advantages of a wide experience in general merchandising and in sales direction in Colorado, Utah, Wyoming, Iowa, Kansas, Missouri and Nebraska before he was attracted to the motion picture industry.

A. C. Johnson and J. H. Macfarland Have Opened Publicity Offices in New York

ALFRED CHENEY JOHNSTON and James Hood Macfarland have incorporated under the name of Johnston-Macfarland, Inc., and have opened offices at 67-69 West 46th street. They will act as managers and representatives of leading actresses and actors and will also establish a publicity bureau. This new enterprise will not interfere with Mr. Johnston's photographic work as the business will be in charge of Mr. Macfarland.

The publicity bureau will be one of the strongest combinations in the publicity field. Other activities of this new corporation will include that of booking agents and play brokers.

Mr. Johnston is well known in theatricals and motion pictures for his unexcelled portrait and still photography. He recently was engaged in making stills for Alan Dwan's forthcoming production, "The Perfect Crime," and making portraits of West Coast stars. His work in this direction places him in the position of being an excellent judge of screen types.

Mr. Macfarland, who recently resigned from the Famous Players-Lasky Corporation, has had much experience in publicity matters. He has handled publicity for many famous stars including Billie Burke, Mae Murray, Dorothy Dalton, Thomas Meighan, Irene Castle, Mary Miles Minter and many others, including such directors as George Fitzmaurice, John S. Robertson and Charles Maigne.

Along Metropolitan Lines

Plans for operation of the Lyric Theatre, Cincinnati, now showing Shubert attractions, and Gift's Theatre, a picture house, along metropolitan lines will be formulated by Jerome T. Jackson and I. W. McMahon, managers of Gift's Theatre, who left recently for New York to study operations of several of the large picture theatres there. Managers McMahon and Jackson have options on the Lyric for next season, which house is to be abandoned by the Shubert interests because of the erection of a new theatre in Cincinnati for their shows.

Archie Graver Dead

Archie Graver, the popular young motion picture projectionist of the 18th and Ridge avenue Theatre, Philadelphia, died from an attack of influenza Friday, March 18, at the West Philadelphia Homeopathic Hospital. Archie Graver worked for the Steifel houses for over ten years and was a member of Local No. 307. J. M. Graver, the well known manager of the Liberty, who is the brother of the decedent, extends his thanks to the business men's motion picture associations and to all his friends connected with the industry for their condolences.

MAE MURRAY AS "THE GILDED LILY" AND THEN WITH THE GILT OFF AND ON AGAIN

The intimate life of a Broadway dancer is depicted in "The Gilded Lily," a Paramount picture

Educational Makes Big Comedy Contract; White, Hamilton and Adams Are Signed

E. W. HAMMONS, president of Educational Films Corporation of America, and its distributing subsidiary, Educational Film Exchanges, Inc., announces that he has signed a contract with Jack White and Lloyd Hamilton for the production of twelve two-reel Mermaid Comedies a year for a period of three years.

At the same time he announced a contract with Astra Film Corporation for eight two-reel comedies featuring Jimmie Adams, which will be delivered in the next twelve months. These will also be released under the Mermaid brand name, which is owned by Educational, making a total of twenty of these comedies a year, an increase of eight over the past year.

Since the organization of Educational's exchange system Astra has been making the Mermaid Comedies for Educational, Lloyd Hamilton starring in half of them and Jimmie Adams in the other half. Jack White, who is recognized as one of the geniuses of the comedy field, has supervised the production of all of them. These pictures are reported to have enjoyed the greatest popularity that has ever been accorded a new series, and the high productions standards that Educational has required to be maintained has been responsible.

Form Own Companies

Under the new arrangement Jimmie Adams will remain with Astra, but the contracts of Hamilton and White have expired and they have decided to organize their own producing company to make pictures for Educational. Both of them are now in New York and they will make at least one and probably other comedies here, starting work within a short time. They expect to produce a higher grade of pictures than in the past because they will have greater facilities, and their long term distribution arrangement with Educational insures a permanency of booking that they have not enjoyed in the past.

Lloyd Hamilton will be the star in six of thse comedies and six others will be personally directed by Jack White with a new featured player whose name will be announced shortly. A number of players who have scored unusual successes in the comedy field have also been placed under contract and the entire roster of available material will be coinsidered in selecting full companies.

Young But Capable

While he is one of the youngest directors, Jack White has established an enviable position in his field where he is regarded as a leader in making the lighter productions. As a boy of fourteen he began work in 1912 as an office boy at the Mack Sennett studios and gradually worked through all departments of the studio, including scenario writing and cutting until he became a director. He left there to become a director in Sunshine Comedies, where he originated the lion pictures, the first in which animals supplied a greater portion of the laughs. In 1919 he attracted still greater attention by his direction of "A Twilight Baby," which was released by First National.

It was in making this picture that he became closely identified with Hamilton, who was featured in it. Hamilton is easily one of the best known of all comedy actors. He began his career as an advance man with a circus and from that went into stock in California and later became leading man with James K. Hackett. He then had experience in vaudeville and burlesque and then became associated with the old Kalem company, where he played in 134 single-reel "Ham and Bud" comedies. He later joined the Sunshine Company and appeared in many of the biggest successes of this brand. When White decided to join the Astra forces Hamilton accompanied him.

Investigated Policy

Tentative arrangements for the contract with White and Hamilton were made by Mr. Hammons during his recent visit to Los Angeles but he declined to sign a contract at that time because he wanted them to personally investigate Educational's policies and plans and to consider in comparison the many other offers that they had obtained.

"We know," says Mr. Hammons, "that in the period that we have been distributing comedies we have established ourselves in an unquestioned position in this field. We occupy the distinction of being the one organization maintaining exchanges in every center in the United States and Canada and confining our attention to short subjects. We feel that we have fulfilled our promise to supply the theatre with everything except the feature.

"When we decided to enter the comedy field we considered a vast amount of material, far the greater portion of which we rejected because we did not believe it met our standard. We resisted any temptation to have quantity at the expense of quality. We have allowed many other series of comedies to go to others because we did not believe them quite up to our mark. And we have had no reason to regret this action. The Mermaids Comedies were one that met our standard and with White, Hamilton and Adams they from the start met an exhibitor appreciation that is not surpassed by any other series.

"However, we have wanted more than this. We want every producing unit that is associated with us to be 100 per cent. Educational in spirit. For that reason I told White and Hamilton in Los Angeles that I wanted them with us, but that first I wanted them to come to New York, to investigate all of their flattering offers and to become fully acquainted with the policies and practices of Educational. They have done so and their contract is the result, and both are fully assured that they selected the best releasing agency in motion pictures."

Incorporations Fewer in Picture Industry

There was a decided slump in the number of motion picture concerns incorporating in New York State during the past week, when only five filed the necessary papers. These companies, the amount of capitalization, and directors for the first year follow:

Yankee Film Corporation, $10,000, Samuel Borchardt, James R. Boswell, William A. Leith, New York City; Four Horsemen Exhibiting Corporation, $5,000, Nelson and Norbert Ruttenberg, S. Edward Fink, New York; Mastodon Films, Inc., $20,000, Charles C. Burr, William T. Lackey, A. J. Romagna, New York; Affiliated Distributors, Inc., $20,000 with the same directors as the Mastododn Films Inc.; Burnside Theatre Corporation, $5,000, J. A. Lewis, Myron Butler and R. L. Scheriner, of New York City.

Dyer Dead

Wayne Dyer, booker at the Pittsburgh Universal branch, is dead from pneumonia.

THESE THREE FIGURE IN A BIG CONTRACT

On the left and right are seen Lloyd Hamilton and Jack White, respectively, who have signed for three years to make Mermaid Comedies for Educational, whose president, E. W. Hammons, is seen in the center

Consolidated System of Production Is Passing Away, Says J. D. Williams

THE day of huge groups of consolidated producing units is rapidly passing away on the West Coast. Production is becoming decentralized. Individual producing effort is taking its place. Stars and directors alike, instead of renewing affiliations with great producing organizations, are breaking away and setting up their own independent units.

The result is a great increase of healthy competition, which is already beginning to make itself felt in the improved quality of the pictures thus made, and which is bound to result in better pictures than these same stars and directors ever made under the old consolidated system.

These are the developments in production that J. D. Williams, manager of Associated First National Pictures, Inc., found most significant in his recent visit to Los Angeles. Mr. Williams returned to New York on Sunday, March 20, after an absence of three weeks in the West, thoroughly delighted with the results of his trip.

Independents Multiply

"There is a marked change in production methods at the West Coast studios," said Mr. Williams, "and one which is most assuredly going to result in better pictures and bigger pictures—pictures that will be better and bigger from an artistic as well as from a box office standpoint. The change I mean is the breaking up of the huge consolidations of stars and directors and the formation by these stars and directors of their own independent producing organizations. These have multiplied on every hand until there are twenty producing units, each one competing with every other, where there were two or three top-heavy groups before.

"It is a change that was bound to come, and every one interested in the progress and development of the motion picture should welcome it. Its effect upon the quality of pictures will be not only decisive, but it will be almost instantaneous. When twenty stars or directors are working, each independent of the other, to produce the best possible product for the same market the competition is not only many times keener than before, but many times healthier. The incentive to strain every resource to turn out the finest pictures that can be made amounts to a positive necessity. And the result must be pictures that the exhibitor will welcome and the public enjoy to a degree that has hitherto been unknown.

"The independent producing system is the only one that will give the exhibitor the really 'super-productions' that are now more necessary than ever to the continued popularity and prosperity of the picture theatre. The old system has proven, in operation, its own condemnation. It has written its own death sentence. Attractive in theory and capable of plausible proof on paper, in practice it only results in the strangling of individual effort, the throttling of individual ideas. It tends to make stereotyped productions, and every showman knows that productions turned out by a formula or a given prescription are doomed as soon as the public has had a taste of two or three of them.

"The motion picture production must always be the creation of individual personality. It cannot be standardized or reduced to a rule-of-thumb. Only when the creator of a picture has absolute freedom to put into his work everything of which he is capable, without being hampered or hindered by anything that resembled a rigid 'factory' system, does he ever produce a great picture.

Of Individual Appeal

"Shoes, automobiles, clothing, soap, can be manufactured on an infinite scale according to an invariable formula. They are most successful when they are so made. But motion pictures are not manufactured; they are created. Each one is a separate work in itself. Its greatest charm and appeal is that it is individual, inimitable, that it is not the duplicate or replica of some other picture.

"And it is the clear realization of this fundamental fact that has led the most successful stars and directors of the American screen, one by one, to forsake their old affiliations, form their own producing companies, finance their own activities, and give themselves up wholeheartedly to the production of the best pictures they are capable of making.

"It is the finest thing that could ever have happened to the American motion picture industry. It will supply the answer to the cries of 'overproduction,' which have been heard so often of late. For it is one of the merits of the independent system that it makes fewer pictures and better pictures; it places the emphasis on quality, where it belongs, instead of on quantity. In self-defence, the independent producer must take all the time he needs to make the best possible picture; the result is three pictures a year, let us say, instead of ten or twelve, but three pictures, any one of which will have more value than all the ten or twelve mediocrities that he would have turned out."

Business Outlook Bright

The outlook for business in the Northwest is bright, and every effort will be made during 1921 to make the territory 100 per cent. Vitagraph, Robert Cotton, newly appointed manager of the Minneapolis exchange for that organization, declared upon his return this week from a conference with his superiors at New York. Mr. Cotton was particularly impressed with the production of "Black Beauty," which he saw at the Strand.

McGurty on Road

E. J. McGurty, formerly American Film Company representative in the Pittsburgh territory, is now on the road for Pathe there.

EVERYBODY'S HAPPY

J. D. Williams, manager of Associated First National; Edna Purviance and Charlie Chaplin enjoying the famous sunshine out in California

Vitagraph's "Black Beauty" Sells Self; Has Smashed All Records for Company

BLACK BEAUTY," Vitagraph's newest and biggest special production, based on the famous story by Anna Sewell, is proving a perfect "self-seller," and although it is scarcely a month since it had its initial performance, every key centre over the length and breadth of the United States and Canada, with only four exceptions, has booked the special for early showings. Day and date bookings prevail in many large cities, New York, Boston and Cleveland showing the largest number of these scheduled for early runs. The claim is made that this one month's sales result sets a record for the entire industry.

In the cases of more than two-thirds of the "Black Beauty" bookings the Vitagraph exchanges have not sold the picture to exhibitors in their territory, but the exhibitors have come in to the branch offices and bought it. It is stated that only in this way could the present total of bookings have been run up in the stated length of time, as the Vitagraph organization could not possibly have achieved such results with its present sales staff if it had not been met more than half way by exhibitors in search of the picture.

Within a week after "Black Beauty" had its first public appearance, the bookings, about two-thirds unsolicited, more than doubled the number given for any previous production for twice the period. Exhibitors got in touch with the exchange to buy on the simple announcement that the picture was ready to release. In one instance a representative of one of the most important circuits in the Middle West came east to book "Black Beauty" for one house, with the plan to run it in all the houses of the circuit if the original showing's receipts justified the action. After seeing the first showing to an invited audience at the Astor, New York City, he booked it for all the houses on the circuit, and it already has played all but three of these houses with notably successful results.

Practically every important circuit has made arrangements for early showings on this special. This applies not only to the United States but to Canada as well. Not only have the biggest cities been closed on "Black Beauty," but several cities, comparatively small in themselves but important by reason of being resort centres, have booked the special months ahead of their usual practice. There had been so much cumulative interest in this production that they could not pass the height of their season without it.

All centres closed for "Black Beauty" are pinions of circulation for zones of varying sizes, and the demand for these follow-up towns in the circulation zones is said to be tremendous. In many cases the big city bookings are for two weeks or more, and a week's booking is more the rule than the exception. The demand for "Black Beauty" naturally has taxed Vitagraph's unusually large laboratories at the Brooklyn studios, and the force there has been working overtime to turn out the necessary prints.

"Black Beauty" has been a phenomenal success from the moment of its initial showing. Exhibitors have appreciated that the special production was a splendid vindication of the motion picture industry in its effort to meet the demand for cleaner pictures at a period of particular agitation. Its appeal, they understood, was widespread, as pleasing and entertaining to children as to grown-ups. As showmen they knew how to value the wonderful opportunities offered by the picture for attractive advertising and novel exploitation. They were quick to grasp that, through the world-renown of the classic by Anna Sewell, a story known to practically every reader in the country and used for supplementary reading in many schools, the story itself would attract a new class of patronage to their theatres.

Practically every exhibitor who has played "Black Beauty" is authority for the statement that it has attracted an entirely new clientele to their theatres; that in addition to their regular patrons, upon whom they can bank for any good picture, they are getting the additional potential patrons who have not previously been picturegoers.

The fact that "Black Beauty" it a "self-seller" to the exhibitor may be accounted for by the fact that it has proven a self-seller to the exhibitor's public, with its many years of cumulative publicity back of it, its popularity as a book in schools and public libraries and among its readers of all ages. Joseph Plunkett, managing director of the Mark Strand Theatre on Broadway, New York City, in congratulating the Vitagraph Company on the picture, stated that it opened at the Strand in the worst snow storm in years, and played to the best business on Broadway. It made many new patrons for the Strand Theatre, Mr. Plunkett stated, and was most responsive to exploitation, letters sent by the management to the city schools having excellent and easily traceable results.

During the engagement of "Black Beauty" at the Brooklyn Mark Strand Theatre, the management reported that in many cases Brooklyn school teachers brought entire classes of school children to the showings, particularly during the quiet hours between the regular matinee and the first evening performance. Manager J. F. Clanceyfi of the Capitol Theatre, Hartford, stated that the picture smashed the attendance record of his theatre, and Manager Edwards, of the Palace at New Haven, also set new house records by packing in audiences of children at the Matinees.

Pathe News Exclusive Pictures of Allied Advance Reach United States in Ten Days

IN every way a most enterprising and clean picture screen and newspaper "beat" was scored by Pathe News with its exclusive pictures showing the allied advance into Germany. Within nine days of the entrance of the troops into Dusseldorf, the Pathe News negative were landed in New York from the Olympic, having reached the Atlantic liner at Liverpool a bare hour before her sailing by fast train from London after two swift airplane flights. Not only were they in ample time for the regular Saturday news reel at the New York theatres, but for reproduction in leading New York daily newspapers on Saturday morning, March 19.

Picture patrons who saw these views Saturday evening in Pathe News No. 23, had been prepared for the treat by sections of the same film reproduced in their morning papers. These views were displayed in the American, in the World and in the Illustrated Daily News. No newspapers had pictures of the allied occupation of Germany from any other source.

Preparedness, careful and intelligent planning by Editor Emanuel Cohen, sent the program through without a hitch. Staff Cameraman George Ercole had received his orders at Paris and was waiting and ready at Dusseldorf two days before the troops of occupation arrived on March 8, Tuesday. Ercole's cameras got busy and "ground" efficiently while a swift airplane waited, all tuned up and ready to take the air.

Several hours before dark the pilot had received the previous negatives and was speeding as the crow flies for Paris. At Paris, Glappi, of the Pathe News staff, was waiting to transfer the negatives to another plane. This was done in a few minutes, and the second plane was off for London that same day. Glance at one of the so recently familiar war maps and you will see what this journey from the German city to London would have meant in loss of time by ordinary land and water means of transportation.

The crux of the whole effort was catching the Atlantic liner, Olympic, due to leave Liverpool early Thursday morning, March 10. The leg of the negative's journey from London to Liverpool had to be made by train. This part was in charge of Wyand, of the Pathe London office. The best train to catch the Olympic left London rather late on Wednesday and Wyand would not have been able to make it if the two airplanes had not lived up to their schedule. As it was, there was very little time to spare.

The Olympic, a seven-day boat, came into New York Harbor late on Thursday, March 17. The negatives were received at Pathe News, Jersey City, and developed that night. Early on Friday prints were made and enlargements provided for the newspapers, while screen prints were inserted in the regular Saturday reel, No. 17, in ample time for that evening's showing at the theatres.

Only two weeks before Pathe News had been first on all picture screens with its views of President Harding's inauguration. In this more difficult problem of transmitting pictures of the allied advance its service was exclusive, not only to picture patrons but to the New York daily newspapers.

Sues for Building

The city of Winnemucca, Nev., is preparing to appeal from a court decision recently rendered, vesting ownership of the municipal opera house in Mrs. Kate L. Nixon, widow of the late Senator George S. Nixon. The opera house was erected several years ago by Senator Nixon at a cost of $50,000 and deeded to the city. Mrs. Nixon did not sign the deed and some time ago filed suit to obtain possession of the building.

News of the West Coast

By A. H. GIEBLER

Seats Sell at $5 Each

Metro's spectacular film production of Vicente Blasco Ibanez's famous novel, "The Four Horsemen of the Apocalypse," was given its Western premiere at the Mission Theatre on the evening of March 9. Only one performance was given on the opening date, and that at 8:30 in the evening. All seats were reserved, and sold up to five dollars, with not nearly enough to accommodate the crowd lined up in front of the theatre. The house was filled mostly with prominent producers, stars, directors and others connected with the West Coast film industry.

Frothingham Returns

J. L. Frothingham, of the Frothingham Productions, has just returned from New York, where he completed arrangements for the release of his pictures. Mr. Frothingham plans to make four or five pictures a year, which will be directed by Edward Sloman, and the first film to come under this new arrangement will be the Peter B. Kyne story, "A Ten Dollar Raise," which is scheduled for release about the last of April.

Oscar Price Arrives

Oscar A. Price, president of Associated Producers, arrived in Los Angeles this week and attended a special meeting of the Associated Producers which was called for his benefit by J. Parker Read, secretary of the organization. Plans for new productions for the coming year were discussed and formulated. Mr. Price will be in town only a few days.

New Film Company

The Apache Trails Productions, recently organized, has started on two different series of two-reel westerns at Globe, Arizona. F. A. Woodward is president of the company; A. W. Snyder, vice-president; and H. V. Snell, secretary and treasurer. W. E. Tobias is Los Angeles representative and C. O'D. Blanchfield business and sales manager.

J. B. Warner, supported by Kittoria Beveridge, recently of the Eddie Polo Company, Billie Bennett and Lew Heehan are members of one unit, while Vester Pegg heads the other unit, with Isabelle Wilford, William Ryno and Abe Farra as his chief supports. Buck Connors is director of the Vester Pegg company, with Charlie Cronkhite at the camera, and A. J. Scott directs J. B. Warner, with V. L. Acklin as cameraman.

To Build New Exchange

John M. Quinn, general manager of Vitagraph, Inc., the distributing organization, has arrived in Los Angeles from New York. Before returning east Mr. Quinn will arrange for the construction of a modern, fireproof exchange building in Los Angeles as part of his plan to house each Vitagraph exchange in its own fireproof building. The present Los Angeles exchange is located at 643 South Olive street, and is in charge of C. J. Marley. Mr. Quinn will spend a few days at the Western Vitagraph studio in conference with Albert E. Smith, president of Vitagraph, who is now in the West.

Killed in Accident

Fred F. Leyva, known in pictures as Fred Lyons, was killed instantly March 16 as the result of an accident to his automobile. Leyva was driving at high speed when the car skidded and then turned over. Fred Lyons, the actor, has been appearing in character and Indian parts in Universal pictures, and was on his way home from the studio when the accident occurred. A bride of a few months and his parents survive him.

Smith Buys Cattle Ranch

Albert E. Smith, president of Vitagraph, who is now in the West, is making negotiations for the purchase of a $150,000 cattle ranch. The deal is in escrow, and when it is closed the old Rancho San Bernardino in San Diego County will pass into his hands. The ranch contains about 3,000 acres and is situated near Escondido. Mr. Smith is purchasing the ranch as an investment and not for studio purposes, though it would be admirably suitable for filming Western pictures.

Wedding in Hollywood

Roy Del Ruth, film director and brother of Hampton Del Ruth, was married on March 14 to Olive Simon, known on the screen as Olive Dale. The wedding took place in Hollywood and only close friends of the couple were present.

Studio Notes

Frank Grandon, a director of the early days and who is given the credit of having directed "The Adventures of Kathlyn," is about to begin a series of productions to be released through the National Exchanges, Inc.

E. M. Asher, personal representative for Mack Sennett, has just returned from a business trip to New York.

Alec B. Francis will leave for New York, where he is to play a prominent part in a coming production as soon as his work is finished in the Elinor Glyn story, "The Great Moment," now being filmed at Lasky's.

Phyllis Haver, Sennett star, has returned from a few weeks' visit to San Francisco.

Tom Moore, honeymooning in Honolulu, could not get back to the Goldwyn studio in time to start his new picture, "Beating the Game," on March 17, St. Patrick's Day, so he postponed the starting day to March 24.

Carmel Myers welcomed her husband, I. B. Kornblum, to California this week. Miss Myers and Mr. Kornblum were married in New York during the summer of 1919, but the fact was kept secret from everyone except Miss Myers' immediate family

Many Film Exchanges Moving in Kansas City

Another era of moving pictures for Kansas City, Mo., exchanges seems to be dawning, with the center of the new activity near the present twelve-story Film Exchange Building. There are several exchanges which now have quarters downtown, the Film Exchange Building being at Seventeenth street, seven blocks from the center of the town.

The Robertson-Cole Distributing Company, now downtown, and the Goldwyn exchange, in the Film Exchange Building, have taken large quarters in the Snower Building, two blocks from the Exchange Building. The Paramount and Famous Players-Lasky organization is now erecting a two-story building opposite the Snower Building, and a third new structure is being erected nearby, which will be occupied by the Pathe exchange and the Crescent Film Corporation.

The First National is making plans for a building for its own use, a block west of the Snower Building. With the Film Exchange and the Snower Building occupied chiefly by exchanges, and with half a dozen or more structures especially erected for distributors, all within three blocks, the industry will make an imposing impression upon the city.

Back to Stock

Two picture houses in Albany, N. Y., will go over to stock in April. Pictures will give way to stock at Proctor's Harmanus-Bleecker hall on April 26. This house is the largest in the city and has been competing successfully with the Strand this winter by giving double features. The Colonial, a residential theatre, will open with stock on April 25. It has been running pictures since January, stock having held the boards up until that time. The two houses have a seating capacity of close to 4,000.

TO SKI OR NOT TO SKI?

That is the question confronting Corinne Griffith in "What's Your Reputation Worth," a Vitagraph film

Zena Keefe Does Some Quick Thinking and Makes Rapid Trip to Fill Vaudeville Date

ZENA KEEFE, Orleanian by birth and Selznick star by occupation, recently returned to the place of her nativity and received a welcome that not only gave her reason to feel proud but gave the Selznick publicity staff an opportunity to tell all about her reception and her popularity in the Southern city.

It came to pass that the headliner billed for a certain week at the New Orleans Orpheum fell down on the job and Martin Beck, manager of the Orpheum circuit, who knew Miss Keefe's ability by reason of her having been in vaudeville before she became a screen star, asked her to run down to New Orleans to "fill in."

Miss Keefe's business acumen is on a par with her histrionic ability so it cost Beck a pretty penny before she gave her consent. However, it was worth it, as it was a herculean task Miss Keefe undertook, as she took the job on five days' notice and within that time had to hustle down to New Orleans, and on the way make up the part that she was going to play.

Garnered Much Praise

But so well did she succeed in accomplishing all she set out to do that the New Orleans papers eulogized her in a way that surpassed the praise they usually give to stage or screen celebrities (New Orleans' critics, being very critical, indeed) and it wasn't because she was a native, either, that she garnered so much praise.

"Bill" Keefe, sporting editor of the New Orleans Times-Picayune, and who is Miss Keefe's uncle, started the ball rolling when he met her en route, and wired some advance stories into New Orleans. Being a sporting editor, "Bill's" stuff was naturally snappy, and it created a good opening for the stories that were to follow.

Miss Keefe lived up to her advance notices when she walked out on the Orpheum boards, gaily telling the audience of her experience in pictures (this being the plan of entertainment she had thought out on her trip on the train) and the other New Orleans' newspapers were quick to follow "Bill" Keefe's lead and give their meed of praise to the little star. Her friends, too, were not backward in acclaiming her, and her appearances at the Orpheum were in the nature of gala events, her admirers crowding the boxes and orchestra seats.

Miss Keefe will play a brief Spring tour over the Orpheum route and then come back to Fort Lee to make more pictures for Selznick enterprises. Until she began her vaudeville whirl she had, for the previous few weeks, been making personal appearances in conjunction with displays of her latest Selznick picture, "Red Foam."

Leave for New York

The state convention of the Illinois Exhibitors' Alliance, which was scheduled for Chicago on Tuesday, March 22, has been postponed for the present, owing to a telegram which Joseph Hopp, president, received Wednesday, March 16, from Sydney Cohen, requesting him to delay the convention and to attend a conference in New York the week of March 20. W. D. Burford, member of the executive committee of the M. P. T. O. A., received a similar message, and both left on the Century, Friday, expecting to return by the middle of next week.

The new date for the Illinois convention, which is for the purpose of electing delegates for the big Minneapolis convention in June, as well as for discussing ways to defeat the new bills affecting the industry which will soon be presented to the state legislature, will be announced soon.

Australia Is a Large Buyer of Exposed Film

Twenty-six million feet of moving picture film were exported during the month of January, according to statistics compiled by the Department of Commerce, Washington, D. C. Shipments abroad during the month included 7,790,899 feet of unexposed film, valued at $159,368, and 18,742,607 feet of exposed film, valued at $843,028.

The field for unexposed film is still limited, only ten countries making imports during January. France was the most important customer, importing 6,289,603 feet, valued at $108,019. Japan imported 951,109 feet, valued at $30,422, other totals being Brazil, 184,515 feet, valued at $7,843; Canada, 165,525 feet, valued at $4,802; England, 87,879 feet, valued at $3,307; Italy, 1,500 feet, valued at $100; Spain, 1,883 feet, valued at $25; Mexico, 54,285 feet, valued at $3,185; Cuba, $49,600 feet, valued at $1,465, and British Guiana, 5,000 feet, valued at $200.

Our most important market for exposed film during the month was Australia, which imported 3,292,138 feet, valued at $146,681; England imported 2,541,378 feet, valued at $123,205; Canada, 1,483,013 feet, valued at $89,298, and Argentine, 1,259,993 feet, valued at $57,679. Thirty-eight other countries also imported American films during the month, in amounts ranging from $36 to $39,950 in value.

Exhibitors Chartered

The promoting of social intercourse among the motion picture exhibitors of New Jersey, the securing of mutual business protection and co-operation and bettering the motion picture industry of New Jersey are the objects of the Motion Picture Theatre Owners of New Jersey, Inc., which has been chartered in the office of the secretary of state to do business at 125 Ellison street, Paterson. The incorporators of the organization are John T. Collins of Rutherford, David J. Hennessy of Newark and William C. Hunt of Haddon Heights.

Alliance Dissolves

The Alliance Film Corporation has definitely ended activities. Harley Knoles, who directed the production of "Carnival," the only film made by the company, is bringing a show print to the United States. Some other American members of the contingent are remaining in London.

Want Higher Tax

A special committee investigating new sources of municipal revenue has reported to Mayor Peters, of Boston, recommending actions which would add $1,500,000 to the city's income. Increases in the license fees of theatres, picture houses and other places of amusement were included, the committee pointing out that theatres now pay "only" $100 a year to the city. A local retail sales tax was also suggested.

To Make Westerns

Newcastle, Wyo., is to enter the picture producing industry and produce Western dramas. Local capitalists will back the Continental Pictures Corporation, which has been indorsed by the Newcastle Commercial Club. Edward LaZar, a former Vitagraph company man, will direct the project.

Blackmon Changes Places

George Blackmon, formerly with Universal and Dooley, is now a member of the Buffalo First National sales force. He has many exhibitor friends in Western New York and Branch Manager Eddie Hayes expects him to do a big business.

Now in Westerns

Word comes from William Lord Wright, in charge of two-reel Westerns at Universal City, that Louise Lorraine has been definitely signed up to support Jack Perrin, leading man for one of Universal's Western units.

"Mark of Zorro" Most Delightful Film She Has Ever Seen, Says Elinor Glyn

Elinor Glyn, who needs no introduction to the public, broke into print recently in the New York Globe declaring that Douglas Fairbanks' recent production, distributed by United Artists Corporation, "The Mark of Zorro," was in her opinion the most delightful photoplay she has ever seen.

"There is a tide in the affairs of all arts and industries as well as in the affairs of men, which, taken at the flood, leads on to victory," said Miss Glyn in part. "And now is the author's moment—in the moving picture business—since the mechanical side seems to have almost reached perfection, but what has hitherto militated against this perfection's gaining its full appreciation is because the stories have so often been so inadequate, so wanting in knowledge of life or the laws of psychology.

"But each month better stories seem to show in the pictures released. Such productions as 'The Faith Healer,' for instance, leave nothing to be desired, and I think "The Mark of Zorro' (Douglas Fairbanks) is the most all-round delightful play I have ever seen. It carries one away with its romance. And I believe that romance truly portrayed will hold the world-interest to the end of time. Whatever other type of story has its day, those treating of love in an adventurous spirit, which in the rendering is yet true to life, must stir the pulses of the human beings of all countries.

"A really stirring love—Romance! Can anything be more fascinating? It makes the old young and the young exalted, even in this modern work-a-day matter-of-fact world—that I, for one, shall stick to this theme in my writings for the screen, only that my stories shall be told with truth and not imaginary details. Love has its profound psychology as well as any other subject, and to portray it with psychological correctness should be the object of all writers who touch upon it.

Chicago and the Middle West

By PAUL HINZ

Hutchinson Tells Difference Between Re-Constructed Picture and Re-Issue

S. S. HUTCHINSON explained in a recent interview the difference between a reconstructed film and a re-issue. As president of the American Film Company, which has been devoting much time and earnest effort lately to the making over of those pictures which have their first youth, and furthermore as first director, editor-in-chief and head surgeon in this special department, Mr. Hutchinson speaks not without authority.

"The difference is that between brain-work and hand-work," he said. "The re-issue, although it often claims to be a very different version, is almost always nothing more nor less than a reprint with a new name. Our reconstructed film is really an adaptation in a form that has been changed and improved in the matter of countless details. Most important of all, it is re-titled. Current colloquialisms are inserted to give a modern effect. Scenes are frequently cut out or switched, so that the original sequence of events is completely changed. The dramatic construction is perfected, as we give special effort to linking incidents closer together, so that the effect will be one of quicker action."

And action is a word that gives the cue to Mr. Hutchinson's highest ideals in regard to the re-creating of these films. He insists that the title of a picture must suggest action, in order to be a success. An example of one of his improved titles is the reconstructed film, "Slim Bang Jim," which was formerly called "In Bad." The contrast in the drawing power between the old and the new is equally striking in the case of all of the pictures which have been overhauled.

Stimulate Imagination

"We want titles characteristic of drama, not novels," Mr. Hutchinson said. "No matter how successful the previous title may have been in the book world, when it is transferred to the screen, its drawing power will be limited unless it suggests a plot brewing. It must register immediately, so that the imagination of the most casual passerby will be quickened and he will get some conception of what happens in the picture.

"Only the productions that proved successful when first made are being reconstructed. In the cases of those which have already been placed on the market, records show that they have made more money for the exhibitor than in their first form. We are finding that in these days of conservatism, exhibitors are realizing an excellent buy in this made-over product, which aside from holding a reputation for being tried and successful, can be purchased at a price considerably lower than brand new pictures."

La Salle Books Special

Metro's "Four Horsemen of the Apocalypse" will have its first Chicago showing at the La Salle Theatre beginning Saturday, March 26, where it will run indefinitely. Ned Holmes, who is directing the Chicago run, was the gust of the Motion Picture Press Club at the regular meeting on March 18 at the Chicago Press Club, which will be the meeting place of the M. P. Club from now on. This organization is now amending its constitution and by-laws so as to conform to those of the A. M. P. A., with the intention of affiliating with this body as well as with the Los Angeles Press Club and the London Press Club.

Kent Week Promises Big

Kent Week, which begins March 27, promises to be a very successful stunt in Chicago, Joe Gilday, Paramount's district manager, reports. Already a larger list of theatres have booked this company's product than during Paramount Week, of last fall.

Tribune Editorial Makes "Small Town Idol" Popular

Barbee's Loop Theatre closed the most successful week in its history on March 19 after a seven-day run of "The Small Town Idol." James Mulhauser, special representative for Mack Sennett, was largely responsible for putting it over, which he did by getting into the editorial columns of the big dailies and by staging a very effective prologue.

This act was called "A Trip to Studio-Land," and had in its cast one man and six girls—the camera director and six "stars." One by one, the girls, who represented the largest cities of the country, appeared before the camera and were shot in short dance numbers. Special attention, of course, was drawn to the Chicago maid by a local joke. But the featured girl was the girl from the country town who was introduced by the song composed especially for "The Small Town Idol," by C. Sharp Minor, organist at the New Mission Theatre in Los Angeles.

Mr. Mulhauser's efforts to interest the editorial staff of the Tribune in giving space to this feature met with a degree of success way beyond his highest hopes. One of the editors came to see "The Small Town Idol," came again and then came once more. The printed result was an extravagant editorial in the issue of Tuesday, March 15.

New Michigan Circuit

James Minter and A. M. Slepski have become associated to operate a circuit of theatres in Michigan. Already they have to their credit the White Star, Free Poland and Holbrook theatres, Detroit, and the Bijou and American theatres, Port Huron. Others are to be added before the end of the current year. Mr. Minter is also president of the Minter-United Amusements, distributors of Pioneer and American Cinema pictures in Michigan.

Strand Opening Date

W. S. Butterfield announces March 31 as the opening date of his new Strand Theatre, Lansing, Mich. A large crowd of film and vaudeville men from all parts of the country will attend the opening.

Buys New Auto

Howard F. Brink, manager of the Buffalo Robertson-Cole office, is getting so much business these days and receiving so many bonuses that he has decided to buy a new automobile.

Van Dyne Appointed

George Hanny has appointed Bill Van Dyne manager of the Capitol Theatre in Buffalo's South Park section. Mr. Hanny is also breaking in his 14-year-old son as assistant manager.

A GROUP OF THE ENTIRE PERSONNEL CONCERNED WITH THE PRODUCTION OF "THE AFFAIRS OF ANATOL," FOR PARAMOUNT

Cecil B. DeMille, producer; Jeanie Macpherson, scenarist, and the entire company, including players, consulting scenario writers and production staff

Exhibitors Foresee a Higher Admission Era for Productions That Are Worth While

BELIEF in the policy of higher admission prices for worth-while attractions is spreading and is being practriced by exhibitors who have hitherto been skeptical of its practical success, says Associated First National.

Striking proof that this is the case is furnished by the situation in Omaha, Nebraska, noted as one of the lowest admission price towns in the country (of its size) and as a rigidly standard priced town. The Strand Theatre, Omaha, leads the town in admission prices, with a constant scale of 30, 40 and 50 cents. The seating capacity is 1,008. "Man, Woman, Marriage" is booked for the Strand on April 10, and Manager Harry Watts proposes to increase his scale to a uniform charge of 30 cents at all matinees, and 40, 50 and 75 cents for the evening performances.

In Akron, Ohio, C. A. Barbian, of the Waldorf Theatre, has announced a "Grand Picture Season," consisting of the "Big Five" of Associated First National. For each of these pictures—"Passion," "The Kid," "Man, Woman, Marriage," "The Oath" and "Sowing the Wind"—admission will be "moderately increased," according to Mr. Barbian's half page announcement in all the Akron newspapers.

Managers William Ostenberg, Jr., of the Orpheum Theatre in the little city of Scotts' Bluff, Neb., and Harry Dubuque of the Imperial, in Alliance, Neb., have determined, it is announced, to charge $1 straight for all seats at the showing of "Man, Woman, Marriage," "Passion" and other leading pictures.

Manager Watts, of the Strand in Omaha, believes that it will not be long before the policy of advancing prices for productions that are worth it, will be universally accepted.

"Within two years I believe there will be, in every town above 75,000 population, a motion picture theatre that will put on two shows a day, with a large orchestra, and atmospheric presentation which may include a singer and a regular staff of four or five expert stage characters. These people could plan and prepare prologue acts for every picture, and when an extraordinary presentation demands a larger cast in the prologue, they could be the leads, while the numbers could be picked up on the local market," he said.

"This two-a-day house will be high-priced. It will show only the best pictures, and it will cater to the higher class patronage. The coming of this type house can be expected at any time now, as the day of 'A movie is a movie' is past. And even in these high-priced houses I am convinced that the admission will be increased when the super class of productions warrant it."

Big Novelty Promised for Director's Ball April 2

Sidney Olcott as chairman of a committee to devise ways and means for injecting novelties and surprises into the annual frolic of the Motion Picture Directors' Association's third supper-dance, to be held at the Hotel Astor, on Saturday April 2, in company with George L. Sargent and J. Searle Dawley, hit upon a clever idea. It is predicted that the event will top the evening and break all records for speed in taking, developing and projecting of film.

While Orlando's twenty-five piece orchestra is supplying music for the dancing, motion picture cameras will be grinding at top speed. Sufficient film will be dedicated to include all those present who venture within camera range. Special messengers will dispatch the film to the Craftsman laboratory, where it will be made ready for projection, brought back to the Astor and in the Gold Room, the silver sheet will display the party at its height, showing the leading producers, directors, players and participants of varied walks of life, in and out of the industry, on the screen. Many of those in private life never have faced a motion picture camera.

The entire handling of the "rush film" will involve only a few hours.

Wheeler Productions Latest New Company

The Wheeler Productions, Inc., is the latest addition to the motion picture industry. Spacious offices have been opened in the New York Theatre Building at 1520 Broadway and plans are being rushed for a mammoth special production to be given to the trade as the initial Wheeler offering. It is probable that this spectacle will be "shot" on the West Coast and will not be ready for distribution until early fall.

Wheeler Productions is probably the only organization of its kind to be composed entirely of ex-college men familiar with the film game. Clifford Slater Wheeler, whose name has been affiliated with successful Paramount productions, is president. Arthur Donald Bates is vice-president; Charles Shloss, secertary, and Walter E. Hammond, one-time Princeton football star, is treasurer and general manager.

Deal Hangs Fire

The proposed consolidation of the interests of the Lynch Enterprises in Tampa, Fla., with those of the Strand and Victory theatres continues to be the chief topic of conversation in local moving picture circles. At the date of this writing the deal has not been consummated, no papers having been signed. The consolidation, if it takes place at all, will likely be put through about April 1.

"Passion Flower" for Early April Release

"The Passion Flower," a Joseph M. Schenck production starring Norma Talmadge, will be released through First National early in April. Cutting and titling of the picture has been resumed following the decision of the New York Supreme Court in favor of Schenck who was made defendant in a suit brought by John Garrett Underhill to restrain Schenck from using the main title or the English words used in the stage production, in the screen version.

Underhill based his claim to restrain the picturization of the play with English words used in the title and sub-titles, on the fact that he had translated it from the Spanish.

In rendering its decision the court gave the first recorded legal analysis of "what is a motion picture?" declaring that "its chief characteristic is that it is a performance practically without language," and goes on to state that the few words used are not necessarily taken from the spoken drama.

Walsh with Circuit?

Report has it that George Walsh, the athletic star, is to start a big feature to be directed by his brother, Raoul A. Walsh, and released by First National. He is said to have left New York for the West Coast to start the picture. First National declined to comment on the report. George Walsh was a Fox star until his contract expired recently.

How Harry Watts Draws Late Afternoon Crowds

Manager Harry Watts, of the Strand Theatre, Omaha, Neb., has started a campaign to get the late afternoon crowds to attend his matinees. The Strand matinees. with matinee prices, formerly closed at 5 o'clock, and the evening shows, with the 30, 40 and 50 cent admission, began at that time.

Manager Watts found there were many people getting off from work at 5 and 6 o'clock that would like to attend matinees at once, before dining downtown. Accordingly he has postponed his matinees to 6:15 o'clock, with the admission price 25 cents to any part of the house. He announced the change in newspaper advertisements and distributed 10,000 blotters about the office buildings, telling the downtown public about his plan. The change has been very successful, he reports, filling his house at those empty hours between 2 and 7 o'clock.

Vogel Off for Europe; Greenland Joins Him

William M. Vogel, foreign rights distributor for the First National Charlie Chaplin comedies, the Hodkinson productions and Chester scenics and comedies, sailed on March 22 for Europe. London is his first objective. He also has appointments in Paris, Brussels, Antwerp and will also visit Berlin in behalf of his interests in the Atlantic Cinema Corporation, of which he is a director. Denmark and Czecho-slovakia will probably be included in his itinerary, as perhaps Italy and the Balkans.

During his absence abroad, the sales activities in his New York headquarters will be in charge of Albert K. Greenland, who resigned from the Rothacker Film Mfg. Co. to assume his new duties with the Vogel organization on the first of the current month.

To Prevent Flooding American Markets

Anti-dumping legislation and the amendment of the tariff law by the addition of a provision that ad valorem duties shall be based upon the value in American currency at the port of entry of invoice values in foreign money will be the first things to be taken up by Congress when the extra session convenes on April 11. Designed, of course, to cover general merchandise, this legislation will prevent the flooding of the United States with foreign films.

President Harding has given his approval to these measures, and Representative Fordney, chairman of the House Committee on Ways and Means, has announced that he will have them ready for introduction as soon as the new Congress is organized on a working basis.

"Cabinet of Dr. Caligari" Premiere at Capitol During Week of April 3

THE Cabinet of Dr. Caligari" will have its American premiere at the Capitol Theatre during the week of April 3. This is the photoplay which, because of its unusual theme and extraordinary atmospheric treatment, created a European sensation. It was secured by Goldwyn Pictures Corporation for presentation at the Capitol. It is said to be the "first radical departure in motion pictures."

The picture has been called "cubistic" but actually it is an intense and enthralling story in which the scenic artists have used the impressionistic as well as naturalistic form and have attempted to convey in the sets the moods of the story. The theme, which is one of madness and terror, lends itself completely to this atmospheric treatment.

The story of Dr. Caligari is told in part by a motion picture man who saw the picture abroad and who is quoted in the New York Times as saying:

The Story

"Dr. Caligari, who embodies sheer wickedness, is a masterly conception, and the work of Mr. Krauss in the title role will undoubtedly arouse as much comment and enthusiasm in America as it did in Europe. The doctor is an elderly man who wears a cape and a battered top hat, while behind his eyeglasses are strange roving eyes. In the conception of the man who is telling the tale he does evil for the sheer delight that it affords him. This monster reaches the town when the fair is being held and solicits from the town clerk permission to exhibit a somnambulist on the ground. The permission is granted, but not without rudeness on the part of the clerk. That night the unfortunate man is murdered in his bed.

"This is the beginning of a mysterious sequence of crimes. The hero—the story-teller—tells of how he visited the doctor's booth with a friend when the doctor, opening a huge standing cabinet, revealed an immensely tall and skinny man, fast asleep. This creature is completely under the domination of the doctor. He sleeps until awakened by Dr. Caligari, and when awake obeys his master implicity.

"It is obvious that a synopsis of such a story cannot convey the flavor of the actual vehicle. 'The Cabinet of Dr. Caligari' represents to me something very real and terrible. Do you remember the fear that you felt when you were a guest in 'The House of Usher?' The story of Caligari is entirely dissimilar, yet awakens the same kind of fear—that fear of things having no reason and loving evil instinctively.

Briggs Now President of Publishing Company

G. N. Briggs, for more than two years publicity director for Finkelstein & Ruben, of Minneapolis, has resigned that position to become editor and president of the Pandect Publishing Company, an organization recently formed to issue a group of trade journals and other publications of particular interest in the Northwest.

Mr. Briggs has had considerable editorial and publicity experience. He was formerly Sunday editor of the St. Paul Pioneer-Press, and prior to that was connected with several Chicago newspapers.

Charles J. Bradley, former managing editor of the Minneapolis Daily News, succeeded Mr. Briggs as publicity director for Finkelstein & Ruben.

Teaching New Citizens

In order that foreign born residents of Albany, N. Y., may have a clearer conception of what American institutions really stand for, motion pictures are being used in connection with six community entertainments in that city. These films cover the field of civics, history, safety-first and health, with travelogues, current events and dramatic features giving an added interest.

Spector to Rest

Hal Spector, Hodkinson representative in the Newark territory, has been compelled, under orders from his physician, to resign his position in order to take an absolute rest cure away from New York. Mr. Spector, since his affiliation with Hodkinson, has broken all sales records for the Newark territory and has led the entire selling force in sales consistently week after week.

Furst in South Dakota

Nate Furst has associated himself with Midland Films, Inc., and is now in South Dakota on a trip to introduce the latest pictures of that exchange.

William Fox to Produce Abroad

WILLIAM FOX has decided to produce abroad and J. Gordon Edwards, one of his best directors, will head a Fox company in Europe which will begin producing, it is expected, in England. For two years, it is said, Mr. Fox has been secretly working on a spectacular production of "Mary, Queen of Scots," and this will be his first foreign production. It is promised that it will exceed in appeal his most pretentious productions of the past.

The story of the ill-fated queen of the Scots and Queen Elizabeth is one of the most fascinating in all history, and Mr. Edwards can be depended upon to make a striking picture of it, with the wealth of beautiful locations in England and Scotland, the old castles and towers, at his disposal.

The Fox Film Corporation has not yet seen fit to make a definite announcement of its foreign plans; but it is rumored that Betty Blythe, who has the leading role in "The Queen of Sheba," will be Mr. Edwards' leading woman. It is assumed that if the expedition turns out to be a complete success despite British fogs and other photographic difficulties, other Fox companies will be sent abroad later on.

This apparently contradicts a recent rumor that Fox will import a company of British players to work in his New York studio.

ALFRED WEISS

Vice-President, Goldwyn Distributing Corporation, who has just celebrated his twenty-fifth wedding anniversary

Order Emlay and Johnson to Answer the Referee

Justice Joseph Newburger of the New York Supreme Court has signed an order requiring Earle Emlay and Walter L. Johnson to answer certain questions to be propounded to them before Referee William Allen, in an action brought by the Novograph Film Corporation against them, Earle R. Hopkins, the Stereospeed Productions, Inc., and the Motion Picture Producing Company of America.

The action is brought to restrain the defendents from manufacturing a secret device for highspeed cameras known as "highspeed production films," which when projected displays pictures known as "slow movement or movement analyzing pictures," and for damages and an accounting. It is alleged that Emlay was in the employ of the plaintiff's under contract, and that he left the planitiffs and associated himself with the defendents, for the purpose of producing a high speed camera with the secret device which they claim the sole rights to.

There have been several hearings before Referee Allen, at which Emlay and Johnson refused to answer questions, and the matter was referred to Justice Newburger, who decided they must answer the questions objected to.

Arthur Hill Dies

Arthur J. Hill, a Chicago exhibitor for ten years, died on March 12 after several weeks' illness. He had been a resident of this city for the past forty-five years, and previous to his connection with the motion picture industry was an employe of the Chicago post-office. At the time of his death, Mr. Hill was manager of the Glen Theatre at 2852 Armitage avenue.

Changes Location

Walter Ainsworth, formerly of the Pittsburgh territory and for the past year on the selling force of the Cleveland Pathe exchange, is now at the Pittsburgh branch of the same company in a similar capacity.

Alice Duer Miller Joins Group of Goldwyn Authors

Alice Duer Miller, one of the latest additions to the roster of prominent authors under contract to write original stories for Goldwyn Pictures, left last week for the Goldwyn studios at Culver City with the first draft of a script on which she has been working for the past month. Mrs. Miller was accompanied by Marion Frances Lee, associate editor at the New York scenario department, who is writing the continuity for the story. Mrs. Lee will remain on the West Coast as a member of the continuity staff at the studio.

Masons at Showing

Arthur L. Skinner, manager of the Victoria Theatre, Buffalo, invited his brother Masons in Mystic Arts Lodge to attend a special performance on Wednesday evening, March 23. Mr. Skinner is a former Master of the lodge.

This Kineto Review Is Perfect Riot of Babies Doing Delightful Things

BABYHOOD" is the subject of the Kineto Review that is to be released through the National Exchanges of first week in April. Although only one reel in length, the picture made a great hit when shown at the Capitol Theatre in New York recently.

"Babyhood" is a perfect riot of babies. For fifteen minutes the screen is filled with babies of every size, color and type, doing all the delightful things that babies have done since Cain and Abel cooed and gurgled and chewed their toes outside the gates of Eden.

As a study in baby-expression the picture is full of interest. For the infants, with a lack of self-consciousness that many a star might envy, register all the emotions known to their age. No need to label a picture "hunger" when a kiddie wants its bottle. Nor is any interpretation needed of the bliss written all over the countenance of a baby spashing in its tub.

Parade and Derby

The baby parade is an interesting feature of the reel, with its close-ups of the blue-ribbon winners. And the derby—in which the maximum age limit seems to have been six months—is full of thrills (to the proud mothers at least) and amusement. And there is a proud moment when the "Lollypop Twins" have the screen to themselves.

Mothers will gasp at the sight of infants being put through "stunts" that would almost "feaze" a seasoned aviator. Turned upside down, swung hither and thither until the onlooker's head reels, the babe is seemingly unaffected and comes through the performance with stolid calm.

This Kineto Review is the first of a series on "Childhood," "Girlhood" and "Boyhood" in which the delights and woes of each will be portrayed.

Industry Unites to Combat Agitation Seeking to Dye Pomona an Indigo Hue

THE proposed blue laws to be voted upon at Pomona, Cal., on April 4 has precipitated action on the part of the motion picture and theatrical industry of Los Angeles. A tremendous campaign is being prepared against the proposed Sunday closing laws, and both sides predict that the outcome will have a big influence on the future of blue law legislation in Southern California.

The theatre owners, exhibitors, managers and producers have combined their forces for a campaign, which will continue until the day of the voting arrives. Pomona is regarded as one of the leading literary and educational centres of the United States, and boasts thirty-three churches. The city has a voting population of 7,000 persons, and from now until election day each voter will receive semi-weekly a letter of facts regarding the picture industry.

The First Step

A first step in the campaign, which is headed by Gore Brothers, Adolph Ramish and Sol Lesser, a firm in control of forty-two theatres in and around Los Angeles, was taken last week, when a committee consisting of Benjamin B. Hampton, representing motion pictures in general; Sol Lesser, Harry C. Arthur, general manager of the West Coast Theatres Corporation; Glen Harper, secretary of the Los Angeles Theatre Owners' Association, and several others holding important posts in the film industry, obtained an audience with several of Pomona's leading business men who are interested in the closing laws.

Notable Speakers

Speakers who will address Pomona voters from the stages of the theatres of that city during the campaign are Rupert Hughes, Gouverneur Morris, Benjamin B. Hampton and other volunteers. In addition to this slides will be run in all the theatres; editorials in newspapers on the blue laws will be reprinted in pamphlet form and distributed, and where the arrangement can be made, speakers will address the voters from the pulpits of the churches.

Oscar Morgan to Work Directly Under Shauer

Emil E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corporation, announces the promotion of Oscar A. Morgan to an important position in the foreign department of that company.

Mr. Morgan is one of the oldest employes of the organization. He started as advertising manager in Philadelphia. He was gradually promoted to the positions of head salesman, assistant sales manager and assistant branch manager of that office.

Later he was made manager of the Washington, D. C., branch and assistant general sales manager at the home office. Mr. Morgan will work directly under Mr. Shauer.

"Way Down East" Turns Its Four Hundredth Show

D. W. Griffith's photographic spectacle, "Way Down East," turned its four hundredth performance at the Forty-fourth Street Theatre, New York, with the matinee on March 21. With one exception this is the record for moving picture consecutive performances on Broadway. The longest run was that of Mr. Griffith's other famous spectacle, "The Birth of a Nation," which ran for 670 performances at the Liberty Theatre from March, 1915, to February, 1917.

Owing to the larger capacity of the Forty-fourth Street Theatre "Way Down East" has been seen by nearly as many people during its 400 presentations as saw "The Birth of a Nation" during its first run here and the receipts have been correspondingly that much greater in proportion, the weekly average for "Way Down East" being $3,000 over those of the older success.

FOUR VITAGRAPH EXECUTIVES "ON THE LOT" AT THE COMPANY'S WEST COAST STUDIOS

John M. Quinn, general manager of distribution; W. S. Smith, manager of the California studios; Albert E. Smith, president of the company, and George Randolph Chester, production editor, comprise the quartette

Announcement of Goldwyn Week in Buffalo Gets Big Response from Upstate Showmen

BOOKINGS are pouring in from theatres, large and small, for the Goldwyn Week announced in the Buffalo territory, beginning April 10. Under the direction of Resident Manager George A. Hickey, the sales force at the Buffalo office is making a record in the number of solid weeks of Goldwyn Pictures, including the fourth year product and some of the earlier productions that exhibitors missed when they were first released.

Estimating from the list of bookings reported three weeks in advance of showing, and the many theatres with which negotiations are now being carried on, there will be upwards of 100 houses booked for solid weeks of Goldwyn pictures before April 10.

The drive in the Buffalo territory has been given great impetus by the success of the early releases in Goldwyn's fourth year group. "Earthbound," "Madame X," "The Branding Iron," "The North Wind's Malice" and other productions that have been on the market for the past few months, have proven strong box office attractions with up-state audiences. Some of these productions went so well at the first showing that they have been booked for return engagements to divide the week with other Goldwyn releases.

Many of the exhibitors who have signed for the full week are preparing to launch special advertising campaigns in local papers, making the announcement of a full week of Goldwyn pictures the feature of their appeal to the public. Also, a number of exhibitors are taking this occasion to launch a Spring opening with houses freshened up after the Winter season and a gala program throughout.

PHIL RYAN
Directing Associated Exhibitors' franchise plan

Morris Kohn Starts Back to New York After a Visit to West Coast Studios

MORRIS Kohn, president of Realart, has left Los Angeles, following a five day inspection of the company's Hollywood property, and is now on his way east, with stop-overs planned at several cities en route.

While on the coast Mr. Kohn authorized improvements which will increase by 100 per cent. the producing capacity of the West Coast studios. The present ten thousand foot open stage will be glassed in and a new open stage of 7,000 square feet constructed. This will give Realart three modern and fully equipped stages with the proper scene docks and accessories.

Another item in the plan of improvements is the construction of a modern office building to house the scenario department, general offices and executives now housed in temporary quarters.

Just before leaving Los Angeles Mr. Kohn expressed pleasure at meeting Bebe Daniels and Wanda Hawley and renewing acquaintances with Mary Miles Minter.

"That our stars are so popular with the public is due to their youth, beauty and talent," said Mr. Kohn, "for there can be no doubt as to their popularity—as is shown in our financial reports."

Mr. Kohn will visit Realart offices in San Francisco, Portland, Seattle, Kansas City, Chicago, St. Louis, Minneapolis, Cleveland and other key cities.

At the Woods

Lillian Gish, accompanied by her mother, arrived in Chicago from New York on Wednesday, March 16, to attend to a special business matter. While there, John Manning, who is directing the Chicago run of "Way Down East," which has just completed its seventeenth week at the Woods' Theatre, asked her to make personal appearances at the afternoon and evening shows on that date. Contrary to Miss Gish's pet policy of never making talks in public, she complied and gave a short talk from the stage on both occasions, with the result that the Woods did an increased $2,000 worth of business on that day.

She left on the following morning for Massalon, Ohio, where she spent much of her early life, and where she will spend a few weeks with relatives before returning to the studio. While in Chicago, she stated that no arrangements for her next picture had been completed.

Mowat Forms Company

Jack Mowat has organized the Northern Theatre Company to erect a 2,500 seat theatre at the corner of Woodward and Louise avenues, Detroit, which is just three blocks north of the Ford plant. The capital stock is $300,000 and all of the stockholders and directors are influential business people of Highland Park. Mr. Mowat was formerly an exhibitor and also in the exchange end of the business. He states that work will start April 1 and that the theatre, to be called the Northern, will open Labor Day.

Doing Big Business

The Fox office at San Francisco is doing a record business, more contracts having been signed during the past month than in a long time. Both the Strand and Pantages Theatres in this city have signed for first run Sunshine comedies, while Loew's, State and Pantages Theatres have taken these releases for Oakland.

Miss Jennie Olson, who was with this office for almost five years before going with the United Theatres Association, has returned to the Fox fold and is acting as secretary and assistant to Pacific Coast manager H. J. Sheehan. White Ricketts, formerly traveling auditor, has been made Pacific Coast auditor, with headquarters at San Francisco.

THE MORNING SMILE
Margarita Fisher in a scene from the American picture, "Payment Guaranteed"

Goldwyn Exploitation Men Slip One Over on Convention of Pennsylvania Showmen

GOLDWYN pictures received good publicity before the state convention of the Motion Picture Theatre Owners of America, Pennsylvania division, at Harrisburg, Pa., March 8 and 9, through the energy and resourcefulness of W. R. Ferguson of Goldwyn headquarters and Alvin Plough of the Philadelphia exchange. This publicity was obtained despite the prohibition of all exploitation at the convention. The convention met in the Penn-Harris Hotel and between 600 and 700 exhibitors and exchange men were present.

Mr. Barrist of the Exhibitors' Weekly of Philadelphia wagered a dinner for the Goldwyn representatives at the convention that no Goldwyn publicity stunts would be pulled at the convention or in the hotel. Ferguson and Plough accepted his wager and set quietly to work. It was not long until exhibitors found a small sticker, about one and a half by two inches, plastered on menu cards, on the registry book and other places admonishing them, "Don't Neglect Your Wife!"

When the exhibitors returned from the convention to their rooms in the hotel they found a large half-sheet card advertising "Earthbound" stuck in the doors of their rooms where they could not avoid reading them. Ferguson and Plough had learned the room assignments of the delegates and industriously visited each door on their Goldwyn publicity mission. Other stunts were "pulled."

O'Neill in Charge

Edward O'Neill has taken charge of the Sunshine Theatre at Taft, Cal.

Number of Requests for Accommodations Indicates Record New York Convention

ROCHESTER exhibitors are sending forth the boast that they are going to make the annual convention of the Motion Picture Theatre Owners of New York, which will be held in the Flower City on April 5, 6 and 7, the record convention of the organization both in point of attendance and in importance of subjects discussed and results obtained.

The convention headquarters will be the Hotel Seneca, where every room has been engaged for the event and where every large producer and dealer in theatrical supplies will have booth space to exhibit his wares, thus making an exposition of the very newest things in theatre art.

Indications of the wide interest in this convention are found in the unusual number of requests for accommodations during the time of the meeting. F. J. Koch, of the Lyndhurst Theatre, Rochester, who is in charge of all acommodations, reports that he has filled one hotel completely with guests, and that several others will be required to handle all who will attend. New York City exhibitors have already engaged 125 places in the special cars that will carry them to Rochester, and large parties from other cities and vicinities will take advantage of the liberal fare concessions that have been obtained from the railroads.

Entertainments

The Rochester exhibitors are making elaborate plans for convention entertainments. Two of the chief events will be the convention dinner, at which a large number of notables in the film, legislative and business world will be guests, and the Movie Ball, which will be held in the Rochester State Armory and to which are being invited several of the most prominent motion picture stars. All arrangements for this ball are in the hands of "Jack" Farren, of the Victoria Theatre, Rochester.

Irving M. Salyerds, state organizer for the M. P. T. O. and president of the Rochester Exhibitors' League, is head of the executive committee of the convention. He asserts that nothing short of 100 per cent. attendance by state exhibitors will satisfy him.

Rochester as a city is exhibiting keen interest in the convention plans. Several large lunch clubs have made requests to have speakers assigned among the convention guests, thus giving opportunity for extensive distribution of propaganda favorable to motion picture interests.

There never was a time when a real, serious, thoroughly representative convention of exhibitors was so greatly needed as now, and Rochester is determined to make this meeting one that will make motion picture history and that will long be pointed to as the greatest gathering of its kind in the state.

Book a Serial

The New Mission and New Fillmore Theatres of San Francisco, the Liberty Theatres of San Jose and Fresno, the T. & D Theatre of Sacramento and the Colonial Theatre of Stockton, have booked "The Sons of Tarzan," released by the All Star Features Distributors, this being the first serial ever booked by them. This production has been booked solidly in this territory.

Pathe's "Brunet Month" Contest Proves Interesting as Third Week Is Entered

UNLIKE previous Pathe contests, the competing branch managers and their aides are not holding off for a grandstand finish but have been flooding the home office with contracts that added a perceptible punch to "Brunet Month" during the third week of the competition. There apparently is an earnest desire on the part of the various teams to get their decks cleared for the last week of the contest, which all the Pathe home office officials expect to see record an unprecedented volume of business in every department.

Inasmuch as there are twenty-seven actual business days in March, every branch manager will have an unusual opportunity for recording a total of business he has never before attained in a single month. The spurt during the third week was so marked as to make it safe to say that fully 70 per cent., at least, of the thirty-two Pathe branch offices throughout the country will better their best previous performances in any four week period.

March marks the fourth anniversary of Paul Brunet as head of the great distributing organization—three as vice-president and general manager, the last as president of Pathe Exchange, Inc. There have been years marked by a steady march forward. Never once has the organization taken a backward step. Each year has seen a big increase in the volume of Pathe's business, under the guidance of Mr. Brunet.

Even in these times, which are considered adverse in many quarters, but which are optimistically regarded by the entire Pathe organization, the progress of the Pathe Rooster remains unimpeded. This is made emphatically apparent by the returns so far recorded this year, particularly during the current month, which has been set aside as "Brunet Month."

Zukor Goes to Europe to Call Attention to Need for Cleaner and Better Films

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, has sailed on the Aquitania for his annual trip to Europe to outline to British and Continental producers affiliated with his company the necessity of keeping their pictures clean for American theatres. Mr. Zukor will explain the fourteen requirements for clean pictures recently adopted by the National Association of the Motion Picture Industry in its campaign for cleaner and better pictures and will call the attention of other European producers to the necessity of adopting them in the production of their pictures.

While in London Mr. Zukor will confer with Sir James M. Barrrie regarding the picturization of Barrie's play, "Peter Pan," which is to be produced in this country soon as a Paramount picture. The scenario, written by Barrie himself, already has been received. Barrie will come to America in a few months to supervise the production of the picture.

Arrangements also will be discussed by Mr. Zukor while in Paris looking to the exhibition of Paramount pictures at the Paris Opera on nights when operatic performances are not being given. Mr. Zukor also plans to enlarge the production activities of the Famous Players-Lasky British Producers, Ltd., the company which makes Paramount pictures in London.

PAUL BRUNET, PRESIDENT OF PATHE, PHOTOGRAPHED IN HIS OFFICE IN THE NEW PATHE BUILDING

Mr. Brunet recently celebrated his fourth anniversary as the head of the distributing organization

Selling Out

Confirmation of the popularity with the New York theatre-going public of Metro's mammoth picturization of "The Four Horsemen of the Apocalypse" is contained in the heavy advance seat sale at the Lyric Theatre where Rex Ingram's production is being shown. For the past several nightly performances the house has been sold out long before the curtain rose and standing room only was obtainable at the box office.

Keeping in Personal Touch

By FRITZ TIDDEN

WITH his customary alertness for getting something different, S. L. Rothapfel is arousing both interest and curiosity at the Capitol Theatre this week in the coming showing of "The Cabinet of Dr. Caligari," a foreign importation that according to all reports offers something startlingly novel in motion picture production. No one who goes in or out of the Capitol is likely to miss the two lobby posters that occupy a prominent place. They are the work of Linnel Reiss, who has laid aside all the traditions of lobby display and created a remarkably suggestive piece of futuristic art work. The predominant colors in the posters that achieve an extraordinarily weird atmosphere are ultra marine blue and emerald green.

Although "The Cabinet of Dr. Caligari" will not be on view at the Capitol until April 3, it has already become the subject of considerable discussion in motion picture circles, in that it presents a phase of motion pictures entirely new to this country. It is, according to all reports, a thriller, but not the sort of a thriller that we are accustomed to under the head of melodrama.

In this picture America will see the first example of futuristic motion pictures as handled by some of the foremost artists on the Continent. We are told that a private view of the picture was given last week for one of the leading psycho-analysts of the country, who, with the picture as a basis for his conclusions, is going to psychoanalyze the author.

* * *

J. D. Williams has returned from his three weeks stay in California. He stated that Chaplin's next First National, which will probably be a six reeler, is well under way.

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Jesse D. Hampton is in New York from the Coast.

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Joseph Hopp and W. D. Burford, of Chicago, were in town three days this week. They came to New York to attend a conference with the executive officers of the M. P. T. O. A.

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Harry Houdini and the company engaged to play in the escape king's first picture for his newly formed company were at Lake Placid last week photographing exterior scenes.

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Sam Grand, of Boston; Joe Friedman, of Chicago; Ben Amsterdam, of Philadelphia; Harry Charnas, of Cleveland; J. Eugene Pearce, of New Orleans; I. Oletsky, of Baltimore, Cy Griever and Blair McElroy, of Chicago, and Al Kahn, of Kansas City, are at the Astor, to attend the conference of the board of directors of the Federated Film Exchanges of America, Inc.

* * *

Evidently the screen will not see Vera Gordon for some time to come. At the conclusion of her vaudeville tour she will place in rehearsal a new play written by Edward Locke, and after that it is possible she will revive one of her earlier successes on the Yiddish stage.

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Jack Lloyd, who has been with the D. W. Griffith organization for some time in the business department, has succeeded Robert E. Long as director of publicity.

* * *

H. G. Harper, managing director of Inter-Ocean Photoplays, Ltd., the English Company affiliated with the Inter-Ocean Film Corporation, is in New York. He came from London to attend conferences with Paul Cromelin.

* * *

Press agents who shape the public mind to a celluloid bent have a film titled in their honor: "Romance Promoters."

The Broadway motion picture map will be quite thickly populated by the time two weeks have passed. "Over the Hill" remains at the Broadhurst Theatre. "The Four Horsemen of the Apocalypse" moves from the Lyric to the Astor. "The Queen of Sheba" goes into the Lyric. "Shame" takes up a tenancy of the Selwyn when "The Connecticut Yankee in King Arthur's Court" moves up to the Park. "Way Down East" remains at the Forty-Fourth Street, and "Dream City" opens at the Central.

Williams R. White, the exhibitor who worked with Mayor Ora Myers of Greenfeild, Indiana, to make the special "Riley Movie Days" at the Why Not Theatre a success with "The Old Swimmin' Hole," the Charles Ray-First National attraction, is the author of a song, "Jim Riley and the Old Swimmin' Hole." Mr. White wrote the lyrics, his wife the music. At each of the matinees free copies of the song were given as souvenirs to the school children of Greenfield and Hancock County by Mr. White.

REPOSING BETWEEN "SHOTS"
Harold Lloyd's latest comedy for Pathe deals in the life of a big game hunter

* * *

H. M. Mattingly, proprietor of Mattingly Film Productions, Los Angeles, returned to California during the week, after spending several weeks in the East.

* * *

Hirshel Thomas, accompanied by Mrs. Thomas, has been spending the past two weeks in New York on a combined business and pleasure trip. Mr. Thomas controls a circuit of theatre in South Texas.

* * *

"The Phantom Butler" is among the new films. He will of course, serve the guests with spirits regardless of the well known amendment.

* * *

An argument at the Astor failed to decide whether Wid Gunning is cultivating his hair to look like Paderewski or to simulate Morris Gest.

* * *

The World Motion Picture Corporation recently held a special meeting of district managers and department heads. A. L. Selig, who has charge of the West Coast district, and F. G. Wallace, in charge of the Middle West division, attended this meeting. Both of these gentlemen are well known in the metropolitan district, Wallace being formerly connected with the Griffith offices and Selig holding an important executive position with the Fox Film Corporation.

* * *

The other day we received a letter-questionnaire, on Universal note paper, from none other than Ben Grimm. The latter part of the communication is as follows:

Do you remember the good old days when
—Walter Hill used to pay for his own lunch?
—Pete Smith started telling that story about the wash ringer?
—Pete Milne used to worry about what was going to happen after July 1, 1919?
—Your favorite fruit was onion soup?
—Larry Reid complained about work when he reviewed two pictures a week?
—Joe Kelly was busy growing a moustache?
—Jack Zolies was father to the whole Winter Garden chorus?

Yes, Ben, we do. And we remember the time Ben Grimm used to do general housework on a Moving Picture World typewriter. We also remember the days when Ben used to mix around and be seen with the boys.

We often thought it rather strange that Ben should suddenly drop out of sight except in a professional way. But the secret is out. Ben has been spending all of his spare time with a certain Eleanor Hines with the result that he will spend the rest of his life with her. The altar walk will take place in the near future. The romance had its inception when Miss Hines was Ben Grimm's private secretary when he was with Associated Exhibitors.

* * *

The International Studios are fortunate in securing the services of one of the best film editors and cutters in the business, the young gentleman in question being Cyril

Gardner, late of Selznick. Gardner's duties will be confined solely to cutting and editing the Frank Borzage productions. Another ex-Selznick editor and cutter, Duncan Mansfield, has gone to work over at the Norma Talmadge studio.

* * *

Mrs. Thomas Patrick Endy, who became such all of a sudden with the aid of the right man and a quiet ceremony, left Moving Picture World last Saturday, after tapping type and filing files for some time. A surprise party was tendered her by the office force, at which occasion she received a bouquet, a silver bread tray and some Irish linen towels. The former Miss Forstel left the paper to devote her entire time to domestic life.

* * *

Lou Young, who left the Selznick publicity department Saturday, March 19, went to work Monday, March 21, at the Fox offices, doing exploitation work for the New York exchange.

* * *

Charles McClintock is in Washington in the interests of "Over the Hill."

* * *

Distinguished stars from the motion picture, operatic, dramatic, musical comedy and vaudeville stages are generously volunteering to appear at the monster benefit performance for the destitute women and children of Ireland to be given at the Metropolitan Opera House, Sunday afternoon, April 3, under the auspices of the American Committee for Relief in Ireland.

Society women who have volunteered as patronesses for the benefit include Mesdames Nicholas F. Brady, John D. Ryan, Thomas Fortune Ryan, Charles Astor Bristed, Morgan J. O'Brien, George Henry Warren, Henry Walter Taft, Edward L. Doheny, A. H. Finn, George H. B. Mitchell, Michael J. Mulqueen, Thomas F. Gurey, Marie J. Lydon, Walter A. Burke, James Byrne, Joseph P. Grace, Frederick Neilson, Louis D. Conley, William J. De Rivera, Aaron Naumburg, George Allan Muir, Harry P. Swift, Thomas B. Jones, Edward J. Gavegan, Frank Baylis Vermilya, Robert E. McDonnell, Atwood Violett, Charles William Sloane and Miss Elisabeth Marbury.

Subscriptions for boxes and seats are being received in every mail at Mr. Maxwell's office, next to the Palace Theatre. The committee has fixed the scale of prices for the entire orchestra floor of the Metropolitan at ten dolars because impartial reports from Ireland claim that sum will provide one month for some poor mother and her baby.

* * *

Harley Knowles, director general of the Alliance Film Corporation, Ltd., of England, arrived in New York this week from London. He has been in London for the past eight months. Knowles brought with him the negative and a print of "Carnival," which he states is Alliance's foremost picture, and of which the English trade papers exceeded themselves in enthusiastic commendation. The reviews patriotically pointed out that "Carnival" is an example of what England can do in the way of mammoth special productions and stated that with such films she can stand among the foremost in world production competition. Although Knowles, who was four months making the picture, is an Englishman, he received his entire training and experience in American studios.

We saw Knowles at the Friars' Club shortly after his arrival for the purpose of ascertaining the method of distributing the feature, although it has always been understood that First National had first call on all of the Alliance productions. He would not commit himself at the time, stating that the question as it now stands is rather involved. Later the First National offices stated that they were going to look at "Carnival" and if it came up to measurement they would place it on their release chart. The organization stated that they had an option on all the English company's films, but that there was no agreement binding it to release a picture unless they approved it.

* * *

Twenty years ago when Herbert Brenon was a call boy and went from dressing room to dressing room to let the players know when the act was on, Charles Richman was playing the lead in "The Great Ruby." Night after night Brenon used to watch Richman from the wings and, fired with ambition, he would say to himself: "Who knows? Some day I, too, may earn my living on the stage by being a great actor like Mr. Richman." Now Herbert Brenon is directing Richman in Norma Talmadge's next picture "The Sign on the Door," a film version of Channing Pollock's well known play.

* * *

I. M. McMahon and J. W. Jackson, constituting the firm of McMahon and Jackson, of Cincinnati, have been in town for the past ten days on business matters. McMahon and Jackson have just purchased the Lyric Theatre property on Vine street, Cincinnati, paying over $680,000. Within a week after the purchase they refused an offer of $800,000 for the property. They have not definitely decided on the policy of the house as yet, but they probably will inaugurate a program of motion picture entertainment. The ownership of the Lyric Theatre is the pinnacle of the careers of the two enterprising and energetic motion picture men.

* * *

David M. Hartford, producer of the James Oliver Curwood pictures for First National, who has been in New York for the past two weeks, has just returned to the West Coast.

* * *

Aaron Jones, of Chicago, was in town during the past week.

* * *

James Kirkwood came East to spend his vacation. He will be in town for some time.

* * *

Ernest Seton Thompson said in a recent speech he made in Pittsburg that: "The naked tribes of East Africa are the most moral people in the world." Also he defended scant dresses and short skirts as morality and health influences. There you are girls; there you have a champion. According to Dr. Thompson the less clothes you wear the more moral you are.

We know several beauties in the movies that must be angels.

* * *

Andy Sharrick, road exploitation representative for Selznick, visited New York last week and took on a full cargo of dope and sped away for Indianapolis, St. Louis and points east, west, north and south.

* * *

Lewis Maranjello and another young man who wishes his name kept secret at this time have snared a printer with the result that the three of them are to publish a fan magazine. The name of the publication is to be Moving Picture Life. It will appear on the stands in the near future.

* * *

Motion pictures showing the making of a daily newspaper are included in the current Pathe Review. Motion pictures of the making of a trade paper should prove interesting. One of the interesting scenes might be Joe Reddy's, of Pathe, weekly visit, sporting an English cigarette holder in defiance of the Sinn Fein.

* * *

Mary Miles Minter's next picture was written by Avery Hopwood. The title of it was to have been "The Little Fool," but a recent usage of the name on another picture by another firm has caused a change to be made. The new title will be "The Little Clown."

* * *

Al A. Cornier, familiarly known as Albert Astor Cormier, has returned to his old love. This week he rejoined the staff of the Morning Telegraph, where he was located for some time before he became a member of the advertising department of the Exhibitors' Trade Review.

Conserving the Kiss

A two-second kiss is thrilling enough for the weak hearts of Baltimore, Md., film fans, so, hereafter, a three-foot kiss is all that will be allowed in motion pictures shown in that city, if Samuel Clarke, a Canadian censor for two years, has his way. He represented the newly organized Citizens' League for Better Motion Pictures at a recent talk fest with Governor Ritchie. He also objected to a picture showing a man "kissing a girl on a bench." Baltimore park authorities, please take notice!

Amalgamated Moves

The Amalgamated Exhibitors' Circuit, Ltd., Toronto, has moved to new offices at Adelaide street east where operations are conducted under the management of William Allen. The Amalgamated is releasing many Triangle pictures in Eastern Canada and the company has also secured the Canadian franchise of the American Cinema Corporation. The company has signed to distribute ten more Pioneer productions in the Dominion.

Two Demonstrations

Talking Motion Pictures, Inc., recently incorporated in Delaware, gave a demonstration to the exhibitors of Albany, N. Y., and vicinity on Tuesday night, March 22, at the Clinton Square Theatre, following the regular show. The Argus-Mazda company gave a demonstration at the Hudson Theatre in the same city on the morning of March 22. Both attracted large crowds.

Many Joining Elks

Minneapolis film men have been joining the Elks in shoals recently. The following were initiated into the Minneapolis lodge last week: A. H. Fischer, W. A. Steffes, Howard Carey, Manie Gottlieb, Bert Meyers, Charles J. Bradley, Al Gilles, William Koch, Frank Murray, Charles Brown, George Greek, W. W. Nelson, Stanley Segelbaum and Mark Darkin.

Goes to Buffalo

E. Hochstin, of the Albany Hodkinson office, has been assigned to the Buffalo territory for a few weeks. To date he has brought in much business. Marion Gueth is in charge of the Buffalo office in the Pathe Building. She, by the way, is Buffalo's only woman exchange manager.

Tells of Important Deals

F. A. Van Husen, district manager of the Argus Enterprises, Cleveland, Ohio, was in Minneapolis last week. He reported the closing of several important deals here.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Cartoon Gives Boost to Loew Cleveland Houses

M. A. Maloney, of the Loew houses in Cleveland, put over a good stunt the other day when he persuaded the Plain Dealer to give about half of a local cartoon page to the theatres. The general idea is that the public is theatre-mad, and the chief appeal shows a family living in a box at a Loew theatre, with another box "for rent" just below, the reader suggesting that it would save time to move the household over to the theatre. Another sketch shows a man in his undies waiting for his wife to mend his trousers, with "Mr. So and So, whose family is now living at the State Theatre, drops in at noon to get his trousers repaired." There are a couple more sketches along the same lines, and the half page probably did the houses more good than the heavy Sunday advertising. It sells the theatre idea and not merely one attraction.

Ruth Roland in Atlanta Kept the Coppers Busy

These two pictures from Atlanta tell the story of Ruth Roland's stay in that southern city on her way back to Los Angeles. The theatre is the Alpha, where the first episode of "The Flaming Arrow" was being shown, and includes only the standout for the matinee. The other is one of several groups in which some of the kiddies were lifted to the seventh heaven of delight by being photographed with the star. They knew that they probably would never see the picture, but to be that close to Ruth—well it was not only the kiddies. Look at the face of the fat policeman.

It took at least two men of the uniformed force to keep her from being crushed to death, for the youngsters picked her up at sight and she led a larger parade than even Jack Dempsey could command.

It just goes to show what personal appearance will do. This was a cleanup.

Newspaper Makes Cartoon Hook-up to Sell Gump Releases in Lancaster, Pa.

JAY EMANUEL, of the Royal Pictures, handling the Gump cartoon comedies in the Philadelphia district, sends in a stunt worked between the Hippodrome theatre, Lancaster, Pa., and the Examiner-New Era which is a step ahead of anything yet done for a cartoon comedy, and which is something any medium-sized town can work.

News butchers know that the best way to sell a man a bag of peanuts on a train is to give him a peanut and let him get the taste. Then he will want more. This is the peanut idea worked in pretty much the same fashion.

The Examiner-New Era uses the Gump cartoons, and the Hippodrome runs the pictures. Each strip is labeled "See the Gumps first half of the week at the Hippodrome theatre." That's old stuff, done for several cartoon strips in many towns.

This Is It

But the paper goes further. Any subscriber can enroll in the Glorious Order of Gumps on applying to the newspaper office. He gets an "identification card." This card will admit to the Hippodrome any Tuesday afternoon up to five o'clock on payment of the war tax. The offer holds good for five weeks, and the card will be good for all five performances.

This sells the cartoon idea for the paper. It helps the circulation department. It is something to talk about.

On the other hand, it also helps the theatre, for the house gives away only five poor matinee days. It is glad to get people in to go out and talk about the cartoons and the rest of the show. It is perfectly willing to give away these shows if only for the press stuff about the other attractions that the Examiner-New Era has to run to sell its own idea.

And the stunt does not confine itself to those who are able to attend the matinees. If it only served to appeal to those few who have leisure in the afternoons, it would not be worth much. It is good because every person who attends the afternoon performance represents a family. Each spectator goes home and tells father and mother or her husband or others what a good show the Hippodrome has.

It sells the same show at the night performances for full price. If Johnnie tells Dad that Annette Kellerman looks great in a swimming suit, Dad pretends not to hear, but later on he tells "Mother" that perhaps a trip to the Hippodrome will help her tired feeling.

Johnnie got in free, but he sold two cash, full price admissions. Then Dad and Mother go, and the next day they make sure of getting the paper to see a new Gump cartoon. Min and Andy are now personal friends of theirs.

Try It Yourself

It will work for other comic strips than the Gumps, but it will work best if elaborately done. Even the membership card is an advertisement for both the house and the newspaper.

Merely offering free admissions would not bring as much advertising. It would not send out several hundred persons, each with a membership card to be shown others and to advertise the picture each time it is shown.

There may be some even greater refinements, but this takes the idea far enough. Read this over again and go see your own editor. Very likely he is looking for a good circulation scheme, too. Most daily papers are. And if you help him sell, he'll be less keen on the blue pencil work on the rest of your copy, too.

NO COP KICKED AT OVERTIME WORK BECAUSE HE HAD TO PROTECT RUTH ROLAND IN ATLANTA

Not one of them threatened to quit the force and turn burglar or pirate nor something because he had to work extra hours keeping the kids off the toes and heels of the popular Pathe serial star. As long as they could see her themselves they were willing to go without meals, and it took a couple of them most of the time, for there was not a kid in Atlanta who could not spot her

Selling the Picture to the Public

Linked Attraction to Get the Old Folks in

Herbert H. Johnson looked over the list of recent First Nationals and noted that they had Mildred Harris in "Old Dad" and Constance Talmadge in "Mama's Affair." Then he saw a great light.

He booked them a week apart and then took special spaces in the newspapers to announce two special nights. Monday, March 7, was "Dad's Night" at his Luna Theatre, Lafayette, Ind. On that evening any dad, properly chaperoned by the children he dadded, would be admitted free to see the Harris attraction. The following week the same children did not have to pay for mother, but dad was off the free list this time. It made a lot of talk and put over both titles.

The advertising was jazzy and struck a popular appeal. It went right to the spot.

Broke Rule for "The Kid"

Proctor's Fifth Avenue Theatre, New York, does not feature its photo-play offerings, and it is virtually a rule of the house that the effort made shall all be in behalf of the vaudeville section of the program.

Last week an exception was made to this rule and a Charlie Chaplin and a small boy paraded the territory, but spent most of their time in front of the house. Through the afternoon the Fifth Avenue is a drop-in house, and the ballyhoo built the receipts to a tidy figure.

Used Jazz Band for Stage and Ballyhoo

Samuel Lesselbaum, of the Stadium theatre, Brooklyn, likes prologues, and as an introduction to "Dinty" he hired a real boys jazz band with real players, one of the juvenile acts booked by Max Ruddick.

It made such a hit with the boys in the neighborhood that they started a rival organization and set up a rehearsal room a couple of blocks away, using tin pans, boxes and almost anything else, including a kazoo and a fife.

Lesselbaum heard of the organization. Perhaps it would be better to say that he heard it, since it was only two blocks distant, and he was quick to see the ballyhoo possibilities of the organization. He gave them a sign and passes, and a box of candy, and at a small outlay he had a ballyhoo not even a totally deaf man could pass up.

That's what real exploitation means. A lot of people could think of a boys' band, if they knew where a band could be had, but it took quick thinking to utilize the impromptu organization to put over the real players.

Hyman's Novelties at the Mark Strand

Marking the Easter season, the program at the Mark Strand, Brooklyn, for the week commencing Easter Sunday opens with an elaborate musical production arranged by Manager Edward L. Hyman and employing a double quartet of mixed voices. The scene is the choir loft of a church with a surpliced choir and organist. The light through the window at the rear is blue with an amber spot overhead and orange and magenta from the sides. The selection is Gounod's "Unfold Ye the Portals" and is accompanied by the organ and orchestra in combination. The organ is banked with Easter lilies and the opposite side with palms. The scene is fronted with a scrim on which is painted a huge cross in white.

EDW. L. HYMAN

The first of the "Adventures of Bob and Bill" follows, giving place to a staged vocal number.

This shows a drawing room with a three paneled bay window at the rear. The eight singers are dancing as the curtains part to a waltz. The dance ceases and the four women sing Ball's "Dear Little Boy of Mine," followed by Geibel's "Annie Laurie," sung by the men. The last number is "Auf Wiedersehn" from Friml's "The Blue Paradise." As the number draws to a close the singers exit through the windows, the curtain slowly closing in as the last couple leave the stage. The stage is in blue and amber, with a shaft of moonlight through the open windows, but the moon does not show. The orchestra is flooded in purple from the booth.

The Topical Review follows and this, in its turn, gives place to a scenic spectacle. On a film-waved sea a small steamship slowly moves across the scene, with ports illuminated and smoke issuing from the funnels. Wireless flashes spring from the aerials as she moves through a storm of real rain, supplied through a perforated pipe in the front of the gridiron and caught in a gutter below. The music for this is "Gobi," written by Alois Reiser, conductor of the orchestra, which is now on the press. This serves as a prologue to "Lying Lips," the feature.

During the feature there will be two musical interpolations, "Because" (D'Hardelot), a tenor solo, and "Come to My Garden of Roses," as a baritone solo.

The after-feature number will be a boy prodigy; a ten-year-old pianist, who will play a Mendelssohn concerto in a black cyclorama. A pair of spotlights will illuminate the performer, who is a local discovery of Hyman's and said to be a real find.

This is followed by one of the "Toonerville Trolley" series and the "March of the Pilgrims," from "Tannhauser," will be played for the organ postlude.

ON THE LEFT YOU SEE A REAL JAZZ BAND AND ON THE RIGHT THE STREET BALLYHOO IMITATION

Samuel Lesselbaum hired the real musicians for a prologue to "Dinty." When he found that some of the neighborhood kids had formed a band, with a kazoo and fife for the wood choir, he put them on a pass and candy salary and used them to ballyhoo for the real organization inside the house, getting a double kick from one stunt

Selling the Picture to the Public

Harry Swift, Albany Paramount Man Wins Reversible Steel Wool Necktie

HAND the cup back to Harry Swift. The Albany Paramount exploiter is not going to let the mug stay in Denver while he has the breath of life, and he writes that if Fred Green can do better than this he will go out and line up an entire block—and he's mad enough to do it.

If you read this department as faithfully as you should, you know that Fred. V. Green, Jr., who looks after Paramount exploitation in Denver, blew in with a claim for the title by tying up four windows in one store. Swift got five, but they were not in the same location, and his claim was disallowed.

That got his goat and he drifted down to the station and hopped the rattler for Utica, where the store porters start in to clean out the windows the moment they learn that he has arrived in town.

No Big Six

But there is no store in Utica with the six windows that Swift wanted. Frazer's department store had some, but not six. But right next door was Conrad and Oakley's drug store, and Swift figured that if he could get six in a row it did not matter that there were different signs on the plate glass, so he went in, bought a soda and talked it over.

He told them that the Restless Sex wanted candy and soap and perfumes. They nodded an assent, knowing better than to try to talk when Swift was arguing.

He told them he could increase the sales. They were willing to admit that fact. He had proved it before. He told them he would need three windows, and they broke down and wept because they did not have more.

Got Quick Action

Pretty soon he raised the shades and went out and got a photographer. The first display on the top line shows the perfume window. The sign assured the passer by that the restless sex would no longer be restless, but happy and contented with the line of toilet accessories.

In the next window were more kinds of soap than there are religions, but a large sign assured them that "To the Restless Sex it makes no difference which you choose. This soap is like all Paramount Pictures. Clean and Good." One woman made a mistake and bought a cake of shaving soap, but perhaps she wore thin waists and Swift was right after all.

The third window declared that there was no restlessness while eating this fifty-nine cent candy.

And Next Door

The left hand picture on the lower line shows a corner window; THE corner window of Utica. The photographer did not cut to get the full display, but you can go up to Utica and see the window for yourself if you are skeptical. The same line was used. The Restless Sex would not—in fact could not—be restless in these new spring gowns. The other window was wholly devoted to the advertising matter for the show. They got an eight-day showing in all six windows, and the show, in lent, did almost as much business as "Something to Think About," which showed before the penitential season.

Six windows in a row means something even in Utica, where Swift has had them in training.

You only have to sell a window once. It keeps sold.

ONLY FIVE PHOTOGRAPHS, BUT THEY SHOW SIX WINDOWS WON BY HARRY SWIFT IN UTICA FOR "THE RESTLESS SEX"

The Albany Paramount exploiteer read that Fred V. Greene, Jr., of Denver, got four windows for a single attraction, so he went over to Utica and, not being able to find six windows in a single store, he got two stores right alongside each other to come in on this display. And If Greene gets seven "The Window King" is going to tie up four sides of a block. Giddap!

Selling the Picture to the Public

Hyman Gets Attention for Opera Overtures

Edward L. Hyman, of the Mark Strand, Brooklyn, recently got out 20,000 four-page folders for his production overtures, mailing to all music students whose names he could obtain, to the music teachers of the public school system and to other special address lists selected because of the high class of the names found therein. The remainder were distributed in the house as the patrons were leaving.

The front page carried a cut of the house and the text

Mark
Strand Theatre
Edward L. Hyman, Managing Director
announces a series of
Operatic Presentations
In conjunction with the proper exhibition
of photo-dramatic art.

The second page carried a cut of the recent "Aida" ballet and a reference to the success of past presentations, and the third page a cut of the prison scene from "Faust" with a list of presentations in preparation. The back page was a house boost.

It was a special drive for the music lovers and it brought good results, for it draws to the Strand many who would not attend merely for the pictures, but who appreciate the musical program.

Even in the small towns something can be done along these lines, and it will materially help business.

Made Wax Du Barry Carry This Minneapolis Window

Saxe's Strand, Milwaukee, did a lot of preparatory work for Pola Negri in "Passion," one of the big points being the use of a painted sign reading, "Passion will arouse Milwaukee." This was repeated on two thousand snipes and there was no escaping the slogan. Later the sign was changed to let the "will" read "is" with a change of tense on the verb.

A good window display was gained with a line of toilet preparations known as the "Du Barry," which is a tip to others who play this First National. A wax figure, dressed in the costume of the period, was placed in the centre, flanked on either side by a painting, and a small credit card, which barely may be seen at the bottom of the skirt, paid the cost of the costume. A velvet drape and a harp were used to give a decorative effect, and the display went over much more strongly than would a straight picture display, no matter how elaborate.

As the window was on a shopping street, and only one block from the theatre, it had a powerful effect on the matinee business in particular. That's something to remember. You can reach men through the newspapers, but the women do not, as a rule, select their amusements from the newspapers, and a department store will beat a double deck for drag.

Be Intimate

If you use form letters, don't be pompous. Be intimate without being familiar. There's a difference. The stiffnecked letter will get you nowhere, and the offensively familiar will kill off your patrons, but there is a happy medium. Don't say "It gives us pleasure to announce the engagement of 'Bilked at the Bank,' one of the most costly and stupendous films ever produced." Say instead, "There are hundreds of 'million dollar films.' 'Bilked at the Bank' is not a million dollar production, but it is a big production with a wallop in each fist, and you are going to miss something good if you stick to your slippers and smoking jacket next Friday evening. Come on down to the Star for the 7:30 or 9:15 show and see what you can buy with the fourth part of a dollar. You'll agree with us it's a bargain." Better still, book two films of about equal value and try both forms. That will tell the story.

A WAX DU BARRY IS A LIBEL ON POLA NEGRI

But the Strand, Milwaukee, got a good window display on the strength of this dummy dressed in a period costume, with a couple of paintings and an assortment of "Du Barry" toilet articles carried by the store

Paper Elephant Head New Exploitation Aid

Probably a successor to the tin globe for "Earthbound," W. R. Ferguson, the Goldywn exploitation man, has put in use a paper elephant head for "The Revenge of Tarzan," making the first use of it at the Garden Theatre, Baltimore.

The house was decorated with the usual layout of ferns and palms, but instead of cutouts was a giant elephant head in papier mache, painted in natural colors. This was planted in the greenery, and lighted by dark green bulbs in place of the usual display of white. With a few small signs and the punchy stills, it went far ahead of the cut-out results.

It is to be presumed that Ferguson will ship it around his territory, the same as he did the globe. It is beginning to look as though Ferguson had opened up a lead other exploitation men might follow. He worked "Tarzan" to a steady standout with this decorative stuff, plus the picture itself, and other cities will probably give the same report as the head is shipped around.

Black Hands Excited Chicago's Busy Loop

P. G. Smith, of the Capital Film Company, was detailed to put over "Lone Hand Wilson" in the loop district, and while the stunt he used was novel, it got almost too much attention. He took some sheets of unglazed paper of the regular letterhead size; generally known as carbon second sheets. With a printer's roller he inked his left hand and made an imprint in the center of the sheet. Above he lettered "Lone Hand" and below "Wilson," using a small camel's hair pencil for the job.

These sheets were slipped under doorways, left in lunch rooms and placed in other similar locations. A number of them were turned over to the police, and only the number of sheet warnings averted a police scare.

The first sheets had the authorities much excited, but so many came in after a while that it began to dawn on the detectives that it might be an advertising scheme, and they looked in the amusement columns, where they located the title.

This stunt should be worked only after you have the consent of the police officials or you might get into danger, but if you can fix things up, it will be a whizzer.

Gained Novel Effects in "Passion" Prologue

Clint A. Pedrick, of the Belvedere and American theatres, Pomona, Cal., arranged a prologue for "Passion" which worked so well that the seven-person act will be booked over a circuit with the film.

He made vanity, rather than passion, the theme of his prologue, the opening scene showing Vanity adding to her charms in her boudoir while performing a dance, four maids handing her the dresses and cosmetics as she continues the dance. Then the scene changes to a throne room with a King and Devil fighting for her, the Devil winning.

A novelty effect, and one which will appeal to managers who stage a general program, was using two scrim drops, working the Devil in one with a red spot and flooding the other with white.

Selling the Picture to the Public

Try a Picture Machine for Your Window Dress

Ole M. Nelson, of the Majestic, Grand Junction, Colo., has developed a good idea in window dressing; one that will work well for any release.

He was planning a window for "Dinty," working in a hardware store, and the attractor was a swinging knife directly above the still of the swinging knife used in the film to get Marjorie Daw nervous. The sign read: "You don't need to worry. The knife in the picture is harmless. It was not bought from the Biggs-Kurtz Company." Then he put a picture of Wes. Barry in the window and on this he trained the rays of a toy motion picture projector, using it for spotlight effect. With very little trouble you can gear a color wheel to the machine, attach it to a motor, and get a changing sign, but even the straight beam shows a good effect. Get the relative position of the machine and still or enlargement so that the field is about the size of the picture, and use it against a dark background. It will prove very effective.

Tie a Milk Can to the Arbuckle Exploitation

"Because milk figures in "The Life of the Party" and there is a poster showing Fatty Arbuckle with a milk bottle in his hand, Leslie F. Whelan, Paramount exploiteer in and about Detroit, got a big bump for the play at the Broadway-Strand.

He tied up the Detroit Creamery company, and they posted all of their fleet of trucks; some 250, with the poster and cards reading 'Milk Is the Life of the Party.' Fatty Arbuckle in a Paramount Picture at the Broadway-Strand now."

All it cost was the posters and 500 strip cards and it put the advertisement in front of every house in Detroit and the suburbs. The covering was complete.

The picture has been out some time, and so far only Pat Argust, of the Princess Colorado Springs, appears to have seen the angle. He had Fatty keeping the milk in a safe, but this Whelan stunt can be worked wherever there is a milk route. It's cheap and it's effective.

Made Flasher Lighting Attract to "Kid" Poster

When Chaplin in "The Kid" played Portland, Ore., Paul Noble, of the Liberty Theatre, used two large circles, one at either end of the foyer, to attract attention to the announcement. This was used the week before the showing and moved to the lobby for the playing week. The circles were framed in electric lights, which flashed on and off.

For playing week he also used an electric banner 42 feet long by five feet high, and completely changed the front of the house, by placing a tin cutout of Chaplin and the kid over the statue of Liberty, which is the house trade mark. It took ten men to effect the transformation overnight.

A street stunt was to send out a fake Chaplin and his little pal, and they stuck on the job, though the street gamin found them useful targets for pebbles and other ammunition.

Seven Day Teasers Had Pueblo Patrons Puzzled

Teasing for a full seven days before hooking up to the house advertising was the stunt worked by the Palm Theatre, Pueblo, Colorado. The layout was devised by R. P. Allison, the Goldwyn exploiteer, and Manager Ernst, of the house, and was done for "The Penalty."

The first attacks were not unlike those used for another title, for bootleggers, merchants, bankers and others were told they would have to pay the penalty. Then ball players and golf fiends had a scare thrown into them. Pretty nearly every class were hit somewhere.

Then another line was started telling that the Blizzard was coming, and hooking up to a local storm. More than a hundred column inches were used before the full campaign was sprung and the entire town was all ready to read about "The Penalty" and "Blizzard."

Working on the same lines, auto tags were prepared which stated that the penalty for parking was seeing the play. It got attention, but it was hardly complimentary to the production, though they did not seem to notice that.

The big point is that "The Penalty" played to the biggest three days the house has ever had.

Why Jay Emanuel Quit

Jay (Jasper) Emanuel, of the Royal Pictures, Inc., Philadelphia, a prosperous state rights venture, has disposed of his interest in the concern to his partner and will turn his activities to other directions.

Jay had a lovely time when they were putting over "Up in Mary's Attic," but the bathing girl state rights special is a thing of the past and he has lost his interest in the business.

One Paramount Salesman Does Own Exploitation

Instead of resenting a trespass upon his province, R. C. Gary, the Paramount exploiteer for the Omaha district, takes a pride in E. N. McFarland, one of the salesmen, who Garyizes his patrons.

McFarland sold "Behold My Wife" to the Royal Theatre, Sioux City, and then went across the street to an electrical house and sold them the idea for a window dressed as a "Wife Saving Station." The house got three cutouts and two cards, and McFarland had these ready prepared, so certain was he that someone along the road would use them.

The display included a washing machine, vacuum cleaner, electric irons, clothes wringers, sewing machine motors and lamps, which last saved the wife by helping her eyesight. An old-fashioned oil lamp with a smoky chimney was put in for contrast.

The display helped the feature and it helped business for the store, for the wife saving idea put the aids in a new light and helped convert the men folks. It is simple and successful and can be worked anywhere.

Plant's Three Page Tie-up

S. G. Sladdin, the Paramount exploiteer for the Boston district, found "What's Worth While," the Lois Weber release, was even better for hook-up pages and windows than "Everywoman."

Down in Providence he arranged a three-page tie-up with the merchants on this title, and of course the merchants had to tie their windows to the type display, so that meant a double pull.

Mark this down in case you book the film. Start early to get the merchants in.

"WIFE SAVING STATION" PLEASED SIOUX CITY WOMEN

The display was arranged by E. N. McFarland, a Paramount salesman for the Omaha territory, who understudies R. C. Gary, the regular man. The display shows most of the electrical home helps for women

Selling the Picture to the Public

Public Service Appeal Due to Cut Rate Fares

Last week we reported that the Regent Theatre, Beaver Falls, Pa., had to obtain the permission of the Pennsylvania Public Service Commission to have tickets to "The Kid" sold on the lines of the Beaver Valley Traction Company.

The story, which was supplied by the First National, was incomplete. The consent of the Public Service Commission was made necessary because the scheme was to sell half-fare tickets in conjunction with an admission ticket to the Regent, and the Commission passes on all rate changes. Where theatre tickets were purchased of the conductors, half fare both ways was charged by the traction company.

Hyman Goldberg, president of the Westtern Pennsylvania Amusement Company, adds that a perambulating car carrying a 24-sheet was kept out on the Beaver Valley lines, and that dash banners were used on all of the cards, advertising the reduced transportation.

New Type of Log Cabin Shown in Box Office

This lobby display from the Broadway theatre, Salt Lake City, for Ben Hampton's Hodkinson release, "The Riders of the Dawn," by Zane Grey, shows a novel log cabin. Also it shows the paper printed for "The Desert of Wheat"; the original title.

The cabin differs from the usual log hut, which has become common. It shows what appears to be the sod house which was invented for prairie localities where wood was scarcer than booze and they built tents around the trees and charged an admission fee to come in and see them. It gives a new kick to the old idea if your log cabin has become hackneyed. It takes a little painting, but the effect is good. The sign above the door reads: "Welcome to the home of Zane Grey." Bushes are arranged behind the three sheet boards and line the sides of the lobby, below the display frames, while the glasses in the doors seem to be painted up with growing wheat.

This is something new in lobby work, and is worth studying. It made money for the picture.

THIS IS THE HOME OF "RIDERS OF THE DAWN"

The Broadway Theatre, Salt Lake City, has found a new style of log cabin box office. This looks more like the sod hut, and will give you something new if you have overworked the logs. It worked for the Ben Hampton production

HOW CAN A CROWD TELL HOW TO DODGE A CROSS-EYED MAN?

It was playing it lowdown on the people of Scottsbluff, Neb., when W. H. Ostenberg, Jr., sent this cutout along the street on the front of a toy auto. No one could tell where Ben was going, so they dodged into the Orpheum

Gave Turpin a Ride to Tell of "Married Life"

W. H. Ostenberg, Jr., who runs the Orpheum at Scottsbluff, Neb., has developed another good exploitation idea. It is not his first effort, as most readers of this department know, but it is one of his best, because it is simple, cheap and effective.

He cut out the head of Ben Turpin from a six sheet, mounted it on a staff and affixd it to the front of a toy automobile to be slightly higher than the average person's eyes. Then he turned the car loose with a one-kid power motor, and told the boy to blow his horn often.

Didn't Know Which Way

If you have ever tried to dodge a cross-eyed man on the street, you can imagine what effect this had. Turpin's oblique optics held the gaze. People forgot to look to see how the car was headed, and they played tag with themselves if they were the least bit nervous. The horn helped to get them confused.

And the beauty of this idea is that it will work for any cutout though the cross-eyed glance makes it most effective.

It pulled in a lot of extra money for Mr. Ostenberg. It can make as much for you. The rig is very simple, the staff being affixed to the front of the car and guyed to the rear, but don't send it out in a high wind, for its sail area is too large.

Mistakes

We all make mistakes, but lets try not to make the same mistake more than once. Every mistake corrected means an improvement, and if we do not repeat the mistake the correction becomes a permanent improvement.—Charles Lodge, in Sheaology.

Selling the Picture to the Public

THE STREET CAR IDEA IS OLD, BUT IT IS ALWAYS SURE-FIRE
This time it was the Isis Theatre, Grand Rapids, which hired a car and sent it over town with some cartoon passengers to see "The Branding Iron"; and it worked as well for the Goldwyn as it did for others

Once More Street Car Gets Crowd for House

The Isis Theatre, Grand Rapids, is the latest to charter a street car and sent it over the lines with a load of fake passengers. The car company will charter a car for the middle of the day, and the Isis took it for a five hour run daily and covered all the runs.

Cartoon passengers were used, but if you save up old lithographs you will soon get a sufficient number of passengers for this stunt.

Best Was Cheapest

The funny part of this stunt is that the car company make a small rental for the car because it was old fashioned, and yet the old style car was really better than a new one. Get the oldest you can dig.

The stunt is old, but it always gets results. It was suggested by Hal Olver, the Goldwyn exploitation man.

Made Schade a Victim of His Own Publicity

Recently George Schade, of the Schade Theatre, Sandusky, had Harold Lloyd in "Number Please," and Lionel Barrymore in "The Master Mind" as a joint bill, and his press man evolved the idea of hooking them up in the publicity. He had two girls call up residence numbers and when the subscriber answered say "Number, please." The subscriber naturally protested that he was being called, not calling, when the girl mentioned something about "The Master Mind" and "Number Please," and the victim got the idea.

But all of the calling was done between half past four and seven o'clock in the morning and about the only thing which saved Schade from being lynched was the fact that he was called out of his own warm bed at 5 a. m. Since he, too, was a victim, the others did not mind so much, but the stunt is not to be commended. It may get over, but it is far more likely to acquire a flock of goats that will do the house no good whatever. It just happened to work in this instance, but it is not a good idea.

Borrowed a Chicken of Doug MacLean

It's not what it costs, but what it gets. That's old stuff, but Nick Ayer, of the Roth and Partongton Big Three, San Francisco, gave it a new tilt the other day when he pulled a street ballyhoo at a cost of $4.62.

They were going to have "Chickens" at the California, and Nick happened to remember the papier mache chickens used in the nightmare scene of the play. Nick knew Clark W. Thomas of the Ince studios, but to let the publicity man in on the scheme, he went to Wayland Taylor, the Paramount exploiteer, and got his collaboration on a wire to the Ince lot, asking for the loan, gift or rental of one of the chickens.

It was not long before the hen arrived, with a charge of $4.62 for express service pinned to her tail feathers. Nick uncrated her and then asked a couple of the usherette if they wanted to see San Francisco. They did.

So he went to E. W. Niehoff, who represents the Ogren six in San Francisco and borrowed a $5,000 car, paying for it with that part of the banner which told that MacLean uses the Ogren. Nick didn't know and he did not care. He knew no one else knew, so it might as well be an Ogren. He knew very well that MacLean was not buying street car tickets.

And the ushers saw San Francisco and San Francisco saw the ushers. And they went down to the California to see the rest of the ushers and "Chickens." And then Nick turned in the express bill. It was the only charge, for Niehoff threw in the banners and the gas and the chauffeur and when he saw the usherette on the back seat he was sorry he did not drive himself.

HOW MUCH DO YOU SUPPOSE THIS COST THE CALIFORNIA?
Looks like it cost a heap of coin, doesn't it? It might have, but Roth & Partington have working for them a budding genius by the name of Nick Ayer, and this stunt cost just $4.62, the same being the express charges. Read about it

Selling the Picture to the Public

His Name Is Doolittle But He Belies the Name

Max Doolittle is the new exploitation man down in the Des Moines district for the Paramount exchange, and he figured that it would be up to him to pull some stunts for his debut.

The Strand, Waterloo, wanted some help on "Heliotrope" and Doolittle went down to see how much he could do. He figured out that the best bets would be florists and drug stores, and his first drive was on a drug store. The window was completely filled with heliotrope things, scents, soaps and sachet powders, with talcum thrown in for good measure, and over the top ran the sign, "It's in the air: Heliotrope." Below was a sign reading: "Why did they call him Heliotrope Harry? Come in and scent the reason. See the picture at the Strand theatre." The other side told the reader that Heliotrope was the perfume that made a motion picture. Four stills, an announcement card and two window cards completed the display.

A Florist, too

The florist also had the "It's in the air: Heliotrope" sign and said that "A whiff of Heliotrope or a spray of flowers may save a woman's happiness." Two stills and two window cards backed up the floral decorations.

Doolittle also used the blind man stunt, but this is not to be recommended. Sympathy for the man's supposed affliction is apt to outweigh the pull of the announcement that he is the only man who will not see "Heliotrope" because he is blind.

Doolittle has made a good start, but it is the finish that counts. It's up to him to send in some more.

He has good ideas, and if he can keep up the pace he may yet win the cup from Harry Swift for window grabbing, though this is going to be a difficult task for any exploiteer. Swift has his territory thoroughly sold on the window idea — every town of it.

TO BE SHOWN IN THE ORDER IN WHICH THEY ARE NUMBERED
THE CALDOPE
Film History Revolutionized
EMPRESS
Season Opens March 13th
Consequently the City of Akron Will Have A
GRAND PICTURES SEASON!
NO 1
Charlie Chaplin
—IN—
"THE KID"
A Year in the Making, But The Joy Will Live Forever
Now in its seventh week at the Randolph Theater, Chicago
Two weeks in the New York Strand, breaking all records everywhere
6 REELS OF JOY
NO 2
THE FAMOUS CONTINENTAL STAR
POLA NEGRI
THE OATH
9 UNFORGETABLE ACTS IN WHICH YOUTH TURNS TO YOUTH AND BOTH TO LOVE FLAME
"PASSION"
A Mighty Epic of the Screen
Two Years to Produce
9 Reels That Seem But 5
NO 3
"The Woman In His House"
NO 4
ALLAN HOLUBAR'S
MAN
WOMAN
MARRIAGE
Dorothy Phillips
9 MIGHTY REELS

HOW ONE HOUSE USED A HALF PAGE FOR ITS "BIG WEEK"

C. A. Barbian, of Akron, Ohio, used the First National "Big Five" for his "Big Week" show and put it over. It doesn't matter what your bill is so that it is bigger and better than the average show, but the bigger the better

First National Big 5 Made "Big Week" Bill

C. A. Barbian, of Akron, is the latest to swing into line with the "Big Week" idea. He took half a page to sell the First National Big Five, and gave a personal guarantee that each of the five would be found worth while.

This offers a suggestion to other First National franchise holders, but you don't have to have a franchise for a big week. Get one, no matter where you get it, if only the attractions form a better program than the show you usually offer. Then sell it to the limit of your capacity, and you will find that it has a tonic effect on business for weeks to come. Mr. Barbian killed two birds with one stone; he got his revival and put over the First National idea, but the revival alone will be worth all the stunt costs you. It is cleaning up big down South. Make it work for you, too. Don't just read about it. Do it! If you don't need the money you at least want a crowd.

MAYBE HIS NAME IS DOOLITTLE, BUT LOOK WHAT HE DID IN WATERLOO, IA.

Max Doolittle is the name of the new Paramount hustler in Des Moines, but he started off well by jazzing up the town for the Strand, Waterloo. Perfumes and flowers are the best bets for "Heliotrope," so Doolittle took one of each and got a lot of signs and stills. Looks as though he would be able to keep things going

Selling the Picture to the Public

He Sold Out the House Then Sold the Theatre

Leon Bamberger, a Paramount exploitation specialist, has hung up a new record. When an exploitation man tells you he sold out the house, he means he sold the seating capacity. Bamberger not only did that for a six day run on "Behold My Wife," but the showing he made enabled the manager to sell the Strand theatre, Grand Forks, N. D., at a good profit. That's going some.

Bamberger is not running a sales agency. His interest lay wholly in selling the De Mille production, but Bamberger wanted it to stick for a week, and the manager had booked it for only four days. He went down there to do something about it, and he did.

He almost had to fight six retail stores for windows. The owners did not see the use of going to all the trouble of a new window dressing, and they did not believe that it would pay. Bamberger had a persuasive tongue and he talked the six into it.

One of the stores was a jewelry establishment, and one of the stunts for that window was decorating a picture of Mabel Julienne Scott with a brooch. It is old stuff most places, but it was new in Grand Forks, and the second day of the showing a woman came in and bought that particular brooch. It has been in the window time and again, but it had never before been played up. It was just one of an assortment. With special featuring, it made a direct sale.

Most of the stores used double cutouts of the Indian girl and her metamorphosis, and most of them linked up the idea to the card copy. The department store, for instance, remarking that while clothes might not make the man, they did make the woman.

Then Bamberger got the advertising manager of the Herald interested in a double truck hook-up and together they sold enough space to fill, Bamberger making the house come in for a hundred-dollar space. That got him a lot of free newspaper publicity including the first signed review Grand Forks ever read.

By the end of the third day the manager had wired the exchange for permission to run the full week, and the showing he made with the 400 seat house enabled him to dispose of the property at a good profit.

The matinee business was what got the extension. The house average for the matinee is $25. For this run the first day ran $50 with increases to $75, 85 and $100 for the three succeeding days.

And the new owner did not buy until Bamberger told him that he would come back now and then for other Paramount pictures.

And when he does, it will be easier to get windows. Those dubious merchants know now that it makes a difference in their sales, and they are willing to cooperate to the limit. The jeweler was not the only one to profit. More than one electric range, for example, was sold on the remark that coal stoves were fit only for Indian squaws.

Made Meighan Pay Back All the Money He Cost

Tom Meighan has it pretty soft—as soft as a ball player. He has had his troupe down in Asheville, N. C., making scenes for "The Conquest of Canaan," and he just everlastingly kicked the bottom out of the matinee business at the theatres.

No one wanted to go see a motion picture on the screen when they could see one in the making, and as a lot of the scenes were shot on the "Square" right in the theatre district, business was not what it should be.

But there is always a silver lining to a cloud if you can get on the right side of it. After he left town the Princess booked in a full week of Meighan second runs. They didn't cost much, and they pulled in more money than the house could hold, and, of course, there is going to be a second jam when the new picture comes out.

Attack on "Passion" Was Winner for Theatre

Once more an attack on "Passion" has boomeranged in favor of the house, this time the Barcli, a new theatre in Schenectady.

John J. Walker, the manager, put out his 24-sheets two weeks in advance as this was to be the opening attraction of the new house. The title was strongly objected to by some of the clergy, who protested to the mayor against showing this as a Sunday feature.

Mayor Lynn very promptly got into consultation with Mr. Walker and suggested the propriety of not using this attraction for a Sunday showing. Mr. Walker replied that "Passion" was in no sense an unfit play and offered to submit it to a jury of ministers and educators. This seemed fair enough, and the Mayor agreed to the proposition.

Invitations were sent under two cent postage to a list of about one hundred names, including all of the local ministers, and to make doubly certain, Mr. Walker took a two sixes in the morning addressed to those invited and asking that any who might not have received the mail invitation regard this as their call.

Most of those invited were present at the showing, and after the overture the press comments from other cities was read and a brief speech on the progress of picture making was made. Then the reels were run and the audience invited to voice its opinion.

This was so uniformly favorable that the Mayor withdrew his request regarding the Sunday showing, and the papers next morning appeared with reports of the viewing, one of which was headed: "Passion Pleases the Clergy."

One minister took exception to this heading and made it the text of a denunciatory sermon the following day, which was reported in full in the newspapers, which also carried an advertisement from Mr. Walker headed: "Judge for Yourself," citing the comments of those present.

TWO OF THE WINDOWS BAMBERGER USED FOR "BEHOLD MY WIFE" TO SELL GRAND FORKS

Of course every exploitation man tells you that he sold out the house with his stunt stuff, but Leon Bamberger, of the Paramount exploitation staff, gave the phrase a new meaning when he not only sold seats to the capacity for a week, but he sold the theatre itself at a good profit on the strength of the business

Selling the Picture to the Public

Here's Another Metzger

E. Metzger, the economical exploitationist of the Strand, Creston, Iowa, did something better than usual for "Nineteen and Phyllis." He advertised ticket prizes for the best letters of not more than 200 words written by boys of nineteen recalling their own "puppy love" experiences, and ten tickets for the Strand was a sufficient bait to make the young men turn traitor and tell their heart secrets.

The letters were copied off on the typewriter and exhibited in front of the house, and all day long the local Phyllises were in front of the place trying to find out if they had been written up. No names were used, of course, but some of them found out, and all were interested.

This cannot be beaten for local interest in a small town or for a neighborhood house for this First National or any kid love story.

Elaborate False Front Told of "The Spenders"

Usually the Kinema, Los Angeles, employs an open lobby effect, and this makes all the more unusual this display for the Hodkinson production of Harry Leon Wilson's story, "The Spenders," when it was shown. The front was masked in with flippers, and that on the left suggests a scheme for utilizing cutouts from the twenty-four sheets, though this seems to be an original painting. With the headlight cutout and backed by a large mazda or nitrogen lamp and with the windows also illuminated, it would get attention anywhere. The text refers to the race between train and auto which is one of the sensational moments of the production.

The other side shows a birdseye view of a city with "A great story of New York life, starring Niles Welch, Joseph Dowling, Claire Adams and Robert McKim." The flippers are flanked, at the inner sides, by cutout from the six sheets.

It all forms an elaborate display and gives a suggestion for similar treatment for other plays, where the lobby appeals to transient trade.

SHE'S A BARE IN HER DANCING COSTUME, BUT HE'S A BISON

Also he is a perfect gentleman, which is why they trusted him in the window with the cutout. Being the only window on that side of the street lighted at night, Eli M. Orowitz, Paramount exploiteer in Philadelphia, felt proud

Warmed Mae Murray With Borrowed Fur and Skins

Eli M. Orowitz, the Philadelphia Paramount exploiteer, overlooked one angle of this good bet when he put a cutout of Mae Murray in "The Gilded Lily" into a fur store in Philadelphia, advertising her appearance at the Arcade, and did not use the cutout from the 24-sheet in the dancing costume.

That was one bet he overlooked, for then there would have been a better chance for a caption about bare and bear skins, but then this stable mate of hers is a bison, and perhaps it does not matter so much.

The window is in an exclusive shop, the only one on that side of the street to be lighted at night, and close to the Arcadia. It was several times more effective than a window just one of a row of brightly lighted displays.

It was not the only thing to sell the picture, but it helped to make the run a notable one, for it was a fine display. Orowitz may not equal Harry Swift as a window hog, but he does a good one now and then.

HOW THE KINEMA, LOS ANGELES, DOLLED UP FOR "THE SPENDERS"

A pair of flippers and a cross bar transformed the house for the run of this Hodkinson release, and the patrons crowded into the house to avoid being run down by the ferocious railroad train. This offers something new in lobby display

Kidded for a Week

Chaplin in "The Kid" is the first to play Knoxville for an entire week, but W. E. Drumbar figured that he could put it over for the full period with a little hustling and he did.

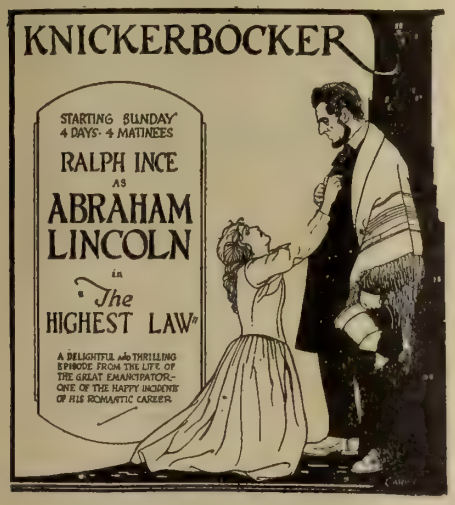
He used a street car perambulator with a twenty-four sheet on either side, put banners on the dashboards of all the other cars, used a Chaplin and a boy to Rube the streets and department stores and made a large supply of cutouts.

And now he knows that a picture can be run an entire week without a slump in the receipts. It can be done, because he did it, which is the surest test.

Selling the Picture to the Public

This Clean and Neat Ad. Probably Sold Tickets

This hundred lines across three for the Knickerbocker, Cleveland, gets better as you study it. Taken out of the advertising columns, it loses its chief value, which is its conspicuousness, but it still stands a good study in the handling of blacks and whites. In this connection it is very much above the average. It does not, at first


KNICKERBOCKER
STARTING SUNDAY
4 DAYS- 4 MATINEES
RALPH INCE
AS
ABRAHAM LINCOLN
in
"The HIGHEST LAW"
A DELIGHTFUL and THRILLING EPISODE FROM THE LIFE OF THE GREAT EMANCIPATOR- ONE OF THE HAPPY INCIDENTS OF HIS ROMANTIC CAREER

A SELLING ANNOUNCEMENT

glance, impress you as being above the ordinary, but as you study it, you become more and more impressed with the value of its simplicity. The black mass at the right and bottom frames in the space and yet is a part of the design. It brings the eye to that part of the paper and then, because it is only black, it transfers attention to the brief text at the left. Not much argument is needed to sell Ralph Ince in a Lincoln story. The portrait of the President does the selling. The rest is merely to tell what you will see and where you can see it. The house signature is unusually well placed. There is a tendency to sink this into a mass of type or spoil it with reverse. Here it stands so clean cut that we think it is a minor mistake to carry the curve of the last R into the black. It would look better without that white continuation, which is not at all necessary and which breaks the black mass to no advantage. Apart from this it is a very skillful handling of the color. If you have an artist, be sure that he sees this, even though you may employ him only occasionally. It will advance his knowledge of handling blacks and whites, and you will get your return on some future job he does. Just look at it yourself until you get the proper enthusiasm, and then tell him about it while you are in the proper mood.

—P. T. A.—

A Newspaper-Program

H. Wood, of the Bijou, Rivers, Manitoba, sends in a program sheet for comment. Not since the old days do we recall an issue in just this form, but it was good when it was used in Milledgeville, Ga., and just as good up in Manitoba, though Mr. Wood uses it for a weekly, while it used to be a daily. It is about an 8 1-2 by 11 inch tint sheet, headed "The Movie News," with the usual date line with volume and number; both ones in this case. The remainder of the space is divided into thirds across the page. Each of these is divided again into one-third and two-thirds. The larger portion is given to one of the program sections. The other is filled with news of the players. To get display the spaces are staggered. In the first and third sections the larger spaces are at the left. In the middle, at the right. This very simple expedient greatly helps the display; more than you might realize without seeing it. We have written Mr. Wood asking for a copy which will reproduce. Mr. Wood has hit upon an excellent idea for a cheap program, and we want to pass it along.

—P. T. A.—

Putting Miss MacDonald Into Pair of Twin Beds

This advertisement from the Branford, Newark, for Katherine MacDonald in "Curtain" is one of the best the new house has done to date. The curtain carries out the idea of the title and also gives a good background for the house name and the star insert. The second feature, "Twin Beds"

THE BRADFORD 140 LINES

is neatly disposed of at the bottom, where the beds merge into the general decorative scheme and yet stand out clearly enough to indicate the second title. It is not easy to get a good display with two features to tell about, but by sliding the second feature, at least the stronger attraction can be put over and the bargain hunters will look at the rest without being told. Newark advertising will never be really good until they play single features, but this display is one of the best of the lot, and much superior to the average.

—P. T. A.—

Photographs

When you have photographs made for reproduction tell the photographer that you want them for newspaper work. Make him focus sharply, get a brilliant negative, and then print on glossy paper, toning for black and white instead of brown or sepia. Half the photographs that come in are bad because they are not given the proper tone, and tone is merely a matter of the right bath. Any photographer can give you a good black as easily as he can a soft brown, and the black will yield a better negative for the engraver. Tell him before he begins, and see to it that he delivers what you order.

—P. T. A.—

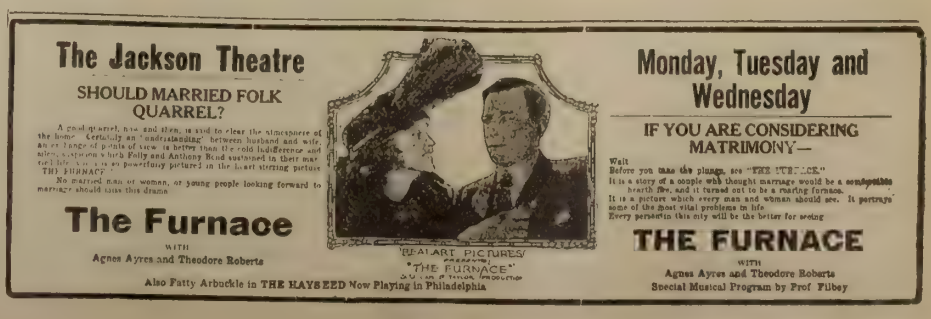
Takes Wide Space to Tell Two Good Points

The Jackson theatre, which seems to be somewhere in the vicinity of Philadelphia, takes a wide space to get room for two selling points of equal value. The ad. drops only 60 lines, but runs across six columns. This enables an equal display of the appeals: "Should Married Folks Quarrel?" and "If you are Considering Matrimony." Since most persons are either married or hope to be, these two appeals will reach almost everyone and the few who are left will come to gloat over the fact that married couples do quarrel, for the confirmed bachelor and old maid take a delight in watching the misfortunes of the married. Outside of the very young and the very senile, everyone is included in one of the three classes and this appeal will reach practically all picture patrons. It is not always that so universal an appeal can be made, but when this does occur, there should be a cleanup.

—P. T. A.—

Here's An Ideal Layout for Throwaway Program

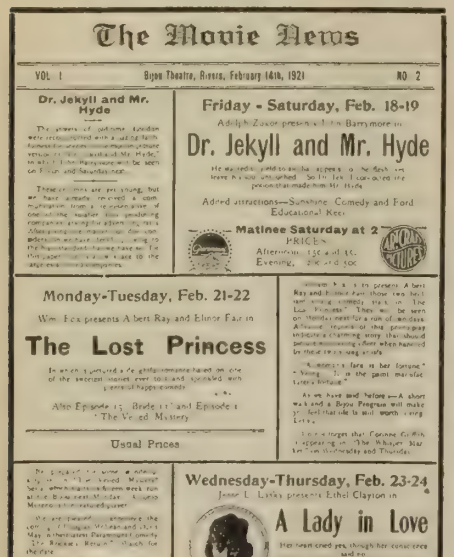
Recently we mentioned the throwaway programs gotten out by H. Wood, of the Bijou Theatre, Rivers, Manitoba. We promised then that we would ask Mr. Wood for a program which could be reproduced, and he very kindly sent this in. We know of no better layout for a one-sheet program, and think that others will welcome this layout suggestion, which permits three changes to be well advertised, and still gives room for plenty of chat. Mr. Wood writes that he has already established it and that his patrons ask for it if they are overlooked in the distribution.



THE JACKSON UNIVERSAL APPEAL STRIP AD

Selling the Picture to the Public

He also adds that he is not going to "cheapen" it with trade ads. We think that this is a mistake. He could use a one-inch strip across the bottom for two or three advertisements and still have all the space he needs for his own announcement. We see no reason why this should cheapen the space. If the best theatres and even the Metropolitan Opera House can bring out programs with 80 per cent. trade ads, we do not see why the picture theatre cannot run two or three and clean up its printing bills. One New England exhibitor recently wrote us that his trade ads not only covered the cost of the program and a mid-week throwaway, but left him twenty-five cents profit, and his program does not work any the less hard because of these intrusions. He merely gets out a more impressive four pager instead of a two page sheet.


The Movie News

VOL. I — Byou Theatre, Rivera, February 14th, 1921 — NO. 2

Dr. Jekyll and Mr. Hyde

Friday - Saturday, Feb. 18-19

Adolph Zukor presents John Barrymore in

Dr. Jekyll and Mr. Hyde

Added attractions—Sunshine Comedy and Ford Educational Reel.

Matinee Saturday at 2

PRICES

Afternoon, 15c and 25c.

Evening, 25c and 50c

Monday-Tuesday, Feb. 21-22

Wm. Fox presents Albert Ray and Elinor Fair in

The Lost Princess

Usual Prices

Wednesday-Thursday, Feb. 23-24

Jesse L. Lasky presents Ethel Clayton in

A Lady in Love

Added Attraction—Paramount-Mack Sennett Comedy, "Dabbling in Art"

USUAL PRICES

MR. WOOD'S THROWAWAY PROGRAM

But we are quite in agreement with Mr. Wood when he writes that he does not believe in gift enterprises. His own motto is "Give them a picture worth while and make them pay for it," and this is an excellent policy. The gift enterprise was a pest for a time, but of late the "country stores" and other devices have been blissfully absent and we hope that they remain missing. You may get a crowd once or twice with a gift distribution, but when the novelty wears off your position is worse than it was before. They will no longer pay for tickets in the hope of winning a prize, and they long since lost the idea of paying money just to see pictures. It utterly ruins a clientele.

Mr. Wood plays some features well back of the release date, but they are just as new to his patrons as first runs would be, and he uses a certain number of new releases to average up the bill.

—*P. T. A.*—

Here's Another Poll

J. W. Carroll, of the Bangor Opera House, Bangor, Maine, sends in a poll postal. Not many of these are used these days, apparently, but they are invaluable to the manager who wants to feel the pulse of his particular public and who takes the trouble to do the thing properly. It starts off with "I want to know who your favorite star is. I want to know so badly that I am asking you to check them in the order of your favor." Then follow four spaces for the names of the stars and "What class of pictures do you prefer?" There are also inquiries as to the liking of the respondent for musical comedy, rep shows, comedy dramas, dramas and the question as to whether they would pay $2.50 to see a Broadway production. This latter information is germane, because most of the houses in Maine will interrupt their picture runs to let in touring attractions and tabs. There was a time when most managers got up this information, but this is the first card we have seen in a long time. To ensure the return of the cards, a ticket was given any adult turning in the filled in card and paying the war tax. They were sent out on postals to save envelopes. It's a good scheme and worth the tickets for the information it gives, but the single ticket will probably bring in another with it, and that will help to build business, not counting the new patrons the stunt may attract and the credit for trying to please which will be the impression everyone will receive.

—*P. T. A.*—

Bell's Big Campaign Was a Washington Knockout

Nelson B. Bell, publicity director for the Crandall theatres, Washington, had to put over "Passion" at eighty cents, which was about double the regular charge, so he started early. As soon as the film was booked, he started in with blind press items about the play and the star. Nothing in any of these linked the attraction to the house. He wanted to get the people interested in "Passion" and in Pola Negri, and he wanted them to wonder if the picture would be seen in Washington. This ran into stories of the showing at the Capitol, in New York, and still nothing was said about the Metropolitan. Ten days before the showing, he printed the first of the two seventy five-line, double colunm displays shown here. This announced the coming, but did not mention a house. He let this sink in until the following Monday, when there appeared a second mysterious display, of the same size, which was purposely made as different as possible from the first, even to the choice of a border. This announced that the production was the property of the Cia. Cinematografica de Europa and would be presented for the first time in Washington at an early date "in a theatre of the first class at prices ranging to $2.50. the inference was that the earlier announcement was a wildcat and that the owner company was going to make trouble. Then Harry Crandall replied—in 105 lines, double, that he did not know of any such company, that he did not see why they

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

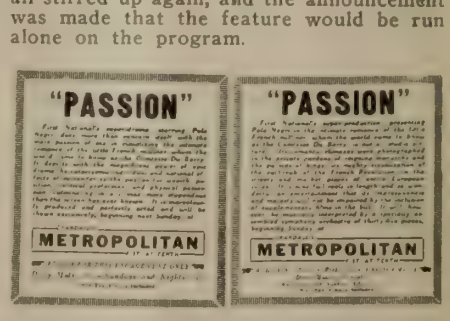
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

BELL'S TEASER ADS.

should announce a showing at the prices mentioned. He did know that Pola Negri, in "Passion," was controlled by the Associated First National Pictures, Inc., of which he held the Washington franchise and he was very positive that he was going to show it at the Metropolitan, because he already had the prints locked in the vaults. And he was going to show it at eighty sents and no more. That got them talking and won a lot of straight reading notices. Then the ads were dropped a little until the day of the opening when a half page splash got things all stirred up again, and the announcement was made that the feature would be run alone on the program.



SOME DOUBLE SIXTY-FIVES

From the jump they had the crowd. The advance spaces had not been large, seldom more than sixty-five lines across two, but the suggestion of a scrap and the newspaper talk did what larger spaces could not have done. The picture went over so big that special police were needed the entire first week of the two-week run and no one remembered to kick at the increased prices, because they were still thinking of that $2.50 threat of the Cia. Cinematografica, etc. By the time they did stop to think, it had been established that the picture was well worth the admission charged, and no one had a kick then. Mr. Bell put his production over with less advertising than the average, but this was because quality took the place of quantity. He knew the value of the talk he could create, and he made use of the papers only to create this word of mouth advertising. It was one of the best campaigns he has worked—and he generally is up to something.

Selling the Picture to the Public

Double Merrill Spaces for a Split Program

Ascher's Merrill Theatre, Milwaukee, split a week between Mabel Normand and Will Rogers in two rather old ones, and made a very good split of a cross page space about seven inches deep. For "The Slim Princess" a special matinee offer was free admission to any woman five feet three or over who weighed 100 pounds or less, and to any woman who weighed more than 200. A regular platform scale was borrowed, in return for a credit line in the advertisement, and while we do not think it drew many 200 pounders, there

THE MERRILL AD.

probably was a flock of slim princesses. To match they might have offered free night admissions to any man as homely as Will Rogers, but perhaps they did not dare. These Merrill spaces are getting to be good studies in line placement, and they are getting better all the time.

—*P. T. A.*—

The Blackstone Theatre Believes in Photographs

Evidently the Blackstone Theatre, Detroit, believes in advertising on the front of the house, for this display for Goldwyn's "The Branding Iron" includes four sets of stills, a one-sheet and a banner. There is almost too much to make an attractive front, but some localities sell best on an ample photographic display, and it is not always possible to tell at long range just what will pull the crowd in At first glance this too nearly suggests the old style front, which is fast passing into disuse, but it at least has the merit of not filling up the lobby with frames, for they are all anchored to the side walls, where they cannot fall over or impede progress of the patrons entering or leaving the house. For this class of display it is very well done.

—*P. T. A.*—

New Mission Daily Ads Are Small, but Complete

John D. Howard, publicity man, sends in this two threes for the new Mission Theatre, Los Angeles, to show what they are doing in the way of small daily spaces. It is very complete, but we do not wholly like that benday "Now" on which the title is superimposed. Newspaper adverthe benday, but the point of newspaper tising should be clean cut and readable at a glance. You can read this easily enough if you stop and focus the eye on the space, for the black lines stand out well over the benday, but the point of newspaper work is to catch the eye that is just passing over the page and not stopping at any space. The ideal advertisement is one which is read the first thing on the page; which will linger in the memory of the man who does not read the type. This is seldom possible but it should be the aim of all newspaper work to come as close to this condition as possible. It may not always be easy to get such super-prominence, but it should be easy to make the type as clear and distinct as possible; to make it so easily read that the message may be absorbed with a minimum of effort. The smaller the space the more difficult it is to command attention and the more necessary it is to get the clearest possible faces and light them up with as much white space as can be used. Double printings and surcharges have their place in the advertising scheme, but

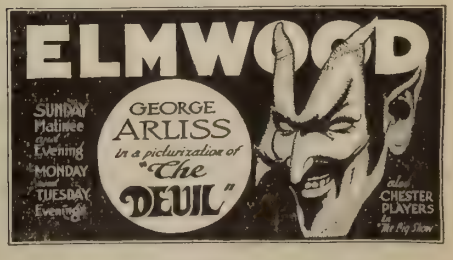
THE MISSION DAILY AD.

not, as a rule in newspaper work. This should be kept for the distributed pieces, which are read one at a time and without competition. This is a good idea in the wrong place. We presume that Mr. Howard figured that the background would make the space stand out on the page, and so command attention. Perhaps it will, but we think that the more certain scheme is to use white space for this purpose; perhaps white within a heavy border.

—*P. T. A.*—

Elmwood Tries Backings Getting Strong Results

The Elmwood, Buffalo, which has been getting ambitious with its spaces lately, sends in its first attempt at black grounds. This is not a reverse cut, in the proper meaning of that term, though the lettering is white on a black ground. It is rather a background cut and had the artist done a little better with the picture



THE ELMWOOD DEVIL

of the devil, he would have had an effective drawing, but we never saw a devil with horns sprouting just above his eyes, and with a left ear entirely detached from his body. We never saw a devil at all, for that matter, but if we ever do see one, we don't expect to see one like this. A snappier and more correct drawing would have done more for the space. As it stands, the advertisement does not impress as much as it might.

—*P. T. A.*—

Don't advertise to the fans. They will come. Direct your ads to new fan material.

AN OLD-FASHIONED FRONT

New Tampa Ordinance

(By wire to Moving Picture World)

Tampa, March 22.

A new city ordinance under which it is said picture theatres can operate on Sunday legally has just been passed by the city commissioners of Tampa, Fla. The old ordinance, which is repealed, was so drastic that Chief of Police F. M. Williams declared it could not be inforced and asked that the commissioners pass an ordinance which would properly cover the situation. This recommendation followed the arrest and conviction of several retail bakers for selling bread on Sunday. Chief Williams said that the old ordinance would, if inforced, stop the street cars from running, but that he would inforce it if the public demanded it.

The new ordinance closes places of business selling goods for money, unless such goods are necessities of life, such as food and medicines, but is worded so as to allow place of innocent amusement to operate without molestation, according to the general understanding.

Picture House to Replace Harold Lloyd's Old Home

Archie G. King, owner of the Elite Theatre, Pawnee City, Neb., boyhood home of Harold Lloyd, is tearing down the old Lloyd house and will build a new theatre on the site. The Pathe star is said to be a great favorite among his home town people. Earl O. Lowrly, a boyhood chum of the comedian, declares that Harold's actions on the screen are somewhat similar to his activities as a boy.

"He was an odd kid, well liked by all of us, but he wasn't particularly noticeable," said Lowry. "Of course, we all take delight in telling of our early acquaintance with a man who has now become so famous."

Jeanie Macpherson Has a Great Ambition: Hopes to Fly Across the Ocean Some Day

By EDWARD WEITZEL

Miss Jeanie Macpherson,
A venturesome person,
At flying a real Cracker Jack;
One day hopped to Spain
In her own aeroplane—
And next day came flying right back.

IT'S a crime to voice a great ambition in bad verse, but the little "hop" foreshadowed above will become an accomplished fact whenever a machine is delivered to Miss Jeanie Macpherson capable of making the trip. We were discussing her coming journey to London, Paris and Berlin the day before she sailed on the Imperator; the prospect of an ocean voyage did not seem to excite her in the least.

"But you see," she explained, "I've been across several times on top of the water and it's no novelty. One of these days I mean to fly over."

"How would you like to go over under the water?" was my next question.

"I shouldn't mind trying it," she said, "when they put on a line of fast passenger submarines."

"Are you going to take your airplane over with you?" I asked.

"No," she replied, "but I expect to do considerable flying on the other side. I shall be busy during my seven weeks abroad but I couldn't think of not taking a few spins in some of the foreign machines."

All this was said calmly enough, but the slender young girl sitting on the ingle-seat in the carved wood corridor of the Chatham Hotel was such a contrast to the accepted notion of a daring and steel muscled aviatrix that I looked at her and marveled.

"I suppose you have your sky togs in one of your steamer trunks—unless you expect to shop in Paris for the latest and most fashionable aviation outfit?" was my next remark.

Miss Macpherson looked at me and nodded her head with a smile:

"An aviatrix should always look her best; there is no telling whom she may bump into, if forced to make an unexpected landing on some one's front lawn," she replied.

Speeding Up Interviews

Miss Macpherson has gone to Europe on a vacation. If she keeps moving rapidly all of the time during the seven weeks she has allowed herself for the trip she will manage to keep up with her schedule. By putting on speed when looking over the cinema situation in London, shopping in Paris and obtaining certain information relative to a new scenario to be completed on her return she may squeeze out one or two days to rest up in before going to Cermany and learning more moving picture secrets.

However, I'm quite sure that the author of "Something to Think About" will put her schedule through on time. It was four-thirty p. m. when I sat down in the corridor of the Chatham to wait for an interview. Five minutes later Miss Macpherson got out of a taxi and walked briskly into the hotel. I arose with my best smile and stepped forward to meet her. So did several other persons. It looked like a political gathering. But Miss Macpherson acted like an experienced campaigner. She greeted us all collectively, singled out a gray haired man with a portfolio of papers under his arm, led him to a desk and the business of making the final arrangements for passports and letters of credit was soon over and the bank messenger dismissed.

Again that assorted lot of interviewers rose expectantly and surrounded the busy little woman in the squirrel coat. She waved a bundle of papers at us and hurried over to the clerk, explaining as she went that she would not be able to eat while abroad if anything happened to them. When the large envelope had been properly receipted for and deposited in the hotel safe, again we all stepped forward expectantly. It was like a game you play at a party. Which one of us would she choose?

I don't know how long the other interviews were, but when my ten minutes were up I had obtained the promise of one important piece of information, which Miss Macpherson will bring with her when she came back. I shall be waiting on the pier when her ship arrives. Right now, let me again draw attention to the fact that Miss Jeanie Macpherson knows how to get about.

Exhibitors Plan Fight on New York Censor Bill

There was a meeting of the executive committee of the New York State Motion Picture Exhibitors League in Albany on March 23, the call having been issued by Sydney S. Cohen, the national president, to discuss legislation thus far introduced, and means to down the Clayton censorship bill, the only pernicious piece of motion picture legislation which has thus far been introduced in New York State. The meeting was held behind closed doors at the Hotel Ten Eyck. Among those present was Fred Elliott, manager of the Clinton Square Theatre of Albany, and one of the vice-presidents of the state association.

Kentucky Company Formed

Articles of incorporation were filed last week with County Clerk Dillon at Covington, Ky., by the Hippodrome Amusement Company, owner of the Hippodrome Theatre at Seventh and Washington streets, Covington. The capital stock is fixed at $75,000, to be divided into $100 shares. Incorporators are Frank A., John A., Joseph, Andrew, William and Elizabeth Nordmeyer of Covington.

Blue Sunday in Nebraska Threatened by Local Action in Many Localities

BLUE SUNDAY in Nebraska is threatened by local action in a large number of towns and cities this spring. At least two of the largest cities in the state will vote on the question, and a large number of smaller places are expected to announce at once their intention to do the same thing.

Lincoln, the state capital, is now closed all day Sunday, and two years ago this spring a score or more smaller places joined it. Efforts to bring about Sunday opening in these places since that time have proved to be in vain in every instance.

The most important places to announce their intentions to put the matter to a vote are Grand Island and Hastings, two of the six largest towns in Nebraska.

In Hastings a petition is being circulated asking the city clerk to place the Sunday theatre question on the ballot to be voted upon at the city election in April. The city attorney has advised that the result will not be binding upon the mayor or council, but the anti-Sunday movie advocates believe the council will be disposed to abide by the referendum and that by putting the question on the ballot the candidates will be relieved of embarrassment. Mayor Stiner, of Hastings, has expressed his personal disapproval of Sunday theatres, but has said that to place the question on the ballot would be fair.

Three candidates for mayor of Grand Island, all there are, appeared at a mass meeting called by citizens and declared they would enforce Sunday closing if the people, voting on the question, decided against Sunday theatres.

Director Young Begins Production of Kipling Masterpiece for Pathe

With sets all built from designs furnished by Rudyard Kipling in advance of his arrival, Director James Young last week started shooting the first scenes of "Without Benefit of Clergy" at the Brunton Studios, Los Angeles. Rudolph Lewis, the Pathe technical expert who worked with Kipling in England on the continunity, has so informed Paul Brunet of Pathe, who is personally deeply concerned with the filming of the initial Kipling attraction. Director Young's enthusiasm will have much to do with the early completion of the picture. Every detail will receive the most minute consideration.

Every principal engaged has submitted to tests in competition with many contestants. For the leading female role of Ameera fifteen of the most capable young picture actresses who had won favor with American audiences were in rivalry with Virginia Faire, the "Fame and Fortune" prize winner of three years ago, whose engagement has been announced. The part of John Holden, the young British engineer hero of the famous Kipling story, has not yet been filled, although twenty competent leading men have been tried out. But this does not delay production, as many important scenes do not require the hero's presence.

Evelyn Selbie Engaged

For the laconic, mercenary Hindu old woman type, Ameera's mother, Evelyn Selbie has been engaged. For quite a number of years Miss Selbie has enjoyed an assured position on the screen. She figured prominently in the cast supporting William Desmond in "A Broadway Cowboy." In the Los Angeles film colony she is considered an authority on all matters equine and one of its most daring riders.

To fill the role of the hero's native servant was not difficult. The choice fell upon Otto Lederer, a reliable and versatile character actor. He plays the part of Don Jose Delgado, the heroine's much victimized father, in Ruth Roland's latest serial, "The Avenging Arrow." Lederer, early in his career, was a public favorite in Selig and Vitagraph productions.

IT'S JUST—SEW, SEW
Scene from the new Elaine Hammerstein picture, "Pleasure Seekers"

Purchase Two New Stories in Which Owen Moore Will Star

Myron Selznick, production manager of Selznick Pictures Corporation, announces purchase of two new stories for Owen Moore productions.

One of the stories purchased is "The Forgetters," by Will H. Hough. Mr. Hough has given considerable study to Mr. Moore's style of acting and "The Forgetters" was written especially for him. It is a typical Owen Moore style of comedy it is said.

The other story is "Rest for the Weary," by Garrett Elsdon Fort. These two stories, and two others which have been held in reserve, "Should A Man Marry?" and "O! Professor," provide the Selznick organization with an abundance of suitable material for future Moore productions.

Kolker to Direct

Arrangements have been completed by Myron Selznick, production manager of Selznick Picture Corporation, for Conway Tearle to begin production on his forthcoming star series picture, "The Man of Stone," under the direction of Henry Kolker.

Martha Mansfield will play the lead for Mr. Tearle. The story is by John Lynch and Edmund Goulding.

New Lytell Vehicle

"A Trip to Paradise," from the international stage success "Lillian," by the noted Hungarian playwright, Franz Molnar, has been acquired by Metro Pictures Corporation for Bert Lytell's next starring picture to follow the completion of "The Man Who," a Maxwell Karger production. This play is being written for the screen by June Mathis.

Miss Hammerstein Recovers Health

Elaine Hammerstein, star in Selznick Pictures, has recovered from a recent slight illness and is said to be ready to start production next week on "Handcuffs or Kisses," at the Selznick Fort Lee studios. George Archainbaud will direct this picture.

From the review on "Black Beauty" in March 12th issue of Exhibitors Herald.

Vitagraph has one of the prize pictures of the year in "Black Beauty."

The picture, both for the familiarity of its story and for its intrinsic artistic value, should sweep the exhibiting world not only in near months but for years to come.

"Black Beauty" is a novelty in manner of presentation. Its titles tell the story in first person by the horse, Black Beauty, and they faithfully follow the book's wording. Mr. and Mrs. George Randolph Chester have gracefully and effectively added enough to the story to make stronger its slight thread of romance, and have transformed it into charming screen entertainment by adding to rather than subtracting from its charm.

The film has all the required elements of screen appeal: comedy, suspense, drama and pictorial beauty. There is naturalness about the characters as the cast portrays them that makes them live as really to the beholder as one's intimate friends and associates.

It is vividly human and in its manner of presentation is stripped to the absolute artistic essentials. Every scene and every movement are made to count.

From the exhibitor's standpoint "Black Beauty" should be one of the greatest money-makers of the year. It should go over big in both the first-run and the neighborhood house.

Talking Motion Picture Device Said to Have Been Perfected

After ten years of concentrated inventive effort, the "Talking Motion Picture" is now said to be a perfected reality.

The apparatus, patents and copyrights, which are held by the Talking Motion Pictures, Inc., is the invention of Orlando E. Kellum, a Californian. Lieutenant Bryan M. Battey, of New York, assisted in perfecting the device, and is responsible for its technical development.

The invention of Mr. Kellum is a complete innovation, reports state. In no way is it similar to various attempts at synchronizing sound with motion pictures. In this device the motion picture machine is electrically locked and held in perfect synchronization with the sound reproducing apparatus, it is stated.

The New York Society of Electrical Engineers has been interested in the invention. It is said to be easy to install in any theatre, auditorium or hall. Any projectionist can obtain perfect results with the machine, it is alleged, and it is said to be as effective outdoors as in studio work.

Perhaps the most striking immediate effect the perfecting of the Talking Motion Picture will have is with respect to overtures, prologues, and novelty numbers. It is in this direction that the staff of the Talking Motion Pictures has been working for the past few months with the result that prologues as produced by the nationally - known Broadway houses can be presented by exhibitors in every section of the country.

To Give Demonstration

At the initial demonstration of Talking Motion Pictures, which will be given at the Town Hall on the evening of March 29, before a representative audience, a complete program, consisting of overture, prologue, novelties and feature will be given.

The original operatic prologue, which will be used by Samuel Lasselbaum, manager of the Regent Theatre, for his showing of "The Old Swimmin' Hole," starring Charles Ray, and distributed by First National Exhibitors' Circuit, will be recorded by the Talking Motion Pictures, note for note, and will preface the showing of "The Old Swimmin' Hole," the music score for which will be rendered through the talking pictures device. Talking pictures have been provided with this feature for a test through the courtesy of R. H. Clark, manager of the New York First National Exchange.

In New Picture

Winifred Westover, former D. W. Griffith star and leading woman for William S. Hart, who has played in support of Conway Tearle in two of his recent Selznick pictures, has been engaged by Myron Selznick, production manager of Selznick Picture Corporation, to support Eugene O'Brien in a production which started this week at the Selznick Fort Lee studios.

The story was adapted from George Weston's recent Saturday Evening Post story, "The Open Door."

New Orleans Gave Gala Reception

Ruth Roland's visit to New Orleans en route to the scene of her serial activities on the Pacific Coast following her vacation in the East, resulted in something as near an "ovation" as ever is enjoyed by a motion picture star, it is stated. Coming near the date of the release of her new Pathe serial, "The Avenging Arrow," its welcoming features served as highly valuable exploitation. In one afternoon and evening Miss Roland appeared at twelve of the leading picture theatres during performances.

Columns of matter and pictures were printed dealing with incidents of her visit. Miss Roland was driven to the main offices of the Saenger Amusement Company to meet its many employes, as well as a large number of out-of-town exhibitors. Contracts for "The Avenging Arrow" were signed. This was the Saenger Amusement Company's first contract engaging to use a serial in all of its theatres.

IT'S SPELLED L-O-V-E
Mary Miles Minter and Jack Holt in Realarts "All Soul's Eve"

Hayakawa Picture Gains Popularity

Robertson-Cole says that the popularity of "The First Born" starring Sessue Hayakawa, which was recently released, is gaining the oriental actor's pictures a place in theatres which have not recently played them.

Recently the film opened in Baltimore. The Sun of that city said: "Sessue Hayakawa is appearing this week at the New Theatre in a highly emotional, romantic and imaginative story founded on the stage play by Francis Powers and includes a cast of more than ordinary ability. Hayakawa does a proficient stretch of acting."

American Exploitation on "Payment Guaranteed"

A campaign book for "live wire" exhibitors is just off the press and offers those who are interested in "putting over" the American's latest special, "Payment Guaranteed," in a big way a variety of useful and unique suggestions. The name itself has vitality and lends itself easily to newspaper teasers, street stunts and hand bills which cannot fail to arouse attention.

Enclosed with the campaign book for this "Flying A," described by the producers as "a drama of romance and intrigue," is a six-page spread with cuts of the posters, lobby photographs and advertising cuts. The latter are inserted in sample ads, which are ready for the exhibitor's after adding his name and playing dates.

Action Posters

Cuts of the posters are shown—a one-sheet, two three-sheets, six-sheet and twenty-four sheet. They are all action posters, introducing the principal players in rich sets, indicating the emotion and stress of the plot and a dramatic climax. These posters are reproductions of the stills, actual scenes which appear on the screen, and not fanciful dreams of the artist.

There is not a publicity story in the book which cannot be used as it stands for publication in the newspapers. There is variety enough, as the story is approached from several points of view, to suit the exhibitor, regardless of how conservative his taste or how much of a street circus he likes, for it is a well known fact that different localities and various situations require entirely different handling.

YEA, BOY! !
Mary Alden, who is appearing in Goldwyn's "Snowblind"

Realart to Film Two Plays Before Production on Stage

That the screen in pulling strong with playwrights seems apparent from the announcement that at least two productions, written originally for the stage, have been given screen presentation first. One of these is "Ducks and Drakes," written by Elmer Harris, who has invariably had his comedies produced on the stage before being screened, but who in this instance has reversed his usual method.

Asked why he had delayed the stage production by permitting the screen version to be made first, Mr. Harris explained: "I found Miss Bebe Daniels, the Realart star, such a perfect realization of the type I intended 'Teddy,' the heroine of my comedy, to be, that I lost no time in arranging to have her appear in the screen version of the play. She perfectly portrays the mischievious little dare-devil whom I had in mind when I conceived the character of 'Teddy'—saucy, reckless, adventurous, but intent on fun only and unwilling to consider actual wrong-doing."

Another play which picture patrons will see before it is presented on the stage is "The Little Clown." It is an original comedy by Avery Hopwood, author of many plays, four of which are successfully and simultaneously running on Broadway this season. Mr. Hopwood, who personally supervised the filming of his play, is enthusiastic over the great possibilities of the motion picture as a field for dramatists.

Report Denied

The W. W. Hodkinson Corporation wishes to publish an emphatic refutation of a story which appeared in two trade papers—Wid's and the Motion Picture News, issues of March 11 and March 19, respectively—which stated that Clara Kimball Young would be seen in a picturization of Irving Bacheller's story, "Charge It." The rights to all Irving Bacheller's books are controlled by W. W. Hodkinson, which was responsible for making these books eligible for screen usage, and these rights have not been disposed of.

Ruth Renick Plays a Leading Role in "What's a Wife Worth?"

In "What's A Wife Worth?" the William Christy Cabanne super-special production which is to be released by Robertson-Cole, Mr. Cabanne has assembled a cast which has been very carefully selected it is said.

What is probably the most prominent part in the picture, that of the wife who is deserted by her husband because her social position does not measure up to that of his family, is played by Ruth Renick. Miss Renick was born in Galveston, Texas. Her first connection with motion pictures, was singing in a small theatre in connection with illustrating songs.

Opposite Miss Renick is Casson Ferguson. He is from the South, having been educated at Tulane University, New Orleans. His first stage appearance was as a member of the Robert Mantell Company in Shakespearian repertoire. He went on the screen a short time ago. Very recently he played the role of the son in "Madame X" which stars Pauline Frederick.

Virginia Caldwell who is seen in the role of the vain, frivolous society girl whom the hero of "What's a Wife Worth?" takes as his second wife, is a Broadway revue beauty.

Cora Drew who plays the role of the spinster aunt is well known. Mr. Cabanne became acquainted with her work and his knowledge of her peculiar abilities in playing "mothers," led him to engage her for this part. A very prominent member of the cast is Alex Francis, a screen veteran who has appeared in many of the best pictures in recent years.

"What's A Wife Worth?" having several stars, will, it is said, give the exhibitor the power to appeal to the followings of all these various actors, rather than trusting the fate of the picture to the following of any separate star.

Charles Ray Films Liked by School Children and Teachers

Motion pictures, both as an aid to instruction and as a source of wholesome entertainment, are put to the real test in Public School 64, at Avenue B and East Ninth Street, on New York City's "East Side."

The principal and teachers of this school were among the first to recognize the film's possibilities as a healthful influence with young students. Mrs. A. J. Archer, one of the seventh grade teachers, selects the movie features. She has made a close study of screen productions and is an authority on the subject.

"It happens, fortunately, that the picture artist whom I consider best suited to our needs is the very one that is most popular with the boys," she told a reporter. "Charles Ray is a favorite here because of his human touches and because he gives these city lads refreshing glimpses of outdoor life. These youngsters are a sophisticated lot, who don't care for situations that do not appeal to the reason.

"Probably the film of the future will play an increasingly important part in class-room work, but I am strongly of the belief that, provided of course, pictures are selected with a view to the age and condition of their audiences, they are a great force for good when shown purely for entertainment purposes."

Ward Lascelle to Direct Film Version of "Rip Van Winkle"

W. W. Hodkinson is going to give the exhibitor another production as strong in box office value and popular public appeal as "East Lynne," officials of the company say. It will be "Rip Van Winkle" in film form.

It is particularly significant to note that the screen version of the picture, which is now in course of production on the West Coast will follow closely "Joe" Jefferson's famous stage version.

In the leading role will be seen Thomas Jefferson, son of a famous father, and the direction, in the capable hands of Ward Lascelle, will leave nothing to be desired, it is stated.

This, it is said, is but another example of what the W. W. Hodkinson Corporation is doing for the exhibitors of America in supplying them with pictures possessed of the greatest possible box office appeal. Among such pictures are "Way Down East" and "East Lynne," and it is alleged that "Rip Van Winkle" will be no less great.

The Hodkinson organization states it is ever on the lookout for productions that will prove valuable money-getters for the exhibitor, and this fact goes far toward explaining the popularity which the organization has attained.

To Go West

After a six weeks' stay in New York, during which plans were outlined for producing another super-special Rex Ingram production for Metro Pictures Corporation to follow "The Four Horsemen of the Apocalypse," Mr. Ingram is preparing to return to Hollywood studios. Miss Alice Terry will be the heroine.

Films Breaking Theatre Records

The home office and various branch offices of the Associated Producers, Inc., have received many complimentary letters from exhibitors throughout the country on the merits and box office values of their recent releases, it is reported.

One illustration of this is a letter received by Sidney Goldman, middle west district manager for the A. P. from the Woodlawn Theatre of Chicago reading in part as follows: "In Thomas H. Ince's production, 'Lying Lips,' you have a 100 per cent. attraction not alone from a picture standpoint but a box office standpoint as well."

Marx Nathan, manager of the New York Exchange is in receipt of a letter from Albany Strand Theatre, reading: "'The Last of the Mohicans' which we played last week broke all records for attendance."

Reports gathered by trade papers from various theatres throughout the country show that "Lying Lips" and "The Last of the Mohicans," have proved to be picture successes from an artistic as well as box office standpoint, it is stated.

Kinograms Shows

Tris Speaker, manager and star of the world's champion Cleveland Indians, is shown as a real Wild Western in the issue of Kinograms release through Educational the first half of the current week. Tris donned his old cowboy togs and took part in a rodeo in Dallas, where his team is playing. "Babe" Ruth also comes into the limelight in this reel by knocking some of his special brand of home runs at the Shreveport training camp of the New York Yankees.

Other scenes show the decoration of Americans who fought for Poland; 35,000 workers at the Chicago packing houses in a great protest meeting; President Harding's acceptance of the honorary presidency of the Boy Scouts and a number of other items.

S'FUNNY HOW A CHAP CAN'T GET A MINUTE ALONE WITH HIS GIRL!

These three stills of Bert Lytell in Metro's "A Message from Mars" might be titled "Mother-in-Law Expostulates," "Take the Air" and "Giving 'Em the Laugh"

Bruce Makes "Super Scenics" for Release by Educational

Robert C. Bruce, who has been making Scenics Beautiful for Educational Films Corporation since the formation of the company, left this week for the far west to begin a new series of pictures which it is said will prove a striking departure from anything that has ever been attempted in the out-door class. Although the exact locations of the pictures are withheld, they will all be taken in the United States.

Bruce recently returned from Europe, where he made seven pictures in England, Scotland and Switzerland, and these will be released starting in April. Just before this trip he visited Cuba and Jamaica and the product he made there is being offered as current releases. With the exception of these pictures his work over a period of nearly seven years has been confined to this country and neighboring portions of Canada.

According to Educational, the constantly increasing demand for single reel pictures of the highest character will result in a further specialization in this line during the next year and the future. Additional time and money will be given the production of these pictures and the number of releases will be strictly governed by quality, with an average of one regular, or series, release a week and specials from time to time—pictures that are judged to have unusual box office worth.

One of the series to be included on the schedule shortly will be "World Wandering." These are said to be pictures of an unusual character, made by a French photographer and covering various series of Europe, Egypt and the Holy Land. The photography is said to set a new standard and there has been a great deal of time in editing and titling them to give added dramatic value. According to Educational, ten times as much film was discarded as was employed in the selection.

In addition, Educational has on hand a large number of selected Chester Outing Pictures and a number of others that have been bought from independent cameramen and which are declared to be exceptional. Some of these pictures will be released in small groups, such as the Hudson's Bay Travel Series of four pictures, the final of which will be given its first showing late in April. These pictures were made in cooperation with Hudson's Bay Company and are the first motion picture records of that vast country ever made. Many similar novelties are promised.

Metro Week is Great Success

Although full returns have not as yet come into the home offices of Metro Pictures Corporation in New York regarding the extent of the bookings during Metro week, held this year for the first time and covering the period of February 27 to March 5, there is every indication that the company's original estimate of booking Metro attractions in 7,000 theatres was conservative.

Exhibitors everywhere took advantage of the opportunity to show in their theatres for this one record-breaking week the screen productions presenting Viola Dana, Bert Lytell, Alice Lake, May Allison, Ina Claire Buster Keaton; all-star pictures which feature prominent players like Gareth Hughes, House Peters and Marjorie Daw, and the Jack London stories reproduced in pictures. The demand, too, for Nazimova productions, even those of some time ago, was heavy.

"Beau Revel" an L. J. Vance Story

Adapted from a story by Louis Joseph Vance, author of "The Brass Bowl" and "The Bronze Bell," the Thomas H. Ince special production, "Beau Revel," was released by Paramount March 20.

The task of scenarizing the Vance story was entrusted to Luther Reed, who adapted both "Behind the Door" and "Below the Surface," Ince specials for Paramount in which Hobart Bosworth was featured. Griffith Wray directed.

The climactic situation of the story is a scene wherein Beau Revel, a wealthy and fastidious social leader, is brought to account by his son, whom he has betrayed by having stolen the affections of the girl with whom the boy is in love. Florence Vidor is the featured played. Lewis Stone plays the role of Beau Revel and Lloyd Hughes is the son.

New Sort of Exploitation

Something new and successful in exploitation of comedies was presented at the Ambassador Theatre, Los Angeles, recently in conection with the showing of Christie's latest two-reel comedy, "The Reckless Sex" when the management presented Christie Comedy night.

This was one of several special nights each week which are to be presented by S. Barrett McCormick, managing director for Gore Brothers and Sol Lesser, who operate the Ambassador.

As a feature of Christie night, Comedy Girls were advertised as usherettes for the occasion. Miss Dorothy Devore, who is in "The Reckless Sex" and Earl Rodney were guests of honor. Other special nights for the Ambassador following this new policy will be "Katharine McDonald" night, "Society Night" and others.

TORCHY FINDS THAT THE OLD ADAGE "THREE'S A CROWD" CONTAINS SOME TRUTH

The indomitable youth is temporarily bested in this scene from "Torchy's Big Lead," a Torchy Comedy, featuring Johnny Hines, and released by Educational

Conrad Nagel in C. B. DeMille Film

Cecil B. DeMille has announced that Conrad Nagel will play one of the leading roles in his new special production for Paramount which he is to start filming some time next month. Mr. DeMille had previously given out the information that Dorothy Dalton and Mildred Harris had been chosen for the two leading feminine roles. There is still another leading male role to be assigned, an announcement concerning which may be expected within the next few days.

Renco Films for Release in 1921

The Hodkinson Corporation has added "Lavender and Old Lace" to its list of 1921 releases. This is a picturization of Myrtle Reed's widely read novel which combines sweetness and heart appeal in a rare degree. It was made by the Renco Film Corporation under the direction of Lloyd Ingraham, who is well known for his work as the director of the great majority of the Douglas McLean-Doris May Pictures.

In the cast are Marguerite Snow, Lewis Bennison, Seena Owen and Victor Potel. W. W. Hodkinson has contracted with Renco for three more productions to follow this one, all to be made from Myrtle Reed's stories.

Two New Century Comedies Reported for Release Soon

"The Kid's Pal," said to be one of the most humorous and human screen comedies ever made, is approaching completion at the Hollywood plant of the Century Film Corporation. The two reeler stars Brownie, called the "Wonder Dog of the Screen."

Brownie's last picture, "The Dog Doctor" has had heavy bookings since its release several weeks ago through the Universal exchanges, Century reports. The new comedy is said to be better than "The Dog Doctor." It shows the dog-star in a new light, performing new stunts. As an indication of what the clever dog has been taught to do before the camera, it is announced that he will be shown in "The Kid's Pal" setting the table for his young master, warming the milk, opening and frying eggs.

Universal, which distributes all Century comedies, also reports increasing popularity for two reelers featuring Harry Sweet, Century's leading comedian. Sweet's latest picture is "Harem Scarem," a Century lion comedy which has just been received in New York from the West Coast and which is said to be the best lion comedy produced. It will be released at an early date.

Julius Stern, president of the Century company, who arrived in Los Angeles several days ago from New York, has wired that production at the Century plant has been increased to include six comedy units, including one featuring Harry Sweet, one featuring Brownie, two units working with the Century lions, one featuring the Century bathing girls and one other.

Success Brings Good Contract

Joe Bloom, Middle West supervisor, and S. T. Marks of St. Louis, have completed a deal with the Strand Theatre, one of the downtown first run St. Louis houses under the terms of which every Hodkinson 1921 release will play a week or more at that theatre, backed up by a big advertising campaign in the St. Louis newspapers.

This contract was brought about by the success of "The Spenders," "The Truant Husband" and "The Breaking Point."

Clara Kimball Young Is Favored in Canada, Reports

Louis Baum, sales manager of the Equity Pictures Corporation, has returned from a week's tour of the exchanges of Canada with the announcement that Clara Kimball Young, Equity star, is one of the screen idols of the Dominion. In a large part of the Dominion she is the supreme favorite, he says, while in other parts she is rapidly rising to the front in popularity. There were some districts in the western provinces of Canada where her pictures were released rather late.

Baum visited Montreal, Toronto, Winnipeg, Calgary and Vancouver. In Toronto, the Allens, one of the foremost exchanges of the Dominion, reported excellent business on the first series of the Young pictures. The strength of the Equity star, they explain, might be accounted for in the fact that the French population was particularly pleased at the Parisian setting of Miss Young's second release, "The Forbidden Woman," where the Equity star, in the role of Diane Sorel, portrayed the character of a French society woman with brilliance.

Canadians Are Particular

Ontario and Manitoba, two of the Dominion's leading provinces are mainly French in make-up. From the information given Baum by the exchangemen he visited, picturegoers of Canada are lovers of artistic sets and scenery. They are keenly appreciative of the luxurious in screen investiture. This explains why Clara Kimball Young has gained such an enthusiastic following there. As the industry at large knows, Harry Garson, Miss Young's director, spares no effort in outfitting every Equity production with the latest designs in interior sets and wardrobe.

"The Eyes of Youth," Miss Young's first Equity release, is still running in Canada's leading houses, while "The Forbidden Woman" is at the height of its prosperous career. The purpose of Baum's visit was to arrange for the most effective distribution and exploitation of the new series of the Young pictures, beginning with "Hush." It is planned to launch an extensive campaign among Canadian exhibitors, and to secure as near a 100 per cent. booking on this series as possible.

Begins Campaign

W. H. Warner is announced as the new manager of the Buffalo office of Educational Film Exchanges, Inc., succeeding D. J. Savage, resigned. Mr. Warner has already begun an intensive sales campaign through his territory, where both the comedies and the scenics released by Educational are reported to have enjoyed excellent business.

Reelcraft Has New Western Series

A new series of two-reel Westerns featuring Jack House has been added to the short subject program of the Reelcraft Pictures Corporation, and will be ready for distribution about March 30th.

The first picture has been finished and abounds with the thrills and excitement, real cowboys giving some wonderful riding exhibitions. There will be twenty-six in the series.

IRENE IN STYLE
Irene Rich in "The Voice in the Dark," released by Goldwyn

Pearl White Gives Away 12,000 Toys

Pearl White, Fox star, enjoyed a novel experience at the Audubon Theatre, New York City, last Saturday. The occasion was the distributing to poor children of the city 12,000 toys that had been used as samples in the American Toy Manufacturers' show at the Hotel Imperial.

Miss White was assisted in the presentation by Lillian Woods and Adelaide Woolfe, of the Follies, and though a police captain, three police lieutenants and seventy-five plain "cops" strove to keep Young America in order, so eager were the children to share in the toy makers' benefaction that they literally stampeded those in charge. They were also regaled with a couple of Clyde Cook Special Comedies.

Elect Treasurer

At a special meeting of the board of directors of the Pantheon Pictures Corporation, held at the offices of the company in the Singer Building early this week, P. Hedrik Schaap, a newcomer in the motion picture field but widely known in financial circles, was elected treasurer. This announcement was made by President Paul Schappell, of Pantheon, who made a hurried trip from Port Henry, N. Y., where the company's studios are located, for the purpose of presiding at the meeting.

Title Changed

Paramount announces that "Too Wise Wives" is the title chosen for Lois Weber's fourth production for Paramount to be released at an early date. The cast includes Claire Windsor, Louis Calhern, Mona Lisa and Phillips Smalley. In this production Miss Weber displays many rare works of art which formerly rested in the Austrian State Museum of Art in Vienna but which recently found their way to Italy and thence to America, following the sale of state masterpieces by the Austrian Government.

At the Capitol

"Without Limit," a Metro release of the George D. Baker production for S-L Pictures of Calvin Johnston's story, "Temple Desk," as published in the Saturday Evening Post, made its Broadway debut at the Capitol Theatre the week commencing March 20.

Giegerich and Cash to Work on Publicity for Universal Films

The exploitation department of the Universal Film Manufacturing Company has engaged Charles J. Giegerich, the originator of many widely known publicity campaigns, to work in connection with the national exploitation campaign projected for "Reputation," the forthcoming Universal—Jewel picture starring Priscilla Dean.

It also is announced by Universal that Lowell Cash, a well known publicity man, has been dispatched to exploit "Outside the Law," the Priscilla Dean success, in the Ohio territory. Cash is following Joseph H. Mayer, who has gone to Baltimore for Universal to exploit this production for the New Theatre. In the Ohio territory Mayer waged highly successful publicity campaigns in Akron, Cleveland and Lorain. Cash is starting with the Alhambra Theatre in Toledo. His next exploitation field is Lima, Ohio, following which he will put over the picture in other Ohio cities.

Jerusalem Film

March 27 is the release date of another Burton Holmes Travel Picture relating to "Jerusalem." This time Mr. Holmes visits such portions of this ancient city which are comparatively modern and up to date.

Phoebe Hunt Has Strange Role in Goldwyn's "The Grim Comedian"

After a thorough canvass of available players in both New York and Los Angeles to act the leading feminine role, that of the mother, in "The Grim Comedian," Rita Weiman's first original scenario, Goldwyn chose Phoebe Hunt for the part. Miss Hunt is playing the leading feminine role in Miss Weiman's spoken drama, "The Acquittal," now showing in Los Angeles. Frank Lloyd will direct.

Photography on "Look Before You Leap," the Thompson Buchanan comedy formerly called "The Bridal Path," was completed this week under the direction of E. Mason Hopper. The company has just returned from its third trip to Santa Barbara for exteriors.

The Moores Back

Tom Moore and his bride, Rene Adoree, whom he courted, won and married while she was playing the part of his sister in the William Hurlbut comedy, "Made in Heaven," have returned from their honeymoon in Honolulu. On March 24 Moore is scheduled to begin work on his next photoplay, "Beating the Game," an original scenario by Charles Kenyon. Victor Schertzinger will direct.

Good progress is being made on the next Reginald Barker production, "The Old Nest," from Rupert Hughes' successful novel of the same name.

Wallace Worsley is well under way with Gouverneur Morris' original photoplay, "Ace of Hearts." This a strongly dramatic story and the combination of Lon Chaney, Leatrice Joy and John Bowers in the three leading roles gives promise of screen acting of the highest type.

Rogers a Swordsman

Will Rogers is taking lessons in fencing in order to play the duel scene in Elmer L. Rice's original photoplay, "Doubling for Romeo," realistically. The Goldwyn studios here have have taken on a very picturesque appearance because of the fifteenth century Italian costumes which are being used in the dream part of this comedy.

Work Begun

Word has been received from the West Coast that camera work has begun by Ben. B. Hampton on "The Mysterious Rider," a Zane Grey "best seller."

Middle of Story Is the Most Important Part, Says Vignola

The middle of a story is at once the most important and the most difficult part of the story, according to Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, who is now directing Marion Davies in "Manhandling Ethel," a Frank R. Adams story, scenarioized by Luther Reed.

"It is of far greater importance to the story than either the beginning or the end and it is the most difficult part of the production to write and to make," said Mr. Vignola. "Almost any one can take a theme, give it an explosive opening and a pyrotechnic finish and let it go at that, but the middle of the story—that's another matter.

"Authors and directors must not forget that in one sense the motion picture is at a disadvantage. The novel has the advantage of being able to be put aside and taken up again later. The play has the advantage of being divided into acts with intermissions between to give the audience a chance to rest and think. But the motion picture has no such advantage. A five or six reel feature runs continuously for from an hour and a quarter to an hour and a half, subjecting the mind and eyes to an unusual strain.

"It is another weakness of the screen that it has a tendency to lull one to sleep. To overcome this handicap, or in other words to keep the spectators awake, the middle of the story must be fully as interesting, if not more so, than the beginning because it has a more difficult row to hoe. That's where the writer's and directors' respective abilities count."

Christie Scenario Department Busy

So great has been the demand for original stories now that it is producing a two real comedy every two weeks and a single reel comedy weekly for release through Educational Exchanges, that there has been a reorganization of the scenario department of the Christie Film Company, Los Angeles.

Frank R. Conklin, who has written many of the Christie successes, has been made chief scenarist and will devote his entire time to writing original script for both one and two reelers. Miss Rose Loewinger is scenario editor, handling all manuscript and selecting those which are finally passed upon by Al Christie, director general.

Kirkwood Plays "The Wise Fool"

"The Wise Fool" is the title finally selected for George Melford's Paramount production adapted from Sir Gilbert Parker's novel, "The Money Master," which Mr. Melford has just completed at the Lasky studio.

This is a French-Canadian story, said to be teeming with thrills. The leading character is Jean Jacques Barbille, a highly picturesque individual. This featured role is played by James Kirkwood.

Throughout the making of the picture, both in the studio and on the locations, the director was actively assisted by Sir Gilbert, who had collaborated in the preparation of the scenario.

Goes to Omaha

Walter H. Cree, for years connected with the General Film Company and more recently manager for the Vitagraph at Denver, has gone to Omaha as manager for the T. W. Chatburn Enterprises. Mr. Cree is the first manager engaged by Mr. Chatburn for territor east of the Coast.

Two Added

Frank Evans as "Work" and Mack Barnes as "Makeshift" were added this week to the cast of "Experience," the picturization of George V. Hobart's allegorical stag play, which Director Fitzmaurice is making for Paramount at the company's Eastern studio.

Forty Players in Torchy Comedy

More than forty different players have individual parts in "Crowning Torch," tenth of the comedies made from the stories by Sewell Ford and starring Johnny Hines, which will be an early Education release. They form a series of distinct types, typifying New York life and represent waiting customers in a dentist's shop and visitors to a corner drug store.

This picture completes the first contract of Master Films, Inc., with Educational, but no time was lost, and the first comedy under the new agreement for twelve pictures has been practically completed.

Fay Tincher Is Back from Tour

Fay Tincher completed her tour of personal appearances at theatres in St. Louis recently.

After a short visit to relatives in El Paso, Miss Tincher returned to her regular job of appearing before the camera at the Christie studios.

On her route through the Middle Western States Miss Tincher appeared before more than half a million people in the various picture theatres where she played, it is stated. In Chicago alone Miss Tincher played at more than a dozen theatres.

Begin Work on New Production

First scenes on a new production starring Eugene O'Brien for Selznick Picture Corporation were shot at the Selznick Fort Lee studios this week under the direction of Alen Crossland.

The story is by George Weston, which appeared in a recent issue of The Saturday Evening Post, under the title of "The Open Door." It will be re-titled before it is ready for release. Tom Hopkins wrote the continuity. Mr. O'Brien's leading woman for his forthcoming production is Winifred Westover.

D. J. MOUNTAN
Export Manager of Arrow Film Corporation

Fox Shows Strange Animal Friendship

Confirming newspaper reports of an almost unbelievable phenomenon—the adoption of a blind ox by a white gander—Fox News in its latest issue, Vol. 2, No. 48, presents exclusive pictures of these farmyard friends.

It is in a logging camp near Greensboro, Ala., that this amazing friendship has developed. The ox has been blind for a little more than a year, its sight having been destroyed by the accidental flicking of the driver's whip. Soon after the accident a white gander became remarkably attached to the ox, leading it all over the farm.

BEFORE AND AFTER TAKING

In the center the lovers visualize the happy married life depicted on the left. On the right is seen hubby's arrival at the office after the first quarrel. The scenes are from B. B. Hampton's "A Certain Rich Man," and the players are Claire Adams and Carl Gantwoort

Associated Exhibitors Inc. presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Produced by HARRY LEONHARDT and ANDREW J. CALLAGHAN
Directed by JAMES YOUNG

Bookings that tell the story of success:

The Strand, N. Y.
The Strand, Brooklyn
Keith's 81st St., N. Y.
The Flatbush, Brooklyn
Lafayette, N. Y.
Capitol, Springfield, Mass.
Walnut, Cincinnati
Liberty, Fresno, Cal.
Rivoli-Locust, Philadelphia
Bijou, Springfield, Mass.
The Stanley and Circuit, Philadelphia
Colonial, Reading, Pa.
Strand, Cleveland
Old South, Boston
Key, Houston, Tex.
Colonial, Easton, Pa.
Rivoli, Baltimore
Metropolitan, Washington, D. C.
Sun, Omaha
Rialto, Dallas
Criterion, Oklahoma City
Liberty, Kansas City, Mo.
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The best known exhibitors in the country are showing their faith in the picture by booking after inspection

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Mr. George Arliss

in "THE DEVIL"

From one exhibitor to another, from ocean to ocean, from the Northern boundary to the gulf, word has been passed of the success of "The Devil."

Here are a few of the reviews that forecasted that success:

"The big crowds at the Strand liked the picture very much. Acting of the star most favorably commented upon. . . Emphatic verdict of approval given by the public. Every performance drew an enormous and enthusiastic crowd. . . The advertising possibilities are extraordinary." —W. Stephen Bush in Billboard.

"Very artistic with Arliss superb in his screen debut. . . One of the finest portrayals ever seen. . . 'The Devil' should draw them in."—Laurence Reid in M. P. News.

"Puts Arliss' name on list of famous screen portrayals. . . Splendid direction. You can go the limit on your promises regarding the star's performance. Production generally good. Good detail, excellent photography, interiors excellent. . . . Splendidly handled."—Wid's.

"Arliss every whit as admirable in the picture as he was on the stage. . . A striking performance."—Alan Dale in N. Y. American.

"So striking and realistic that the spectator can scarcely refrain from a momentary shudder. . . Well worth seeing. It is breaking records at the Strand."—N. Y. Evening World.

"Mr. Arliss made an instantaneous hit on the screen."—N. Y. Evening Telegram.

"A notable offering. . . Mr. Arliss displays splendid skill."—N. Y. Journal.

"Will be exceedingly popular. Mr. Arliss displays amazing skill."—N. Y. Globe.

A better picture
for your bigger business

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25 West 45th Street, New York

PATHE *Distributors*

2,500,000 to See "East Lynne" in Fortnight, Says Hodkinson

"Hugo Ballin's production of 'East Lynne' will total a greater amount of bookings and within a shorter period of time than any picture ever released through our organization," said Sales Manager P. N. Brinch, of the W. W. Hodkinson Corporation, after a study of bookings already closed on this production.

"Record prices are being paid for Hugo Ballin's modernized version of 'East Lynne,' continued Mr. Brinch, "not only in the bigger cities but even in the smaller towns, where the name of 'East Lynne' means more to the average audience than in the metropolises where this play has not been seen so often within recent years.

"The Ziegfeld Theatre in Chicago, for example, ordinarily devoted to road shows, will show our 'East Lynne' for two weeks commencing April 10th at a top price of one dollar. Other Chicago bookings already arranged include the Parkside, Harper, Vendan and Julian theatres.

"Many of the most important circuits have booked this modernized classic. The B. F. Keith organization commenced a sixty-day showing in its affiliated combination houses in and around New York City beginning March 20th. In fact, B. S. Moss has declared that in this production is 'the biggest box office title offered to the exhibitor this year.' The Saenger chain in Louisiana and Mississippi—the Lynch circuit in Georgia, Alabama, Tennesse and Florida—a number of Marcus Loew's theatres—the Poli houses in New England—the Allender chain throughout the Northwest—are representative circuits whose faith in our 'East Lynne' is amply demonstrated by their bookings. Also there is Foy's quartet of Neighborhood Theatres in Dallas, Texas, which will feature 'East Lynne' day and date for a simultaneous three-day showing.

"Some of the more important individual theatres which will show 'East Lynne' include the Park Theatre, Boston, the Goodwin in Newark, the Savoy in Syracuse, the Isis in Richmond, the Tudor in New Orleans, Loew's newly opened Palace in Memphis, the new Capitol in Davenport and the new Fort Armstrong in Rock Island, the Strand in St. Louis, the Ansonia in Butte, and the Winter Garden in Seattle.

"Stretching from coast to coast the early bookings on 'East Lynne' guarantee its showing to fully two and a half million people during the fortnight commencing March 27th.

In Milwaukee

H. J. Terry, Hodkinson representative in Milwaukee, has arranged for a Hodkinson Week in his city starting March 20. At this time three different Hodkinson releases will have first run showings in three prominent theatres. The Alhambra will show "The Spenders"; "Love Madness" will be the featured attraction at the Rialto while "The Coast of Opportunity" will hold the screen at the Toy Theatre.

"Sentimental Tommy" to Open March 27 at Criterion Theatre

New York is soon to see the John S. Robertson special production of "Sentimental Tommy," adapted from Sir James M. Barrie's world-known stories, "Sentimental Tommy" and "Tommy and Grizel," and upon which the eyes of the motion picture industry have been focussed ever since Paramount announced its production. The production will open an indefinite engagement at the Criterion Theatre, Sunday, March 27. This is the first special production Mr. Robertson has made for Paramount, Jesse L. Lasky having given him the privilege of directing it as a reward for his excellent work on "Dr. Jekyll and Mr. Hyde" and other productions for this company.

The production of "Sentimental Tommy" was begun September 18 and practically three months were consumed in its making. Gareth Hughes, who is under a starring contract with Metro, was loaned to Paramount for the exacting role of Tommy Sandys. In the role of Grizel is the beautiful and talented May MacAvoy, who recently won admirable notices for her work in the Whitman Bennett production of "The Truth About Husbands."

Mabel Taliaferro, for years a star of the stage and screen, returns to the screen after several years' vacation in the important role of "The Painted Lady." George Fawcett, veteran of the stage and screen, plays the lovable Dr. McQueen. Virginia Valli, a graduate of the old Essanay studio in Chicago, was the cool and aristocratic Lady Alice.

All Bebe Daniel's Films Have Received Big Broadway Bookings

When "Ducks and Drakes," with Bebe Daniels is shown at the Rivoli Theatre, for the week of March 27, it will mark the appearance on Broadway of the fourth Realart Star Franchise production with this actress. This is a 100 per cent. record, all Bebe Daniels-Realart pictures having been given Broadway showings.

The first was "You Never Can Tell," at the Rivoli Theatre the week of October 3. This production was followed by "Oh Lady, Lady," adapted from Bolton and Wodehouse's successful stage comedy of the same name at the Rialto Theatre the week of December 19, 1920.

Realart's third vehicle for Miss Daniels was "She Couldn't Help It," based on Miriam Michelson's popular novel, "In the Bishop's Carriage," and presented at the Rialto Theatre the week of February 20, 1921.

"Ducks and Drakes" is by Elmer Harris, who originally wrote it for the stage.

New Lytell Vehicle

"A Trip to Paradise," from the international stage success "Lillian," by the noted Hungarian playwright, Franz Molnar, has been acquired by Metro Pictures Corporation for Bert Lytell's next starring picture.

Auditors Meet in Chicago and Arrange Better Booking Plans

Universal's traveling auditors, in an important conference recently held in the Universal exchanges in Chicago, perfected many plans to increase the efficiency of the organization's booking system and to give better service to the exhibitor.

The conference was held under the supervision of J. B. Ohrt, controller for Universal, and was attended by W. K. Lendon, auditor for the eastern district of the United States, G. B. Howe of the middle western district, C. H. Griffith of the far west, N. Shiren of the northwestern district, and H. Henigson, traveling auditor for Universal's foreign branches. It lasted four days.

The booking system being developed is said to enable the booker in each exchange to advance his notification of play-date from three to six weeks, thus enabling all exhibitors to know, far in advance, just when they will play Universal pictures. Universal officials believe this will result in greater exploitation of Universal features. Other matters of importance were also arranged for.

Two "News" Beats

International News reel officials are jubilant over two news "beats" claimed by that organization during the past week. Not only does the International News claim credit for sending out the first pictures of the latest eruption of Mount Vesuvius, Italy's famed volcano, several days ahead of any other news reel organization, but also for the release of exclusive pictures taken during the meeting of the noted Third Internationale in Moscow, Russia.

"Outside the Law" Is Proving Very Popular in All Sections

The Universal-Jewel production, "Outside the Law," produced by Tod Browning with Priscilla Dean as star, broke all records at the Rialto Theatre, in Seattle, Wash., according to the following telegram received by Universal officials from H. T. Moore, the theatre manager:

"'Outside the Law' just closed the largest week's business ever done in our Rialto Theatre. It is one of those rare productions that will go to big business in any theatre or locality. Trust you will have more of it."

Exceptional box office figures on "Outside the Law" also have been received by Universal from St. Louis, where the picture played at the Royal Theatre. The success was notable because of a heavy downpour of rain throughout the opening day.

The Palace Theatre, Buffalo, N. Y., broke a long established rule and held "Outside the Law" over for a ten day run after it had broken the house record for the first seven days' showing, Universal reports.

Reid in Vancouver Gets Big Reception

Wallace Reid will return Saturday from Vancouver where he has been for the past week aiding in the opening of the new Capitol Theatre, where a remarkable reception was accorded him. He was accompanied by Adam Hull Shirk, West Coast publicity director for Famous Players-Lasky Corporation.

Reid arrived in Vancouver to be met by a reception committee of prominent citizens. He was the honor guest of the Famous-Lasky Film Service, Ltd., and of the City of Vancouver, at a banquet given in the blue room of Hotel Vancouver. At the formal opening of the Capitol Theatre all the seats were sold in twelve minutes.

Film Makes Hit

Such a great success was scored by "Hides—and Go Seek," one of the four Hudson Bay Travel Pictures released by Educational, when it was shown at the new Stanley Theatre, Philadelphia, recently in connection with a fashion show staged in co-operation with a leading department store, that the entire series is being booked through all of the Stanley theatres. This week "A Tale of the Fur North" is given a prominent position on the bill at the Stanton.

April Is Important Releasing Month for the Fox Corporation

SOME of the most important of the year's releases by Fox Film Corporation will come during the month of April. The most important is a special production called "Shame," which is the joint product of Emmett J. Flynn and Bernard McConville. Flynn, who also directed the picture, will be remembered as the man who made a creditable job of staging the spectacular Fox production of Mark Twain's "Connecticut Yankee" for which McConville wrote the scenario.

The story of "Shame" is Oriental in character and is founded upon a theme new to the motion picture art, reaching great heights of dramatic intensity that find their locales in Shanghai, San Francisco and Alaska. The cast includes John Gilbert, Rosemary Theby, William V. Mong, George Siegmann and a talented child actor, "Mickey" Moore.

An April release of more than passing importance is the newest William Farnum picture, "His Greatest Sacrifice," the production of which kept the Fox New York forces busy for several months. J. Gordon Edwards directed the production, the screen version of which was made by Paul H. Sloane.

Fox will release also in April the latest Tom Mix production—a snappy and punchy western story called "Hands off." The story, described as a western whirlwind, is from the pen of William McLeod Raine and was directed by George E. Marshall. It introduces a new leading woman in the person of Pauline Curley.

Shirley Mason's newest offering, "The Lamplighter," gives its little star a chance to revel in a typical Shirley Mason part, and presents an unusual screen story. Maria Susanna Cummins is responsible for the story, and has provided a novelty, replete with the wholesome humor and intensely human sentiment that Shirley Mason's army of admirers have come to demand of her. Howard M. Mitchell directed.

In April, too, will come "The Tomboy," in which the Fox comedienne, Eileen Percy, who enacts the part of a small town girl with big town ideas succeeds, it is said, in putting over the funniest film story with which the radiant Eileen has been associated. Carl Harbaugh both wrote and directed it.

Harold Goodwin's second starring vehicle for Fox, "Ishmael," filmed from Mrs. D. E. N. Southworth's famous story of the same name, is still another release for the coming month. Millarde Webb adapted the story and directed the production.

CHARLES LANE
Who has prominent role in "Without Limit," a George D. Baker special

"Tale of Two Worlds" Praised After Showing at the Capitol

One of the best audience pictures that has been shown at the Capitol Theatre, New York, in a number of months, is the verdict on the Goldwyn production of Gouverneur Morris' original story of San Francisco" Chinatown. "A Tale of Two Worlds," after it had been played to crowded houses for a week. It is a production that lends itself unusually well to an artistic presentation, such as that supplied by S. L. Rothapfel, who followed the first episodes of the story, in which the scenes are laid in China during the Boxer uprising, with a staged interlude enhancing the atmosphere of the picture. A young woman in Chinese costume appeared on a balcony and sang a lullaby made popular by Fay Bainter in the Oriental play, "East is West."

In reviewing the production the New York Sun said: "There's still plenty of vitality left in the movies, in spite of all the films which have been turned out like so many sausages, when they can produce such a picture as 'A Tale of Two Worlds,' which is the first story that Gouverneur Morris has planted on the screen for Goldwyn without first clapping it into print. The forbidden city of Pekin during the Boxer rebellion, and San Francisco's Chinatown, furnish the locale for the swiftly moving story that purrs with romance and crackles with terror like a dynamo."

The other papers were equally enthusiastic.

Celebrates Fifth Anniversary By Deciding on Popular Star

The Hostettler Amusement Company, operating theatres in Iowa, Nebraska and Missouri—a circuit of thirty-two houses—will observe its fifth birthday this month. A contest was held to determine the most popular stars appearing on that circuit. This matter was put up to the patrons in the Hostettler theatres. The next step was to order a life size painting of each of the chosen players.

Outlining the plan to Constance Binney, Realart star, who was one of those chosen, Alexander Frank, manager of the circuit, wrote: "Our last step is to ask you to co-operate with us to the extent of sending us two different photos of yourself, autographed, and a personal letter from you."

"Anniversary week," he explained, "will start in Waterloo the latter part of March and will end in St. Joe, Mo. Paintings, photos and letters, all beautifully framed, will be shipped from town to town for exhibition purposes.

Shows Far East

Combining history, romance and beauty, "The Fairy Kingdom of Cambodia," the subject presented in the Goldwyn-Bray Pictograph No. 8083, promises to be of exceptional interest to all classes of picture patrons. It is one of the series photographed by Major Alexander Powell on his tour of the Far East and takes the spectator to a part of eastern Asia never before visited by a motion picture camera man.

Play Two Weeks

The Ziegfeld Theatre, Chicago, one of the finest theatres in the Middle West, has signed for the Hugo Ballin Production "East Lynne," now being released by Hodkinson. The film will play two weeks starting April 9 at an advanced admission price. Chicago newspapers will carry a big advertising campaign on the picture. The contract was made by W. F. Seymour, Hodkinson Supervisor in the Chicago District and by Representative Phil Dunas.

FLORENCE VIDOR IS CALLED UPON TO RUN THE GAMUT OF EMOTIONS IN "BEAU REVEL"
This Paramount picture, a Thomas H. Ince production, is from a story by Louis Joseph Vance

In the Independent Field

By C. S. SEWELL

"Quo Vadis" and "Julius Caesar" to Be Reissued by George Kleine

George Kleine, a pioneer producer and one of the earliest importers of high class features, announces that he will offer for sale on the state right market a few of his film classics.

The first two will be "Quo Vadis" and "Julius Caesar." Neither of these subjects has been on the market for two years and in the meantime they have been reconstructed throughout.

In addition, Mr. Kleine's line of releases known as Conquest Films will be offered to independent buyers. These have been prepared in unit programs of six or seven reels each, assembled from a library of many subjects. The Conquest programs were made some time ago by Edison for the non-theatrical field, and world rights were bought by the Kleine organization, and it is stated they will pass any censor board.

In the Conquest Films will be presented such players as Viola Dana, Shirley Mason, William Wadsworth and Richard Tucker, the stories including works by Richard Harding Davis, Bret Harte and Robert Louis Stevenson.

Mr. Kleine announces that the demand in the non-theatrical field has been established and this field has been taken into consideration in the latest plan for release of these subjects.

Arrow Directors Hold Annual Meeting

At the annual meeting of Arrow Film Corporation held March 19 the present officers of the company were re-elected, and in addition H. G. Davis was made assistant treasurer and an executive committee consisting of W. E. Shallenberger, W. H. Small and W. R. Johnston appointed.

President Shallenberger reported to the directors the result of his recent trip to the Coast, where he made a number of contracts for productions, and the directors expressed themselves as enthusiastic over the prospects for the coming fiscal year.

Meade with Pearce

C. A. Meade has been appointed manager of the Atlanta office of Pearce Films, of which J. Eugene Pearce of New Orleans is the head. This company has the Federated exchange franchise for Atlanta and New Orleans territory. Mr. Meade for the past two years has been connected with the independent field, and prior to that was with Pathe and Vitagraph.

Reelcraft Opens Cincinnati Branch

In pursuance of its plan for branch exchanges in principal cities, Reelcraft Pictures Corporation announces the formation of another link in its chain, the establishment of a Reelcraft exchange in the Film Exchange Building in Cincinnati, which will be under the management of George W. Wilson, formerly in charge of the Cleveland exchange and who has just been made a district manager with jurisdiction of Ohio, Southern Indiana, Kentucky and Tennessee.

Reelcraft now has ten distributing exchanges in large cities, having doubled the number of its branches during the past year.

Ridgeway Subjects Highly Praised

Capital Film Company reports receipt from exchanges of many congratulatory letters on its productions. Ben Amsterdam, of Philadelphia, states that the Fritzi Ridgeway series of two-reel Westerns are going over very good, while the R. D. Lewis Film Co., of Dallas, write that this series is doing better than any Westerns they have ever released and are being heavily booked.

Manheimer Has Fine Press Book on Feature "Every Man's Price"

E. S. Manheimer, president of the J. W. Film Corporation, announces the preparation of a high-class press book on the Burton King picture "Every Man's Price," starring Grace Darling. Aside from being artistic there are several novel angles of publicity and exploitation and the newspaper stories have been prepared by newspaper men of the metropolitan dailies.

The book also contains unique advertising matter with a wide variety of display ads prepared by a prominent advertising agency. All of the accessories are of high quality, and there are attractive posters and lobby display photos.

The Growth of Co-operation

AN interesting development in connection with the history of the independent field is the continued growth of what may be termed the co-operative idea among state right exchanges as exemplified by the formation of national associations in this field.

This growth has been along the lines of logical development. Up to only a few years ago each exchange was a separate unit operating solely in one territory and having no connection with any other. Then came the process of broadening out, by which certain state right buyers established exchanges in two or more territories.

The next step was naturally the combining of several individual units into organizations covering the entire United States. Many unsuccessful attempts were made before this was brought about, and its ultimate success was apparently due to the idea worked out in connection with First National, — that is, of having the exchanges handle not only the product of the national organization, but also being privileged to buy rights to state-right productions for their individual territories.

That this idea has taken a firm hold on the independent field is shown by, first, the formation of Federated Exchanges some time ago and more recently National Exchanges, and the latest development along this line is the announcement by the Film Distributors' League that this organization, formed some months ago to handle Triangle reissues, decided at its recent convention in Chicago to buy features and distribute them on a franchise basis.

The advantage claimed for organizations of this kind is that each unit, while retaining its own autonomy and being able to secure individual rights for productions which it considers best suited for its territory, also is enabled to secure, with reference to such productions as the national organization handles, the benefit accruing from combined buying power; while on the distributors' side he is enabled to dispose of the entire territory at one time.

C. S. SEWELL.

New Kineto

"Down in Dixie" is the Kineto Review to be released April 4 by the Kineto Company of America, Inc., through the National Exchanges, Inc. It is a scenic portraying the beauty and charm of the "Sunny South." Cumberland Gap with its flowing river and wooded hillside is seen; also the moss-hung forests of the alluvial region.

The mountain natives, living in primitive manner of the sixteenth century, are viewed washing their linen in the nearby stream and riding many miles over rough roads to attend their "Sunday meetings."

Much Interest in New Joan Feature

Joan Film Sales Company reports considerable exhibitor interest has been aroused in connection with the release of "Annabel Lee," featuring Lorraine Harding and Jack O'Brien. It is pointed out by the company that this is due to the popularity of the poem on which the picture is based and the fame of its author, Edgar Allan Poe. The song-tie-up in connection with a popular success is also said to be attracting considerable attention.

In the Independent Field

TAKE THIS TIP!

Write, Wire or Run to the Nearest

FEDERATED FILM EXCHANGE

AND BOOK THE NEW

HALLROOM BOYS COMEDIES

NATIONALLY ENDORSED

Lion Film Corporation Takes Over L. C. Baxley Attractions, Inc.

The Lion Film Corporation of Dallas has been incorporated in Texas and has purchased the entire business and stock of L. C. Baxley Attractions, Inc., together with productions and outstanding contracts of the company.

The officers of the corporation are L. C. Baxley, president; Harry T. Peebles, vice-president; and S. T. Bryant, secretary and treasurer. Both Mr. Baxley and Mr. Peebles are well known in the Southwest. Mr. Baxley is one of the pioneers in the state right business, helped to organize the Specialty Film Company and was sales manager of Southern Enterprises. Mr. Peebles has been manager for a number of companies, including Mutual and Fox exchanges, and was for three years manager of the Consolidated Film and Supply Company of New Orleans.

Mr. Bryant is comparatively a newcomer but has been connected with Paramount and Fox exchanges. R. E. Baxley has been appointed sales manager of the new concern and R. E. Tomlinson, has been made office manager.

The Lion Film Corporation will move into its new building comprising 5,700 feet of floor space on May 1, which is a thoroughly modern and up-to-date exchange. Offices will be opened at an early date in Little Rock and Oklahoma City.

Plymouth Pictures Sells Three States on Its Initial Feature

Plymouth Pictures, Inc., have sold the California, Arizona and Nevada rights to its first production, "Every Woman's Problem," featuring Dorothy Davenport, to Nat A. Magner of the American Film & Equipment Company of San Francisco, the sale being consummated by telephone.

Plymouth also announces the preparation of novel sales accessories for exhibitors' use in connection with the production, one of which is an imitation summons for jury service calling on the exhibitor to serve on a jury to consider the merits and box-office possibilities of the production. The first exchange to take advantage of this special exploitation service is Cosmopolitan Film Company of Boston, and Manager Robert Cobe has expressed himself as highly gratified.

"False Roomers" Will Be First Federated Hallroom Boys Comedy

With Hallroom Boys Comedies soon to be distributed by Federated Film Exchanges, word comes from the West Coast, where these comedies are being produced by Harry Cohn, of elaborate preparations. Work has already been begun on the first picture, entitled "False Roomers," and in it are narrated the adventures of Percy and Ferdie Hallroom in a rooming house. The stories of the four pictures to follow in the Federated series are already lined up, and it is said that each is unlike the other, but follows a definite central idea, made to follow a definite thread wherein the action is logical.

Sid Smith, as Percy Hallroom, bears the biggest burden of the fun-making. The newest current Hallroom Boys Comedy, titled "In Bad Again," will, in all probability, close the series of Hallroom Boys Comedies that the C. B. C. Film Sales Corporation is releasing.

Claims Record

C. B. C. Film Sales Corporation claims a record for its "Screen Snapshots." In Canada, where this single-reel fan magazine is handled by Canadian Educational Films, Ltd., it is playing in thirty-seven theatres in Toronto and almost as many in Montreal, Winnipeg, Calgary and Vancouver, while in St. Louis the Independent Film Company reports that "Snapshots" is showing in thirty-one of the principal theatres. This reel is also going over big in New York and surrounding territory, and in many other sections of the country.

New C. B. C. Film

"Pirates of the West" is the thrilling title that has been given by the C. B. C. Film Sales Corporation to the first of the new two-reel Western pictures which C. Edward Hatton has contracted to make for release by this company. Frances Parks is featured with Mr. Hatton. Lewis King directed the production, C. A. Short wrote the story and Ray Reis is the cinematographer.

David Butler's First Announced

The first production in which David Butler will appear under his new affiliation with Irving Lesser will be a big feature based on Wallace Irwin's Saturday Evening Post story "Sophie Semenoff," on which work has already been begun. A plot of land adjoining the Brunton Studios has been leased and an enormous Russian village set in which hundreds of extras will be used, is being constructed. Helen Ferguson will enact the title role, and the cast includes W. R. Walling, Frances Raymond, John Cosgrave, Hector Desano, Garnie Crost and Alice Wilson.

Manheimer Sells Illinois Rights

E. S. Manheimer, head of J. W. Film Corporation, distributing the Burton King production, "Every Man's Price," featuring Grace Darling and E. J. Radcliffe, reports that Gollos and Gollos of Chicago, who bought the Illinois rights for this picture two weeks ago, are so pleased with the success they have already achieved in obtaining bookings that they have also purchased rights to the state of Wisconsin.

Film Market Has Fine Press Book

Robert W. Priest announces that an attractive press book as well as a series of multi-colored posters have been prepared and are now available on "The Supreme Passion," the press book containing many novel angles for the exploitation of this picture, also that this production is arousing considerable interest among independent exchanges and a number of sales have been concluded.

Independent Gets Cliff Smith Films

Independent Film Association has contracted for a series of five-reel Western dramas to be produced by Cliff Smith, featuring Pete Morrison and Naida Carl. Eight subjects will be produced during the year, and the first picture will be begun in a few days.

In the Independent Field

Beach Film Sold for Five States

Benjamin Friedman of the Friedman Film Corporation of Minneapolis has bought from Robert W. Priest of the Film Market the rights to the reconstructed version of Rex Beach's "Ne'er Do Well" for Minnesota, North and South Dakota, Wisconsin and the peninsula of Michigan.

Mr. and Mrs. Beach were recently guests of Mr. Priest at a private showing of this film in the Simplex projection rooms, when those present stated the picture was even better than in its original form.

Sale by Lubin

Bert Lubin announces the sale of Argentine, Chili, Uruguay and Paraguay rights to "Honeymoon Ranch" to Sydney Garrett.

Jans to Distribute Four Frontier Features Starring Anders Randolf

Herman F. Jans, who is now en route to the West Coast, reports that he has signed contracts by which Jans Pictures, Inc., will distribute the first four features to be produced by Frontier Features, Inc., with Anders Randolf as the star.

Frontier Features is a new company just organized in New York with the following officers: Anders Randolf, president; John D. Voorhees, vice-president; Howard B. Ragsdale, secretary; and Floyd T. Buckley, treasurer.

Mr. Buckley reports that arrangements have been practically completed for the first scenario, the director engaged and selection of cast under way. Work will begin soon on the first picture, the locale of which is laid in the tropics, and it will be filmed in the Bahamas.

Mr. Randolf has achieved success by his realistic characterization of leading roles of a forceful, dominating type, and the new productions will present him in interpretations of this character. The productions will be from original scenarios by well-known writers.

Trump Film Company Buys Two States on Schlesinger Feature

Meyer B. Schlesinger has disposed of the New York and Northern New Jersey rights on "Things Men Do" to the Trump Film Company of 729 Seventh avenue, New York, of which Messrs. McNevin and Huber are the executive heads.

An extensive exploitation campaign is being arranged in connection with this picture, and the Trump Film Company is posting banners and window displays at many places in the film center.

The picture was produced by Cyrus J. Williams, who is making a series of two-reel westerns for distribution through Pathe exchanges and Mr. Schlesinger reports that he is already in receipt of a number of requests for territory, while the Trump Film Company has secured a number of first-run bookings.

Hurst and Chaudet Form Own Company

Paul Hurst and Louis Chaudet, well known directors, have formed their own producing company, known as Hurst-Chaudet Productions, and have commenced work on a five-reel outdoor melodrama at Independence City, California.

Eight pictures a year will be produced by the new company, and they will be distributed on the state right market by Independent Films Association. It is announced that Hurst and Chaudet will alternate in the direction of the stories.

Reelcraft Will Produce in East

The Reelcraft Pictures Corporation has just closed arrangements whereby the largest part of its short subject and feature releases will in the future be made in the East.

"Two producing units are already under way in New York and two further producing units are now being organized that will supply us with features exclusively. By September we expect to have two more additional short subject units at work as well as another feature outfit producing for us."

David J. Mountan Joins Arrow Film Corp. as Export Manager

David J. Mountan has been appointed export manager of Arrow Film Corporation and will be stationed in New York. Mr. Mountan is well acquainted with the export business and has made many trips abroad. He has also had considerable experience in various other angles of the film business.

Mr. Mountan will have full charge of the sales end of Arrow's export business. He was formerly foreign manager for Fox Film Corporation, export manager for Robertson-Cole and later manager for William Steiner Productions.

Lesser Gets Series

Irving M. Lesser has consummated a deal with Edna Schley by which he will distribute the entire series of twenty-four Scattergood pictures based on stories which appeared in the Saturday Evening Post. They will be released at the rate of one a month.

"Pop" Hart Moves

William Hart, known throughout New York territory as "Pop" Hart, has joined the Good Film Exchange and is exploiting a two-reel comedy, "Uncle's Nephew."

Buys "Deliverance"

Gollos Enterprises ,of Chicago, have purchased for northern Illinois the rights to "Deliverance," starring Helen Keller, supported by a cast including Roy Stewart, Betty Schade, Edith Lyle, Elmo Lincoln and Edythe Chapman.

Rothstein Designs Effective Posters for "Invisible Ray"

Nat Rothstein, who is responsible for an unusually effective press book on "The Invisible Ray" serial for Joan Film Sales Company, also designed the posters for this production, which have brought forth considerable praise from exhibitors.

In connection with the posters, Mr. Rothstein instead of using certain scenes which were connected with individual episodes, tied them up with the serial as a whole by the use of an electric key, and other representative elements of the serial.

Tri-Star Offers Eight Features with Three Well-Known Players

The Tri-Star Pictures Company announces it has taken over the Frank Powell Productions including a number of features starring Marjorie Rambeau, Nance O'Neill and Zena Keefe, as well as the McClure pictures starring Alice Mann and Donald Hall.

These productions, which include six with Marjorie Rambeau and one each with Nance O'Neill and Zena Keefe, will be distributed on state right basis, and screenings for buyers will begin in a few days.

Tri-Star also announces that on April 15 it will open an exchange for New York and northern New Jersey, and in addition to handling its own productions will also distribute other independent pictures.

SCENE FROM "THE NIGHTINGALE OF PARIS"
Which is a French picture, featuring the Parisian star, Zany Mieus; to be released by C. B. C. Film Sales Corporation

In the Independent Field

National Exchange Will Handle W. A. Howell Two-Reel Comedies

The Paul Carson Pictures Corporation of San Francisco has recently been organized for the purpose of producing a series of two-reel comedies in that city. W. A. Howell, who has produced a number of independent comedies, is director of productions, and will produce a series of twelve comedies which will be distributed through National Exchanges, and known as the "W. A. Howell Comedies." The first will be titled "Brewing Trouble."

A temporary studio has been leased pending the construction of the company's own studio, and production work will begin April 10. Mr. Howell also announces the company will produce during the year a series of four five-reel outdoor features, for independent distribution, the first of which will be "The Fire Fighters," adapted from a story by Ralph Cummings, soon to appear as a serial in a prominent magazine.

Press Book for "Mother Eternal" Shows Posters in Actual Colors

A novel departure in the press book to be issued in connection with Ivan Abramson's newest production, "Mother Eternal," starring Vivian Martin, will be the reproduction in miniature in actual colors of all the lithographs and exhibitors' aids.

It is believed by officials of Graphic Film Corporation that this will be of material assistance to exhibitors as they will be enabled to see exactly how the posters will look before ordering same.

In addition there will be a number of human interest stories in the press book in connection with the various phases of the picture.

Shallenberger Says Serials Are Big Money Makers for Exchanges

Dr. W. E. Shallenberger, president of Arrow Film Corporation, who recently returned from a trip to the Pacific Coast on which he visited a large number of state right exchanges, takes issue with certain independent exchangemen who have intimated that serials are dying out and states that he agrees with a recently published statement of Pathe Exchanges, Inc., that serials are becoming more and more profitable.

"In almost every case," says Dr. Shallenberger, "I found serials are big money makers for the exchanges, because exhibitors find them profitable, that is where the exchanges are handling them in a businesslike manner, and in many cases they are the most profitable product the exchange handles, and I agree with Pathe officials that they are necessary because of a public demand. While it is difficult in many cases to prove to exhibitors that this is true, the box office figures prove such is the case."

Arrow now has in preparation a new western serial starring Ann Little, which is being made by Ben Wilson and will soon be ready for the market.

SCENE FROM "THINGS MEN DO"
Which is distributed by M. B. Schlesinger

Aywon Reports Several Sales

Melvin Hirsh, manager of Aywon, who has just returned from the West, reports the sale of rights to a series of Jimmy Aubrey, also Mary Pickford reissues and several features to Independent Masterfilms of Detroit, the Success series to Unity Photoplay of Chicago, also three features to W. A. Baier Film Corporation of Milwaukee, Success series to Elliott Film Co. of Minneapolis, and to Merit Film Company of Denver; "Blind Love" to Peacock Productions.

Doll Van also purchased the Success series, while the Pickford series was sold to Dave Warner of Cleveland.

Greater Features Company Will Handle Films in Eight States

Greater Features Company of Seattle have recently taken a step which means the material widening of its field of operation. Jack Lannon, president, and J. T. Sheffield, manager of the company, have recently returned from a tour of the western part of the country, including California, where they conferred with leading producers, and announce that the company is now buying productions for Colorado, Wyoming, Utah and New Mexico in addition to its former territory of Washington, Oregon, Montana and and Idaho, and will establish branch exchanges in Salt Lake City and Denver.

This exchange was started by Mr. Lannon about five years ago and about two years ago Mr. Sheffield became associated with the company. The growth of the business has been rapid and it is now one of the most up-to-date in Seattle, releasing a number of big productions and having established a regular feature program.

Falkner Has Three

Fred W. Falkner will release pictures starring Susan Grande.

These three are the first of a series of twelve and are titled "The Girl Upstairs," "Up Against It" and "The Girl with a Million." The three Susan Grande pictures are of the comedy-drama type.

Many Screen Stars in New "Snapshots"

Screen Snapshots No. 22, which has just been edited and titled by C. B. C. Film Sales Corporation, show how cowpunchers of Western movie thrillers stage a Wild West Show, with Tom Mix doing a few of his most special stunts and Buck Jones showing how it is really done in the West. This issue also shows Barbara Castleton enjoying the novel experience of being left waiting at the church —just for the making of a picture. Matty Roubert, the well known boy actor, is spending a few leisure moments. A horse without blinders and a savage lion are seen in training together. Charles Ray is caught in the act of delivering one of his own pictures by aeroplane. And a group of filmland's famous stars were "shot" arriving in San Francisco to attend a movie ball.

France Now General Manager of Blazed Trail Productions, Inc.

The announcement that Oscar Apfel is working on a special feature for Blazed Trail Productions, Inc., brings to light the fact that there has been a change in the personnel of the company and that R. W. France is identified with it in an official capacity.

John L. Russell continues as president, and Mr. France has been made vice-president and general manager and will look after the interests of the company in New York, while Mr. Russell will confine his work almost entirely to the company's studio at Gloversville, New York.

The change in the policy of the company includes the production of longer subjects for the two-reelers formerly produced. The new Apfel production which is already under way deals with life in the lumber country, introducing dare-devil feats by lumberjacks during the breaking up of the spring log trams.

Short Subjects of Importance

"The Desert Wolf"

One of the series of two-reel westerns made by Cyrus J. Williams and distributed by Pathe with Tom Santschi as the featured player. It is among the best releases on this series and contains as much thrill and action as many five-reelers of this type. There is the usual gunplay and hard riding, and many of the long camera shots are beautiful. The theme is built around a clever little child of about four years who is lost and rescued by the "Desert Wolf." The child's father is accused of rustling cattle, and her mother makes a bargain with the Wolf who rescues him and exposes the sheriff as the real criminal. He returns to force the woman to keep her promise, but his heart is softened by the opportune appearance of the child on the scene. The sex situation has been rather broadly and bluntily handled. C. S.

Pathe Review No. 96

This issue deals with several interesting subjects, chief among them being the making of a metropolitan newspaper, with scenes taken of the printing of the New York Times. Other items include slow motion pictures of a man juggling five balls, scenes of goats and tigers, and Pathe color views of the beautiful scenery around the Matterhorn in Switzerland. C. S.

"Running Wild"

Eddie Boland is the principal player in this Vanity Fair comedy in one reel distributed by Pathe. The film is of only average quality, and the humorous situations are built around the attempts of the hero to elude two policemen who are after him. After cleverly outwitting them several times, he is finally cornered in a restaurant and discovers that they wish to advise him that he has fallen heir to a fortune. C. S.

"Modern Crusaders in Jerusalem"

The gentlemen who play the title roles in this Paramount-Burton Holmes Travel Picture are the soldiers of the various countries that sent men to Palestine during and after the war. They figure prominently and interestingly in the well selected scenes about Jerusalem photographed in the efficient manner all of the Burton Holmes' films are photographed.

Practically all of the views are of the modern portion of the great city, giving the onlooker a new idea of the size and aspect of the town. Most person's preconceived notion of Jerusalem is a city of minarets and mosques, narrow, twisting passageways that would be flattery to call streets, and an entirely old world atmosphere. The tram cars, comparatively modern office buildings and thoroughly modern aspect of the European quarter (which is really a half) of the city will provide somewhat of a jolt to those who forgot that Jerusalem had a modern section. This provides the chief interest in the travel picture, but the amusements and work of the resident soldiers are also entertaining scenes. (Paramount). F. T.

"Mixed Bedrooms"

Patricia Palmer plays the leading character in this Gayety comedy, presented by E. H. Hammons. It is a story of youthful love and the dangers of keeping a diary and leaving it in the room of the handsome young man with whom the fair one is smitten. The heroine, who is visiting her girl chum, falls in love with the chum's brother and confides the fact to her little book. The young man is sent away on business by his father and does not expect to return until the next day. The love-sick maiden goes up to his room that she may be near the personal belongings of her adored one. The approach of the sister causes the girl to run from the room, leaving the tell-tale diary behind her. The adored one returns that same night, reads the secret in the diary, catches the girl when she comes back for her book and does his best to prevent the rest of the family from finding out she is in his room. The picture is well acted, moves rapidly and its fun is innocent of anything suggestive. (Educational Film Corporation) E. W.

"Water Trails"

A Bruce Scenic Study of the Rio Grande and Rio Cobra rivers of Jamaica, this short reel release is a continuous stream of loveliness. The trip is made on a bamboo raft and the tropical verdure on every side is amazing in its variety and beauty. A novel and enchanting scenic. (Educational Film Corporation.) E. W.

"The Happy Duffer"

The humors of the inexpert but enthusiastic golfer are cleverly shown in this short reel Sport Pictorial edited by Grantland Rice and Jack Eaton. The fun is so handled that it will be apparent to the person who doesn't know anything about the game, and the subtitles are as easily understood. A snappy filler. (Merit Film Corporation.) E. W.

BACK TO SAFETY
Tom Santschi in his two-reel Pathe release, "The Tempest"

"The Garden of the East"

There is a spot in the Orient that has been given the poetic name of "The Garden of the East," but which our prosaic geographies call the island of Java, also matter of factly giving the chief products of the Dutch colony as coffee and sugar. But the camera held by Burton Holmes keeps the spectator in the more poetic spirit in the visualized trip around the island. Scenes of great beauty show the frenzied luxuriousness of nature in her completely successful attempt to carpet this tiny portion of our globe. For instance "blades of grass" of mammoth size grow in such density and to such girth and strength that no man could force his passage through them. And these "blades of grass" our prosaic textbooks call bamboo and our popular songs call trees, especially when a loving couple is beneath them in the light of the Oriental moon. The long "shots" are remarkably beautiful and the views of the sugar raising and harvesting are extremely interesting. The s enic provides opportunity for a special musical accompaniment and furnished with such "The Garden of the East" will enhance any program to a great extent. (Paramount) F. T.

"Get-Rich-Quick Edgar"

In this Booth Tarkington "Edgar" comedy the youthful hero and his chum try to amass a fortune in one day by cornering the fan market on a hot afternoon when the circus comes to the small town where they are spending their vacation. By selling the fans at a 100 per cent. profit they keep on doubling their original investment of one dollar until they are stocked up with eight dollars' worth of fans. A violent rain storm puts an end to their sales and leaves them without the means to buy tickets for the night show. Edgar's uncle takes the fans off their their hands for the price of the tickets, and they rush off to the circus, tickled to death that they have got back their original investment. The picture is produced with the circus in all its glory, and the excellent acting of the boys and their support brings out the humor of the story with capital effect. It is one of the best pictures of the series. (Goldwyn) E. W.

"The Simp"

Al St. John is the star of this Sunshine comedy in two reels. The story is an amusing satire on the state of mind of a lover of hard liquor in the days of the Great Drought. A light hearted, quick shooting cowboy, he fires a shot into a peaceful patron of a wild west soft drink emporium, and leads the sheriff a lively race before he is roped and hog-tied and stood on a barrel to be hung. Al's dreams while he is dancing on air are of the city and his adventures among the secret stills of the big town. Before he is deprived of his entire supply of atmosphere he is rescued by a lovely cowgirl, who clips the rope with a shot from her trusty weapon and tumbles him to the ground. When the sheriff and his bunch discover that Al has been hung from the only barrel of booze left in the neighborhood they forgive him everything, and open the barrel. The acting of the cast is in the right comic key to put the picture over. (Fox.) E. W.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

OCCASIONALLY a great truth gets mixed up with a deal of nonsense when the morals of the movies are discussed by the professional reformers and the sincere but narrow minded persons who bend over backward in their endeavor to walk a chalk-line along the straight and shallow path which leads to censorship. In an article of this sort which appeared in print recently the author used an expression which is worth the careful consideration of every one connected with the screen. Scenario writers and directors should always bear it in mind when trying to determine just where to draw the line that separates the unwholesome theme or incident from the unobjectionable. As an argument against the unrestricted use of any and every subject for moving picture plots and the showing of scenes and costumes that are more or less suggestive of the baser passions of life the writer spoke of "the frankness of the screen."

The frankness of the screen! In this expression we have the base of the argument in a nutshell. The quality which gives the screen its wonderful power to visualize life is the same power which sets a limit on its activities. The moving picture speaks a universal language but insists upon voicing its views so frankly and uncompromisingly that certain subjects cannot be intrusted to it without its offending the more refined class of screen patrons. The printed or spoken word can be so used as to disguise or soften the real intent of certain unpleasant themes or incidents, but the screen is unable to make use of the *double entente*. It insists upon calling a spade a spade with the frankness of a medical book, and even the most liberal minded of sex education advocates have not as yet advised the placing of open volumes of their favorite authors in all kinds of public places.

When film fiction was first introduced to the amusement world some of its sponsors set up the claim that the screen had the same right to deal with the sins of humanity as was granted the daily newspapers. This claim is heard today from a portion of the makers and exhibitors of moving pictures. Here is a simple test of the matter: Let the editor of a daily newspaper have an artist illustrate all of the sensational and criminal articles on the front page of one of the editions of his paper, let these illustrations make clear the nature of the crimes and scandals printed on the page; and then bring the matter to the bar of public opinion.

The frankness of the screen! One of these days it may dawn upon us all that when we mention this we speak of its chief glory. By its uncompromising attitude toward all subjects it will force its use solely for the betterment of mankind. It has itself been the greatest factor in its own ethical advancement by reason of its refusal to disguise the meaning of whatever is given it to translate into a universal language. In this it is as relentless as fate. It cannot be made to deceive. It treats all subjects, all persons, alike. The guarded language of the stage and the novel is stripped of its cunning; the hidden meaning is brought out into the light.

IN THIS ISSUE

"Garden of Resurrection" (*Stoll*).
"Finders Keepers" (*Pioneer*).
"Partners of the Tide" (*Hodkinson*).
"Out of the Chorus" (*Realart*).
"Message from Mars" (*Metro*).
"Love, Honor and Behave" (*Associated Producers*).
"Know Your Men" (*Fox*).
"The Lone Special" (*Famous Players*).
"Jim, the Penman" (*First National*)
"The Dallar-a-Year Man" (*Famous Players*).
"Diamonds Adrift" (*Vitagraph*).
"Old Dad" (*First National*).
"The Smart Sex" (*Universal*)

Urban Movie Chat No. 43

This Movie Chat, just released, includes circus scenes showing the process of animal training and some of the stunts they are taught to do. There are a few scenes of Brazil berry pickers, and the shipping of aluminum in England. This is followed by a few really beautiful scenic pictures of Norway's waterfalls and reindeer, and a brief chapter from the life of the American prairie dog. The "chat" is lively and the subjects shown are interesting.

"La Rue of Phantom Valley"

Another of Cyrus Williams' two-reel westerns distributed by Pathe and starring Tom Santschi. It tells of a scheme on the part of a gambler and a woman of the dance halls to secure control of a mine. The girl in carrying out her part learns to love the miner and repents her past life. It is well up to the standard of previous numbers and is interestingly told and filled with action. There are also some unusually good shots of the Southwestern deserts. C. S.

"My Adirondacks Outing"

A remarkably beautiful series of scenes of mountains, waterfalls, cloud effects and pine forests. The titles are quotations from Wordsworth so that the picture is in effect an illustrated poem. The sunset and twilight scenes are very effective.

"Jerusalem, the Holy City"

A special Burton Holmes' travelogue for the Easter season. Excellent views of the sections of the city dealing with the life of Christ and other points in the Bible are shown, including the Via Doloroso, the tomb, the church of the holy sepulchre, the garden of Gethsemane, Golgotha, and the city walls, including the tower of David. C. S.

Beauty of thought and of form are made more beautiful; the hideous and the false are branded with the true likeness of their own imperfections.

"Diamonds Adrift"

Earle Williams Is Capital in Light But Amusing Tale of Adventure Produced by Vitagraph

Reviewed by Edward Weitzel.

"Diamonds Adrift" is an excellent example of the wisdom of steering a straight course, whether engaged in guiding a ship or telling a story. Having started out to relate a tale of adventure and show how the easy going son of a wealthy shipowner gains a bride and proves to his father that he can earn his own living, the author of the story also took care to keep things constantly amusing. Events unfold with so little apparent effort that no one will think of questioning them, and as all of the villains are foreigners and the hero and a couple of American sailors joyfully and thoroughly beat them all up and get away with a lovely senorita who is positively delighted to run off and become the bride of a son of Uncle Sam, there is no excuse for not wildly applauding the strenuous moments in the action and laughing heartily at the same time.

Earle Williams is capital as the young American who never lets anything surprise him and fights or makes love with equal cheerfulness. His support and the production are O. K.

The Cast

Bob Bellamy.....Earle Williams
Consuela Velasco.....Beatrice Burnham
"Brick" McCann.....Otis Harlan
Don Manuel Morales.....George Fields
"Home Brew" Hanson.....Jack Carlisle
Senor Rafael Velasco.....Hector Sarno
James Bellamy.....Melbourne McDowell
Omar, the Cat.....Omar

Story by Frederick J. Jackson.
Directed by Chester Bennett.
Length, 5,006 Feet.

The Story

A high bred cat and a diamond bracelet give this story its title. A small boy, who owns the cat, slips his mother's diamond bracelet around the cat's neck. Sir Thomas runs off with it, is picked up by a befuddled sailor, taken on board ship and is headed for Mexico before the small boy's father has had time to advertise the loss of the cat and the bracelet. On the same ship is the son of the owner. The young man has been sent to sea as a punishment for spending more than his allowance and to learn how to earn his own living. He wins the cat and the bracelet from the sailor at cards, but does not think the diamonds are real. When the ship arrives in a Mexican port he meets the collector and finds out he has a handsome daughter. The two fall in love and there is a lively fight and other romantic adventures before the young American and the Mexican girl get to San Francisco, receive the reward for the return of the cat and the bracelet, and prove to the shipowner that his son and his daughter-in-law are a credit to the family.

Program and Exploitation Catchlines:

Earle Williams Wins a Large Reward and a Handsome Mexican Bride in "Diamonds Adrift."

Earle Williams and Two American Sailors Put a Whole Mob of Mexicans to Flight in "Diamonds Adrift."

Exploitation Angles: Play up the story and if possible put a cat and a diamond bracelet in a jeweler's window and announce it as the plot of the story. This offers a good excuse for a cat show in the lobby or a cat parade for a ballyhoo.

Newest Reviews and Comments

"Partners of the Tide"

Hodkinson Releases Willat Production of Lincoln Novel That Is Surcharged with Dramatic Interest

Reviewed by Fritz Tidden.

In his production of "Partners of the Tide," Irvin V. Willat makes another contribution to the screen that securely upholds his reputation as a director blessed with a thorough knowledge of showmanship. He has a keen sense of dramatic values; he is an able architect when it comes to practical construction; and he has the ability to utilize his knowledge to the extent of giving the average onlooker just what he wants in a visualization of such a story as "Partners of the Tide." There was a wealth of material to work on in the original novel. By a skillful rearrangement of some of the incidents he has used this material to excellent advantage, offering a melodrama of the sea that should have no difficulty in pleasing most any type of audience that like strong drama.

Mention should be made of the two shipwreck scenes. They are well placed in the continuity and provide genuine thrills. There are faults in the picture, to be sure, of which the most unpleasant is, perhaps, having the heroine characterized as a woman of little honor at the crucial moment when she should have proved herself above reproach. The cast is adequate except in a few instances.

The Cast

Bradley Nickerson.....Jack Perrin
Bradley (the boy).....Marion Faducha
Sam Hammond.....Gordon Mullen
Augusta Baker.....Daisy Robinson
Grandma Baker.....Gertrude Norman
Captain Ezra Titcomb.....J. P. Lockney
Carl Swenson.....Joe Miller
James Williams.....Bert Hadley
First Mate.....Fred Kohler
Temperance Allen.....Florence Midgley
Seth Rogers.....Ashley Cooper

Adapted from Joseph C. Lincoln Novel
Scenario and Direction by Irvin V. Willat
Length, Seven reels (6,500).

The Story

Bradley Nickerson, adopted by the Misses Allen, spinsters, becomes a firm friend of Gussie Baker, the little girl next door. Fifteen years pass. Bradley is first mate of the "Thomas Doane," owned by Granny Baker. Her business manager advises that the old ship be sunk for the insurance money. A Swede seaman and Bradley discover the plot and prevent the disaster. Bradley then buys an interest in another ship, "The Diving Belle." Later the "Thomas Doane" is intentionally sunk.

Bradley and Sam Hammond, a deep sea diver, are in love with Gussie. The insurance company hires Bradley to make an investigation of the wreck for them, while Gussie implores Sam to hide the cause of the disaster. Hammond plays a dastardly trick on Bradley while they are below the surface, which almost proves fatal. That night Hammond is on board "The Diving Belle" tampering with Bradley's diving outfit when a fire breaks out. Bradley rows to the burning ship and rescues Hammond from being suffocated in the locked cabin, placing him in the small boat. Hammond, regaining consciousness, pushes off and leaves Bradley. He dives into the water and Gussie rows out and saves him, passing Hammond on the way. At last, realizing the depth of her love, she gives him the answer he has long awaited.

Program and Exploitation Catchlines:

Joseph C. Lincoln, Author of "Shavings" and Other Best Sellers Wrote "Partners of the Tide."

A Fight For Life Below the Surface of the Sea Is But One Of the Thrilling Moments In This Gripping Melodrama.

The "Partners of the Tide" Became Partners For Life In This Melodrama of the Sea, Set In a Cape Cod Locale.

Exploitation Angeles: Play up Lincoln and hook him up to his other Cape Cod stories and to the stage success of "Shavings." Then go on to tell that this is a fine melodramatic story. The diving suit stunt suggested in the press book is a good one, also the Navy hook up where recruiting is still going on.

"Love, Honor and Behave"

Mack Sennett's Super Comedy Is One Long Laugh

Reviewed by Van Powell.

If your audience likes to laugh you are safe in booking this picture. It has some let-down in spots because Mack Sennett tells a story within a story and when the plot that gives cause for the title comes along things slow up; but this doesn't happen often enough to spoil the picture.

Charles Murray heads a cast that does good work. The production is capably handled under Mr. Sennett's supervision. There are some laugh titles in keeping with the spirit of the comedy which, when it has the screen to itself, is snappy, fresh and entertaining.

The Cast

His Honor Judge Fawcett...Charles Murray
Milton Robin, a haberdasher..Ford Sterling
Mrs. Milton Robin.....Phyllis Haver
Newlyweds.....{ Marie Prevost / George O'Hara
A Merry Widow.....Charlotte Mineay
A Fake Lawyer.....Billy Bevan
His Right-Hand Man.....Kalla Pasha
His Left-Hand Man.....Eddie Gribbon
The Judge's Wife.....Fanny Kelly
The District Attorney.....Billy Armstrong

Length, five reels.

The Story

Two newlyweds quarrel and seek divorce, going before Judge Fawcett, who, being kindly disposed, tries to reconcile them. When all argument fails, he takes them to his private chambers and tells them the story of what happened to himself, in an effort to point the moral of the title. It is his story that provides the comedy and eventually impresses the newlyweds so much that they agree to live up to the title forevermore. The Judge's story is of an episode wherein, trying to aid some friends who had become involved in a quarrel and in the net of a black-mailing lawyer and his wife, he himself is embroiled.

Program and Exploitation Catchlines:

Wives! Husbands! "Love, Honor and Behave" at the ——— Theatre.

Free divorce papers for any couple who can find anything to quarrel with in "Love, Honor and Behave" at the———.

Exploitation Angeles: The story is a snappy farce that has a certain amount of ludicrous argument against divorces hastily sought. It might be a good idea to put up a good sized blackboard in your lobby, with a sign over it to the effect that any couple contemplating divorce can come in and see without charge, "Love, Honor and Behave" if they'll just write their names on the board. A couple of smudged and unreadable signatures after the board has been up a while might cause speculation and talk: watch out against practical jokers letting you in for a lawsuit by writing unauthorized names for you. Maybe a piece of chalk on the board, attached to strong elastic, might furnish some watchers with amusement: the elastic should not show, being run in through a small hole in the frame of the board.

If the newspapers in your vicinity are saying anything about anybody's divorce, turn it to your account. You might offer free wedding rings to couples who would sign the pledge to "Love, Honor and Behave," not only at the theatre, but after marriage.

"The Dollar a Year Man"

Roscoe Arbuckle Keeps the Fun Moving Rapidly in Five Reel Paramount Farce

Reviewed by Edward Weitzel.

In "The Dollar a Year Man" you are not obliged to take anything seriously—not even the serious scenes. But this will not hurt your enjoyment of the picture in the least. It's a five-reel farce and the story doesn't count—much. The plot is merely a peg on which to hang all the funny business invented or remembered by the author and the director. Roscoe Arbuckle is the biggest thing about the picture, literally and as a source of entertainment. He puts over every good piece of business that comes his way with the deftness of a sleight-of-hand performer. When there is nothing provided by the scenario writer he puts something of his own over and makes a dozen laughs grow where the director would have been delighted to get one. His fight with a gang of crooks is a yell of delight for the spectator but must come within an inch of sure death for the bunch of kidnappers—when "Fatty" cheerfully cast his bulk from over the stair rail and lands on top of six or more of their number.

Lila Lee acts the sweetheart of Roscoe and does the most delightful comedy work of her screen career. She has developed into a vivacious and accomplished ingenue.

The Cast

Franklin Pinney, a Laundryman, Roscoe " Fatty" Arbuckle
Peggy Bruce.....Lila Lee
Kate Connelly.....Winifred Greenwood
Tipton Blair, a Socialist.....J. M. Dumont
The Prince.....Edward Sutherland
Colonel Bruce, a Secret Service Agent, Edwin Stevens
General Oberano.....Henry Johnson

Story and Scenario by Walter Woods.
Directed by James Cruze.
Cameraman, Karl Brown.
Length, 4,606 Feet.

The Story

When a laundryman turns amateur detective and is the owner of the only speed boat flying the colors of the Santa Vista Yacht Club and is requested not to attend when the club plans a reception to a real live Prince and meets the sprig of royalty in a haunted house after a band of anarchists have plotted to kidnap the titled sprig and carry off a gorgeously uniformed South American diplomat by mistake and the laundryman finds out that the father of his sweetheart is a secret service man on the track of the anarchists and also detailed to act as a body guard to the Prince and the laundryman aided by the royal young gentleman puts up a fight that throws Bill Hart's hottest scrap into the shade and lays the whole gang of bewhiskered blackguards low and is invited to the reception by the Prince in person and proclaimed a hero and welcomed as a son-in-law by his sweetheart's sire, it must be admitted that here is a "Dollar a Year Man" who is worth the money.

Program and Exploitation Catchlines:

"Fatty" Arbuckle Is Seventeen Different Kinds of Hero of the Comic Variety in "The Dollar a Year Man."

Don't Fail to See "Fatty" Arbuckle Tackle a Band of Anarchists in the Haunted House and Bowl Them Over Like Tenpins in "The Dollar a Year Man."

Exploitation Angles: Contrast Fatty's salary with the title and drive on that. Play up the fights and tell that he does not need custard pies when he can get material such as this. Give a couple of young men tin stars and send them around town to flash the stars and hiss: "The dollar a year man, at the Strand, is on your trail. Go see him. Strand Theatre. Tonight."

Newest Reviews and Comments

"The Love Special"

Wallace Reid Is Capital as a Red-Blooded Civil Engineer in Romance of the Rail

Reviewed by Edward Weitzel.

It is always a pleasure to see Wallace Reid act a chap who does things. As a red blooded civil engineer this Paramount star in a romance of the rail is capital. "The Love Special" has excellent subject matter but is not constructed as skilfully as Jim Clover, the engineer of the story, must have built the bridges on his road. It sags in the middle and the dramatic punch at the end drags in the telling, but the fine start of the plot and the expert acting of the entire cast carry the picture over the line, a winner.

There is real romance in the story: the romance of the men who have made this nation great by overcoming the forces of nature and built their railroads over or under mountains as their wills directed. In so many love stories the hero seems to have nothing to do but sit around and court the girl. Jim Glover has to do this and keep on the job that brings him his pay check at the same time. No wonder the daughter of a live railroad president knows how to appreciate such a chap. Agnes Ayres is the girl in the case and makes Laura Gage quite as attractive as she is supposed to be in Jim's eyes.

The Cast

Jim Glover, Railroad Engineer.....Wallace Reid
Laura Gage.....Agnes Ayres
President Gage.....Theodore Roberts
Allen Harrison, Director.....Lloyd Whitlock
Mrs. Whitney.....Sylvia Ashton
William Bucks.....William Gaden
Morris Blood.....Clarence Burton
Zeka Logan.....Snitz Edwards
"Gloomy" .....Ernest Butterworth
Stenographer.....Zelma Maja

Taken from Frank H. Spearman's story "The Daughter of a Magnate"
Scenario by Eugene B. Lewis
Directed by Frank Urson
Cameraman, C. Edgar Schoenbaum
Length, 4,855 feet.

The Story

After working ninety-six hours without sleep, checking a flood that threatens to put the road out of business, Jim Glover, civil engineer for a western railroad, is ordered to act as guide to the president of the road who is on an inspection trip with his sister and daughter and one of the directors. Jim boards the president's private car and discovers that he made an awkward mistake when he mistook Miss Laura Gage for his new stenographer. The road wants to build a cut-off and Jim helps Mr. Gage get an option on some of the property needed, which is owned by Zeke Logan. Allan Harrison, the director, tells Zeke that he has been cheated.

It is Harrison's intention to get the property in his own hands and offer to turn it over to Gage if he will consent to his marrying Laura. The girl overhears Harrison and determines to go to her father at Medicine Bend. A blizzard is raging but Jim takes her on a special engine, which he drives himself, and they barely escape death. The jealous director is blocked, and the romance of the rail ends with Laura in Jim's arms and papa Gage looking on and swearing to withhold the consent he knows his daughter will force from him.

Program and Exploitation Catchlines:

"The Love Special" with Wallace Reid as the Engineer Is a Romance of the Rail Which Will Win Every Picture Lover.

The Dash and Danger of a Civil Engineer's Life and Its Romance as Well is Realistically Told in "The Love Special," Starring Wallace Reid.

Exploitation Angels: Play up the star and add, "Not an all-star cast, but a cast of stars." Hook up Miss Ayres with "Forbidden Fruit" and get all you can out of Spearman's name, for he has a box office value among magazine readers. In division terminals have a railroad night ,and issue invitations to the prominent railroaders. Use lanterns and other railroad stuff for lobby decoration.

"Finders Keepers"

Art-o-Graf State Rights Production Starring Violet Mersereau Is Story of Cabaret Singer.

Reviewed by Edward Weitzel.

In its class, "Finders Keepers" is a good picture. Much of the material is of the obvious sort, a beautiful and virtuous cabaret singer having the usual struggle to retain her job and her self respect at the same time. The production is all that could be reasonably expected and the acting comes under the same verdict. Violet Mersereau looks the part of the heroine of the adventures that befall the cabaret singer and acts with earnestness. Edmund Cobb is the manly young chap who comes to the front at the proper time, disconcerts the villain and leads the persecuted girl to the altar. He fills the requirements of the role with ease. There is a scene where the singer, who has been accused of stealing a diamond necklace, is forced to disrobe and be searched by a woman officer, that need offend no one. After being fed up on fashion illustrations in the Sunday papers and bathing beauties scenes, Violet's display of a silk union suit is a mild affair.

The Cast

Amy Lindel.....Violet Mersereau
Paul Rutledge.....Edmund Cobb
Oliva Satterlee.....Dorothy Simpson
Hobart Keith.....Verne Layton
Mrs. Satterlee.....S. May Stone

Story by Robert Ames Bennett.
Directed by Otis B. Theyer.
Length, 6003 Feet.

The Story

The heroine of "Finders Keepers" was brought up in a quiet country home and sang in the church choir until she came to the city to make a fortune with her voice. Singing in a cabaret was the best position she could find. Here she is happy until a friend of the owner of the place started to force his attentions on her. One night, while returning home, she asks a young man to pretend that he knows her, in order to throw a policeman off the track, who thinks she is acting suspiciously. This leads to the obliging young man's finding out that the chap who has been annoying the singer is an acquaintance of his and that he is going under an assumed name.

A visit to the cabaret with this chap and a girl friend gives the fellow an opportunity to steal the girl's diamond necklace and fasten the theft on the singer. Threatened with arrest and turned from her boarding place, the singer throws herself into a lake in the park but is rescued by the obliging chap. He takes her to his own home, helps her to clear herself of the crime charged against her and then makes her his wife.

Program and Exploitation Catchlines: Beautiful Cabaret Singer Clears Herself of Stealing a Diamond Necklace in "Finders Keepers."

Violet Mersereau Has the Part of a Persecuted Cabaret Singer in Pioneer Pictures Release.

Exploitation Angles: You can do a lot with this title, particularly along the hidden treasure stunts, the finders to be keepers of the tickets or whatever you may hide. For the newspaper work play on Miss Mersereau and the part she plays, and tell it's a story of the New York cabaret life. It still seems to possess a pull.

"Know Your Men"

Pearl White Has Strong Emotional Role in Fox Production of Average Merit

Reviewed by Edward Weitzel.

The author of "Know Your Men" has kept within the line of well tried material in this Fox production starring Pearl White. His characterization is not always consistent, but his supply of incident keeps the story well fed with action and gives Pearl White a strong emotional role, which she acts with earnestness and dresses with a shrewd eye to pleasing her female admirers. The director has overdone the close-ups of the star in point of number.

One of the best features of the story is its variety of scene and the number of contrasting situations used in its development. The different types found in a small town are shown as the friends and neighbors of the wealthy man of the place. His financial ruin turns them into his enemies and brings in several extensive mob scenes.

The production is of good quality and the acting of Wilfred Lytell, C. Downing Clarke and Harry C. Browne is more than acceptable.

The Cast

Ellen Schuyler.....Pearl White
Roy Phelps.....Wifred Lytell
Warren Schuyler.....C. Downing Clarke
John Barrett.....Harry C. Browne
Mrs. Barrett.....Estar Banks
Van Horn.....Byron Douglas
Watson .....Wm. Eville

Scenario by Paul H. Sloane
Direction by Charles Giblyn
Photography by Joseph Rutenberg
Length, 5,315 feet.

The Story

Warren Schuyler is a rich man who lives in a small town and is honored and on friendly terms with his neighbors until they discover that the stock he has advised them to buy is worthless. Schuyler has been entirely honest in the matter, and is himself the victim of fraud. The affair is the cause of his death. His daughter Ellen is engaged to a young New York society man named Roy Phelps. He shows himself to be so selfish and unworthy that Ellen breaks the engagement and accepts John Barrett, a man who has always loved her and who pledges his word to his neighbors to pay back all they have lost through Ellen's father.

In order to do this Barrett is obliged to spend but little on his own family. Five years later, when there is a little girl running around the house, Ellen, who married Barrett out of a sense of duty, has become so unhappy through the nagging of her mother-in-law that she listens to Phelps for a moment when he tries to get her to leave home. Barrett drives her from the house when she confesses what she has done. Phelps promises to take her to the home of his aunt in New York. The place is kept by Phelps to shelter the women he has deceived. Just as Ellen learns this, Phelps is shot and killed by one of his discarded victims. Barrett and his wife are reunited.

Program and Exploitation Catchlines:

Pearl White Is Seen as a Beautiful Young Heiress Who Finds Peace and Happiness After Her Life Is Nearly Wrecked.

Forced to Choose Between the Hero of a Girlish Romance and the Father of Her Child, Ellen Schuyler, in "Know Your Men," Finds Happiness in Doing Her Duty.

Pearl White in an Attractive Story That Will Appeal to All. "Know Your Men" Contains Excellent Advice for the Opposite Sex.

Exploitation Angles: Give most of this to Miss White, but you can get a good punch out of the stock-selling angle and another out of the Phelps episode with a warning to beware of the good Samaritan unless you know that he is really good.

Newest Reviews and Comments

"Garden of Resurrection"

George Clark Production, Starring Guy Newall and Ivy Duke, Will Find Rough Going in the American Market

Reviewed by Edward Weitzel

Experience has taught the exhibitors of America to fight shy of the star-director picture. When this important, but seldom versatile, person adds to his other duties the office of adaptor it generally proves that he has bitten off more than he can masticate. "Garden of Resurrection," a Stoll Company of America release, is a striking example of how a moving picture should not be made—for the American market, at least. The story has very little in it, and has been so poorly adapted and directed by Guy Newell that it is either funny or foolish when it attempts to be the most impressive. The titles are fatally inept. When the hero calls his housekeeper and remarks, "I don't know what your morals are, but that lady upstairs is my wife," said lady being a betrayed girl who has come to him for protection, and, the doctor who has been called in to attend her, having given the hero the fishy eye and remarked, "I suppose you know all about this—she's going to have a child," to paraphrase a noted humorist-reviewer, the comic and the obstetric become strange bed-fellows.

As to Mr. Newall's self-directed acting, it recalls the famous line of Burns about the advantage of seeing ourselves as others see us. A list of the crudities in this picture would fill a column. It has hardly a redeeming feature. This publication is ready and willing to help the English producer find a market in this country for any worthy picture he has to offer; "Garden of Resurrection" does not come under this classification.

The Cast

Bellairs .....Guy Newall
Clarissa .....Ivy Duke
Pendleton .....Lawford Davidson
Moxon .....Douglas Munro
Townsend .....Franklyn Dyall
Mrs. Townsend .....Mary Dibley
Colonel French.....Humbertson Wright
The Misses Pendleton..Winifred Sadler and Madge Tree
Doctor Landis.....Hugh C. Buckler

Story by E. Temple Thurston
Adapter and Director, Guy Newall
Length, 5,600 feet.

The Story

A young heiress from the West Indies, named Clarissa, is trapped into a false marriage by the villain of the story, after he brings her to London. Bellairs, a wealthy young man who has fallen in love with her, learns of how she has been tricked and tries to befriend her, but misjudges her actions after her betrayer has told her that he has spent all of her money and that she is not his wife. At first the girl becomes reckless, but her better nature asserts itself and she tries to earn an honest living. Failing in this and being driven into the streets by her landlady, she goes to the home of Bellairs and falls in a faint. She is about to become a mother, and Bellairs has her taken care of at his house. The child dies. After Clarissa recovers she is glad to accept Bellairs, when he asks her to be his wife.

Program and Exploitation Catchlines:

Guy Newall and Ivy Duke in a Romance of England and The West Indies.

Picturesque Scenes in the Town of Ballysheen are a Feature of the Latest English Production "Garden of Resurrection."

Exploitation Angeles: Better slide on this and pin your exploitation to the stars, who should be known to your patrons by now.

"Old Dad"

Mildred Harris Chaplin's Picture Taken from Eleanor Hallowell Abbot's Story Has Fine Human Interest

Reviewed by Clarence L. Linz.

"Old Dad," Mildred Harris Chaplin's latest First National release, is a human interest story with the right amount of pathos and comedy to retain the attention of the theatre patron throughout the full length of the picture. The novelty in the plot consists in the importance of the heroine's father. The girl herself has never known a mother's care, and her busy father lets her have her own way in everything until she comes home from school in disgrace and he awakens to his duty. There is a real love story also, and the character of Daphne Bretton gives the star an excellent opportunity to do her best line of impersonation—that of an innocent young girl who is forced to know heartache and sorrow through her lack of knowledge of the world.

John Sainpolis as Jaffrey Bretton, the "Old Dad" of the story, is exceptionally good as a busy but human father who comes to his daughter's aid when he realizes how much she needs his care and advice. George Stewart, brother of Anita Stewart, is another capable member of the cast which includes Myrtle Stedman and Irving Cummings.

The Cast

Daphne Bretton.....Mildred Harris Chaplin
Richard Wiltoner.....George Stewart
Jaffrey Bretton ("Old Dad")..John Sainpolis
Virginia Bretton.....Myrtle Stedman
Sheridan Kaire.....Irving Cummings
Peggy Laire.....Hazel Howell
Prof. Pettigrew.....Edwin Brown
Claudia Merriwane.....Loyola O'Connor
Ruth Pomeroy.....Bess Mitchell
"Little Girl with Two Mothers"..Tula Belle

Story by Eleanor Hallowell Abbot.
Directed by Lloyd Ingraham.
Length, 6,000 Feet.

The Story

When the mother of Daphne Bretton deserted her little girl and became on opera sing r Daphne was left to the care of her father, a busy man who provided her with every creature comfort but otherwise left her to her own devices. At boarding school a young chap named Richard Wiltoner is found in her room, although she is entirely innocent in the matter, and Daphne is expelled. Her father sends her to the Adirondacks, and takes young Wiltoner into his business as he is convinced that the boy intended no wrong. Daphne meets a Sheridan Kaire, a young millionaire, in the mountains. Kaire is a roue, but finds he cannot win the girl by unfair means, and suggests they run away and get married. Daphne imagines she is in love with him, and consents. Her father finds that Kaire has committed bigamy and has the marriage annulled. In the end Daphne's father and mother are reunited and the girl is married to Wiltoner.

Program and Exploitation Catchlines:

Mildred Harris Chaplin as Daphne Bretton Finds That Her "Old Dad" Is Her Best Friend When She Makes a Fatal Marriage.

The Brother of Anita Stewart Is the Young Lover in Mildred Harris Chaplin's Latest First National Release, "Old Dad."

Exploitation Angles: Play up the "Dad" in every angle, with a free admission for Dads who come with their families, special souvenirs for Dad or anything else that will stress the idea.

It might be well to add that this is hardly the story for young people. Don't try to cover it up, or you will lose on later releases.

"Out of the Chorus"

Alice Brady Plays Role of the Show Girl in Society in Realart Production

Reviewed by Mary Kelly.

"Out of the Chorus" has the ingredients necessary to comprise a winner. It has a dominant sentimental strain, as felt in the sufferings of a chorus-girl in adjusting herself to the snobbish members of her husband's family, that will insure its popularity with the average spectator.

Alice Brady applies her talents intelligently to a versatile role. Her characterizations might be divided into three, that of the careless chorus girl, the young bride struggling to be a lady to please her husband's family, and finally the sadder and wiser wife who has tasted disappointment. It is in the last scenes colored with the tragedy of her husband's confession of murder, that she is most appealing and most effective. Vernon Steele, as the husband, wins because of his sincerity and strength, but does not realize fully the importance of perfecting the details of his personal appearance. Charles Gerard, Emily Fitzroy and Bigelow Cooper are well-chosen types. The settings are pleasing.

The Cast

Flo Maddis.....Alice Brady
Ross Von Beekman.....Vernon Steele
Mr. Von Beekman.....Bigelow Cooper
Mrs. Von Beekman.....Emily Fitzroy
Betty Barrette.....Edith Stockton
Ned Ormsbey.....Charles Gerard

Story by Harry Chandlee and Wm. D. Laub
Direction by Coolidge W. Streeter
Scenario by Herbert Blache
Length, five reels.

The Story

Flo Maddis, a dancer, has among her foremost admirers Ned Ormsbey, whose specialty is "affairs," and Ross Van Beekman, only son in a family of newly-rich social climbers. Familiar with Ormsbey's character, she evades his attentions as much as possible, but accepts Ross. After the wedding the Van Beekmans, ashamed of their daughter-in-law, scheme to estrange the young couple. Ormsbey's movements are being watched by Betty Barette, a girl from the chorus, who has certain claims on him. She advises Mrs. Van Beekman to bring Flo into society so that her crudities will disgust her young husband. This, Mrs. Van Beekman does, but Flo soon becomes very popular. She then points out to Ross that he has married a flirt. Ross is somewhat influenced.

Mrs. Van Beekman arranges it so that Ormsbey is thrown much into the company of Flo. One evening Ormsbey follows Flo upstairs to her room. Ross comes home but by the time he gets upstairs Ormsbey has hidden. Ross finds the closet door locked and fires at it. Flo convinces him of the foolishness of his suspicious. They leave the room. Ormsbey, really wounded, makes his get-a-way, but is seen by Ross. He takes Flo to Ormsbey's house to hear an explanation. Before Ormsbey arrives he is shot by some one else. Ross, who believes himself to be guilty, confesses, and is put in jail. On the trial the real murderer confesses, and Flo makes Ross realize that she has always loved him.

Program and Exploitation Catchlines:

Out of the Chorus—Into a Set of Snobs—The Show Girl Stepped—And Met an Icy Reception. They Sprang a Trap, But She Was Too Faithful to Fall.

The Story of a Chorus Girl Who Had to Live Down a Past That She Had Never Had.

Exploitation Angeles: Play this up as a girl show and call attention to Alice Brady's dance numbers. You can work on the sentiments by exploiting the theme—that of the chorus girl being an outcast of society. Use the two contrasting scenes—her stage surroundings and later her appearance at a formal reception—for lobby display.

Newest Reviews and Comments

"Jim the Penman"

New Screen Version of Celebrated Play Starring Lionel Barrymore Makes Fine Entertainment

Reviewed by Edward Weitzel.

The father of all the genteel crook dramas, "Jim the Penman" has been produced in new screen form by Whitman Bennett, with Lionel Barrymore in the title role, and makes fine entertainment. Originally the drama was not known as a star play. The present version is constructed so as to make Jim Ralston the central figure and to bend every means possible to the winning of sympathy for him. In this respect the story is successful to a remarkable degree. A public which has grown tired of being asked to whitewash a small army of stage and screen rogues in the last act will feel only sympathy for the broken and suffering man whose mental anguish finally drives him insane, for only an insane person would plot and execute the lurid piece of melodrama with which the story ends in this new version. The unfolding of the plot is marked by intense but quiet force up to the finish. The closing episode is in violent contrast to all that has preceded it. Its acceptance will be largely a matter of individual taste.

James Ralston is the best characterization Lionel Barrymore has given the screen. He never strikes a false note or overplays a single point. Doris Rankin as Nina Bronson and Anders Randolph as Baron Hartfeld are the most capable members of a high grade support. First National release.

The Cast

James Ralston.....Lionel Barrymore
Nina Bronson.....Doris Rankin
Baron Hartfeld.....Anders Randolf
Louis Percival.....Douglas MacPherson
Agnes Ralston.....Gladys Leslie
Lord Drelincourt.....Arthur Rankin
Capt. Redwood.....Charles Coghlan
E. J. Smith.....J. P. Laffey
Enoch Bronson.....Ned Burton

Stage play by Sir Charles Young
Scenario by Dorothy Farnum
Directed by Kenneth Webb
Cameraman, F. L. Griffith and Harry Stradling
Length, 6,100 Feet.

The Story

"Jim the Penman" is a clever forger who is in the power of a band of international crooks led by Baron Hartfeld, and is forced to help rob men and women of their entire fortunes. Jim first forged Hartfeld's signature in order to give his employer and the father of the woman he loved time to save his bank from ruin. Hartfeld gets possession of the forged check, and Jim Ralston has his choice between joining the baron's gang or going to jail. He becomes a professional crook. Nina, the banker's daughter, loves Louis Percival. Jim forges two letters that break off the match and permit him to win the girl. He grows rich, and adores his wife and daughter. Hartfeld plans the ruin of Percival, and Jim is made to do his share of the work. Percival returns to New York and Jim is exposed. At first his wife refuses to forgive him but relents when she realizes the depth of his love for her and their daughter. Jim, crazed with remorse, traps the baron and the other members of the band in the cabin of a yacht, sinks the boat and dies with them.

Program and Exploitation Catchlines:

See the New Version of "Jim the Penman," the Greatest Crook Drama Ever Written.

Lionel Barrymore Does His Most Finished Acting in the New Version of Greatest Crook Play Ever Written.

Exploitation Angles: Make a strong drive on the old-timers, who will recall this time-honored piece of dramatic writing. Work along the lines of "Ask Dad," then play up Barrymore and sell him for all you can get, hooking him up with his most recent successes. It will help in many localities to advertise this as "By the author of 'Drifted Apart'."

"The Smart Sex"

A Rural Mystery Drama, Featuring Eva Novak, is Released by Universal

Reviewed by Fritz Tidden.

There is an undoubted box office value in the title of Universal's latest feature, "The Smart Sex," but it has no bearing upon the story, unless it be that using no more than normal intelligence a young woman solves a mysterious theft after the surrounding males have displayed sub-normal perception.

"The Smart Sex" contains numerous individual incidents that are entertaining and succeed during the moments of their presentation in establishing either mystery, love interest or comedy, as the case may be. But they are rather loosely knit together, with the result that the picture as a whole seems to be quite fragmentary. The scenes in which the exceptionally clever gander occupies the center of the screen are good comedy. Eva Novak, the star, makes the most of a role that does not call for an extension of talent. Her support is adequate.

The Cast

Rose.....Eva Novak
Guy.....Frank Braidwood
Fred.....Geoffrey Webb
Edith.....Mayre Hall
Mr. Vaughn.....C. Norman Hammond
Mrs. Vaughn.....Dorothy Hagan
Mr. Haskins.....Calvert Carter
Mrs. Haskins.....Margaret Mann
Danny.....Jim O'Neill
Dor thy.....Evelyn McCoy

Story by Emma Bell Clifford
Scenario by Doris Schroeder.
Direction by Fred Leroy Granville.
Length, Five Reels (4,800 Feet).

The Story

The action opens with a show girl stranded. A gander, part of the show property, is wanted as a meal by the members of the cast. She claims it as her own, and carries it to the next town where, in order to get funds, she takes part in an amateur night in the local "oprey" house, and wins the prize money. During the performance a wealthy young man sees her, and takes her to a midnight supper after the show at an "Owl" lunch counter. The youth next makes it possible for the girl to get a place to live on a farm near his father's estate. The young man becomes a farm hand on the same farm. His parents object to the girl and attempt to show her up. He tells them that he loves her and that he will fight for her.

A party is given for her by the young man's parents and some jewels are stolen. The girl is suspected. She discovers the thief and all is forgiven, whereupon the wedding day is set.

Program and Exploitation Catchlines:

The Novelty of a Barnyard Goose Co-Starring in a Picture and Getting Over Dramatic and Humorous Emotion.

A Beautiful Actress, Played by Eva Novak, Is Forced by Poverty to Appear as an Amateur at a Cheap Theatre.

Exploitation Angles: Play up Miss Novak and let her bring you what she can. You can make a good lobby ballyhoo out of the goose and if there is any chance of success advertise a goose parade. Something can be done with the always popular stage appeal and by playing on the mystery angle.

"A Message from Mars"

Excellent Double Exposure Effect the Outstanding Feature of Bert Lytell Film.

Reviewed by C. S. Sewell.

Brought up to the present by references to the world war, but following in the main the stage production in which Charles Hawtrey achieved signal success several years ago, Metro presents "A Message from Mars" with Bert Lytell as the star. The moral tone of the picture is high, the story teaching the gospel of unselfishness, exemplified by the conversion of the most egotistical man on earth by a Martian sent to earth for that purpose. The story is interesting and its most striking feature is the use of double exposure which is exceedingly well done.

The cast is satisfactory and Raye Dean as the girl is not only attractive but acts with great sincerity. The star's performance, however, is hardly up to his best work in other productions on account of his tendency to overact which makes the character lose some of its convincing force. Even after he has experienced a change of heart and learned the lesson of unselfishness, Mr. Lytell fails to make the character sufficiently human to win the sympathy which his change of heart should bring him.

The Cast

Horace Parker.....Bert Lytell
Minnie Talbot.....Raye Dean
Martha Parker.....Maud Milton
The Messenger.....Alphonz Ethier
Arthur Dicey.....Gordon Ash
Fred Jones.....Leonard Mudie
Mrs. Jones.....Mary Louise Beaton
Sir Edwards.....Frank Currier
The Butler.....George Spink

Directed by Maxwell Karger.
Adapted from Stage Play by Richard Ganthoney.
Scenario by Arthur Kellner and Arthur Maude.
Photographed by Arthur Martinnell
Length, 5,187 Feet.

The Story

Horace Parker, a wealthy egoist, is an amateur astronomer. Selfishness is the keynote of his whole existence; he even treats his fiancee in such a manner that she is finally disillusioned. He agrees to finance an apparatus for communicating with Mars provided he is given the credit, although the device is not his invention. Going home to study the plans he falls asleep. A figure appears and says he comes from Mars to c nvert the most selfish man on earth.

The messenger takes him on the street and shows him human suffering. He is then clothed in rags and made to suffer himself and learns from a fellow beggar the brotherhood of suffering. He is taken to the home of a soldier whose wife is sick and whom he has refused to help. He awakes to find that the home he has visited in his dream is on fire. He rescues the sick woman, brings other sufferers to his home and his fiancee again allows him to place the engagement ring on her finger.

Program and Exploitation Catchlines: Excellent Screen Production of a Very Successful Stage Play.

A Picture That Is Not Only Interesting But Teaches the Folly of Egoism and the Value of Unselfishness.

One of the finest Examples of Double Exposure and Weird "Phantom" Effects in the History of the Screen.

Exploitation Angles: Hook this up with the stage success of twenty years ago and also with the recent supposed efforts of the planet Mars to communicate with us. A street perambulator will be effective, if you can copy the make-up of the Martian visitor and cutouts of the figure with crooked tubes in the finger tips will form striking window displays.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS

Skirts (Special Cast—Seven Reels).
If I Were King (William Farnum—Seven Reels).
While New York Sleeps (All Star Cast—Seven Reels). Vol. 45, P-719; Ex. Vol. 48, P-937.
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; S-R, Vol. 48, P-792.

WILLIAM FARNUM SERIES.

Drag Harlan (Six Reels). R; Vol 47; P-109; C-R, P-134.
The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.

PEARL WHITE SERIES.

The Thief (Six Reels). R; Vol. 47; P-767; C-R, P-852.
The Mountain Woman (Six Reels. R; Vol. 48; P-725; C-R, P-1033.
Know You Men (Six Reels).

TOM MIX SERIES.

Prairie Trails (Six Reels). R; Vol. 48; P-99; C-R, P-794.
The Road Demon (Six Reels). R; Vol. 48; P-1090; C-R, Vol. 49, P-31.

WILLIAM RUSSELL SERIES.

The Challenge of the Law. R; Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. R; Vol. 47; P-641; C-R, P-852.
The Cheater Reformed. R; Vol. 49, P-193;
Bare Knuckles. R-311. C-R, Vol. 49, P-360.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). R; Vol. 46; P-389.
Wing Toy. R; Vol. 48; P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. R; Vol. 47; P-912; C-R, P-1002.
The Lamplighter

GEORGE WALSH SERIES.

From Now On (George Walsh). R; Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. R; Vol. 47; P-386; C-R, P-454.
Dynamite Allen. R; 311; Vol. 49; P-43; C-R, P-135.

20TH CENTURY BRAND.

Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). R; Vol. 46; P-1294; C-R, Vol. 47, P-36.
Two Moons (Buck Jones). R; Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). R; Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). R; Vol. 45; P-934; Ex. 46; P-935.
Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.

His Wife's Caller. R; Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. R; Vol. 47; P-106.
His Noisy Still. R; Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. R; Vol. 48; P-323.

CLYDE COOK COMEDIES.

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

MUTT AND JEFF CARTOONS.

All Stuck Up. R; C-Vol. 48; P-96.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C; C-Vol. 47, P-910.
Dr. Killjoy. C-310.

FAMOUS PLAYERS-LASKY

February.

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48; P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft. Vol. 49; P-44.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935. Vol. 49; P-54-61.
Chickens (Douglas MacLean—Ince Production)—L-4,753 Ft. R-310.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft. C-R., Vol. 49; P-135.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093.
What's Worth While? (Lois Weber Production).

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49; P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)——L-5,626 Ft. R; Vol. 48; P-965; C-R, Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special(Wallace Reid). 4,855 Ft.
The Great Day (Hugh Ford-British Production). 3,827 Ft.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol, 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean).

COMEDIES.

Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each)

Feb. 27—The Butcher Boy.
Mar. 27—Out West.
April 3.—The Bell Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A Little Atlantis.
Feb. 27—Modern Aspects of Japan. C-308.
Mar. 6—Constantinople.
Mar. 13—In the Garden of the East.
Mar. 20—Jerusalem, the Holy City.
Mar. 27—Modern Jerusalem.
April 3—Along the Riviera.
April 10—Alexandria.
April 17—Biskea the Beautiful.
April 24—Present Day Prague.

VANDENBURGH SERIES.
(Two Reels Each)

Wild Men of Africa.
April 17—Jungle Dancers.

PARAMOUNT MAGAZINE.

Issued Weekly (One Real Each—Contains magazine subjects and cartoon).

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.
The Lone Indian. C, Vol. 49, P-414.

FIRST NAT'L EXHIBITORS

Toonerville Trolley (Dan Mason — Two Reels).
Peaceful Valley (Charles Ray—Six Reels). R; Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). R; Vol. 46; P-826; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). R; Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft. R; Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft. R; Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). R; Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). R; Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons on Love (Constance Talmadge).
Scrap Iron (Charles Ray).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

AMERICAN FILM COMPANY

The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). R; Vol. 46; P-390.
The Spenders (Claire Adams). ; Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star). Seven Reels. R; Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). R; Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. Leah Baird—Six Parts). R, Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. R; Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R. Vol. 48; P-729; C-R, Vol. 49; P-31.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.

Releases for Week of February 6

The Devil (George Arlis—Six Reels). Vol. 48; P-592; C-R, P-668; Ex., P-823.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of The Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy—(One Reel).
Hearts and Flour (One Reel).

Releases for Week of February 13.

No. 11 of Velvet Fingers (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Fisted Judge (Edgar Jones—Two Reels).

Releases for Week of February 20.

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

Releases for Week of February 27.

What Women Will Do (Six Parts). R; Vol. 48, P-966; C-R, P-1033.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
His Best Girl (Harry Pollard—One Reel).
Single-Handed Sam (Two Reels—Edgar Jones).

Releases for Week of March 6.

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
Paint and Powder (Vanity Fair Comedy—One Reel.
The Tempest (Two Reels).
Trapping the Bobcat (One Reel).

Releases for Week of March 13.

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of the Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49; P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

Releases for Week of March 20.

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel).
The Desert Wolf (Tom Santschi—Two Parts).

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel).

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels).
The Love Lesson (Eddie Boland Comedy—One Reel).
Trailing the Coyote (Adventures of Bob and Bill—One Reel).

UNIVERSAL FILM MFG. CO.

"The King of the Circus" serial stars Eddie Polo; "The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

Colorado (Frank Mayo) R; Vol. 48, P-966.
No. 13 of King of the Circus (A Fight for Life).
No. 3 of the Diamond Queen (Perils of the Jungle).
Won—One Flivver (Star—One Reel).
Leaping Lions and Jailbirds (Century—Harry Sweet—Two Reels).
Society Secrets (Eva Novak). R; C-R, Vol. 49, P-31.
No. 14 of King of the Circus (Out of the Clouds).
No. 4 of The Diamond Queen (Fires of Fate).
A Waiting Maid (Star Comedy—One Reel).
Vamps and Scamps (Zip Monty and Century Bathing Beauties—Century—Two Reels).
Out of Luck (Hoot Gibson—Two Reels).
If Only Jim (Harry Carey). R; Vol. 49, P-47; C-R, Vol. 49, P-360.
No. 15 of King of the Circus (The Woman in Black).
No. 5 of The Diamond Queen (The Tide of Destiny).
No Monkey Business (Joe Martin—Star—One Reel).
The Dog Doctor (Century Wonder Dog and Harry Sweet—Century—Two Reels).
The Show Down (Art Acord—Western—Two Reels).
All Dolled Up (Gladys Walton). R; Vol. 49, P-411; C-R, Vol. 49, P-360.
No. 16 of King of the Circus (The Cradle of Death).
No. 6 of The Diamond Queen (The Colossal Game).
Bring on the Groom (Dorothy Wolbert—Star—One Reel).
Her Circus Man (Century—Two Reels).
Big Bob (Jack Perrin—Two Reels).
The Unknown Wife (Edith Roberts). R-312.
The Cactus Kid (Western—Hoot Gibson—Two Reels). C-308.
A Hard Guess (One Reel Comedy). C-308.
A Fighting Actor (Art Acord—Two Reels). C-308.
Superstition (Harry Sweet—Two Parts). C-308.
The Kid's Pal (Two Reels). C-308.
On With the Show (Two Reels). C-308.
Single and Double (One Reel). C-308.
The Magnificent Brute (Frank Mayo). R; Vol. 49, P-412 .
The Pony Express Rider (Leonard Clapham—Two Reels).
No. 17 of King of the Circus (The Final Reckoning).
No. 7 of the Diamond Queen serial (The Amazing Ultimatum).
When Eve Fell (Star Comedy—One Reel—Eddie Barry).
Stuffed Lions (Century Comedy—Two Reels).
The Fighting Actor (Western—Two Reels—Artacord).
No. 8 of King of the Circus serial (The Lost Heritage).
No. 8 of the Diamond Queen Serial (In Merciless Clutches).
No. 1 of The White Horseman serial (In the Caves of Despair).
No License (Star Comedy—One Reel—Billie Fletcher).
A Bunch of Kisses (Century Comedy—Two Reels—Charles Dorety).

VITAGRAPH

SPECIAL PRODUCTIONS.

Trumpet Island (All-Star Cast—Special—Seven Reels). R; Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598.

CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.

EARLE WILLIAMS.

The Purple Cipher. R; Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

LARRY SEMON COMEDIES.

The Sportsman.
The Suitor.
The Hick.

JIMMY AUBREY COMEDIES.
(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Cipher (Joe Ryan—Fifteen Episodes).

UNITED ARTISTS

Apr. 5—Down on the Farm (Mack Sennett). R; Vol. 44, P-862.
May 30—Romance (Doris Keane — Seven Reels). Vol. 44, P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford). Ex., Vol. 49; P-57.
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels). R; Vol. 46, P-110.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466. C-R, P-538. Ex., Vol. 49; P-60.
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Officer 666 (Tom Moore). R; Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy). R; Vol. 47, P-247; C-R, Vol. 48, P-282; Ex. Vol. 49, P-56.
His Own Law (Hobart Bosworth). R; Vol. 47; P-385; C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton). R; Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
The Concert. R; Vol. 49, P-46; C-R, P-135.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. R; Vol. 47; P-1083.
Roads of Destiny (Pauline Frederick). 4,955 Ft.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415.

GOLDWYN-BRAY.

Gypsy Scientists.
Unshod Soldiers of the King.
No Reg'lar Bird.
Out of the Inkwell. C-308.
Seeing Things on the Orinoco.
Gypsy Scientists (Finley).
Unshod Soldiers of the King (Powell Expedition).
No Reg'lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One Reel)
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES

The Daughter Pays. 6,294 Ft. Vol. 46, P-642.
Pleasure Seekers. 5,610 Ft.; R; Vol. 48, P-461; C-R, P-916.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411.

EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance—L-5,364 Ft.
Broadway and Home—L-4,850 Ft.; R; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

OWEN MOORE STAR SERIES.

The Poor Simp—L-5,205 Ft. R; Vol. 46, P-687.
The Chicken in the Case—L-5,261 Ft.; R; Vol. 48, P-728.

CONWAY TEARLE STAR SERIES.

Society Snobs (Conway Tearle)—L-5,500 Ft. R; Vol. 49, P-410.
Bucking the Tiger—L-5,000 Ft.

MARTHA MANSFIELD STAR SERIES.

The Fourth Sin—L-5,000 Ft.

SPECIAL PRODUCTIONS.

The Greatest Love (Vera Gordon). L-5,520 Ft.; R; Vol. 48; P-594; C-R, P-794.
You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law (Ralph Ince Special). L-5,500 Ft.; R; Vol. 48; P-727.
The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191.
The Sin That Was His (William Faversham). L-5,600 Ft.; R; Vol. 47; P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

SELECT PICTURES.

Seeds of Vengeance (Bernard Durning). L-5,000 Ft.
Men's Playthings (Grace Davison). L-5,000 Ft. R; Vol. 44; P-1792.
The Servant Question (William Collier). L-5,000 Ft.
Just Outside The Door (Edith Hallor). L-5,000 Feet.

SHORT SUBJECTS.

(Released by Select)
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Selznick News.

METRO PICTURES CORP.

Jan. 10—Lure of Youth (All-Star Cast—Six Reels). R; Vol. 48; P-463; C-R, Vol. 49, P-360.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). R; Vol. 48; C-R, P-1033.
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Extravagance (May Allison). R; Vol. 49, P-410.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels).
April 11—A Message from Mars (Bert Lytell —Six Reels).
April 25—Uncharted Seas (Alice Lake—Six Reels).

NAZIMOVA PRODUCTIONS.

April—The Heart of a Child (Seven Reels). R; Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). R; Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). R; Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.
Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411.

MAURICE TOURNEUR PRODUCTIONS.

Sept. 27—The Great Redeemer (All Star—Six Reels). R; Vol. 46, P-65.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel Carmen—Six Reels). C-R, Vol. 48, P-916.

S-L PRODUCTIONS.

(Sawyer and Lublin)
Sept.—Love, Honor and Obey. R; Vol. 46, P-250.
Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ROBERTSON-COLE

So Long Letty. R; Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). R; Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). R; Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. R; Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). R; Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48; P-318; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49, P-47.

SUPREME COMEDIES.

Oh, You Kid
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

What Women Want (Louise Huff). R; Vol. 47; P-646.
Thoughtless Women (Alma Rubens). R; Vol. 48; P-97; C-R, P-164.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Law of the Yukon (Charles Miller Production—Six Reels). R; Vol. 46; P-534; C-R, P-766.
The Furnace (William D. Taylor). R; Vol. 47; P-387; C-R, P-852.

Star Productions.

Food for Scandal (Wanda Hawley). R; Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47, P-250; C-R, P-454.
Her Beloved Villain (Wanda Hawley). R; Vol. 47; P-644; C-R, P-1002.
Blackbirds(Justine Johnstone—Six Reels). R; Vol. 47; P-645; Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney) R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justin Johnson). R; Vol. 49, P-415.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). R; Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). R; Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). R; Vol. 47; P-509; C-R, P-714.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Scoffer. R-312.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Love, Honor and Behave. R; Vol. 48, P-463.

CURRENT FILM RELEASE DATES

STOLL FILM CORP.

Squandered Lives. R; Vol. 47; P-1083; C-R, Vol. 48, P-164.
The Hundredth Chance. R; Vol. 48, P-325; C-R, P-406.
Mr. Wu. R; Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48, P-462; C-R, P-538.
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
Beat It.
Ladies' Pets.

Christie Comedies.
(Two Reels.)
Movie Mad.
Nobody's Wife.
Wedding Blues (Two Parts). R; Vol. 49, P-414.

Torchy Comedies.
Torchy Mixes In.
Torchy's Night Hood.
Torchy in High. R; Vol. 49, P-413.
Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.

Mermaid Comedies.
High and Dry.
Moonshine.
Holy Smoke.

Vanity Comedies.
Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.
Song of the Paddle.
Wanderlust.
Solitude.
Wilderness Friends. C-308.

Chester Outing Scenics.
(One Reel.)
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

FEDERATED FILM EXCHANGES OF AMERICA, INC.
The Midlanders (Bessie Love).
Man o' War (One Reel).
The Servant in the House (All-Star). R; Vol. 46, P-248.
Hearts and Masks.

Monte Banks Comedies.
(Two Reels.)
Kidnapper's Revenge.
A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

Ford Educational.
(One Reel.)
Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews.
Released Through National Exchanges, Inc.
(One Reel.)
Seeing Rio Janeiro. C-308.
The Emerald Isle.
Panama.
The Holy City.
Down in Dixie.
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.

CHARLES URBAN'S MOVIE CHATS.
Released Through State Rights Exchanges.
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 22. C-308.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)
Specials.
Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels.)
A Fugitive from Justice.
A Race with Death.
Across the Border.

Lester Cuneo Productions.
Pat o' the Ranche.

Tuscan Comedies.
Pa Takes a Tramp.
Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.
Winning the Franchise.
Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel.)
Leave It to Walt.
Some Party.
Well! Well!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

AYCIE PICTURES CORPORATION.
False Women.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.
Andy's Cow.
Andy Helps at Home.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.
(One Reel.)
The Love Doctor.
The Honeyspooners.
Why Get a Divorce.
Out of Luck.

CANYON PICTURES CORPORATION.
Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.
Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
Screen Snapshots No. 21. R; Vol. 49, P-409.
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Pirates of the West (C. Edward Hatton).
Her Western Adventure (Grace Cunard).
The Gun Runners (C. Edward Hatton).

Hall Room Boys' Comedies.
(Two Reels).
Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.
High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.

CIRCLE FILM ATTRACTIONS.
The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.
Isobel, Or the Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.
(Two Reels.)
The Call of the West.
Partners of the West.
Western Nerve.
Across the Border.
The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

HERALD PRODUCTIONS.
(Mack Swain Comedies.)
(Two Reels Each).
Moonlight Knight.
Full of Spirit.
See America First.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.
Sun-Kist Comedies (Alice Howell—One a Week).

HOWELL SALES CO.
The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413.

INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.
Dec. 1—Don't Ever Marry (Two Reels).

Pinnacle Productions.
Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

Pinnacle Comedies.
Absent Without Leave (Max Roberts).
Betwixt and Between (Max Roberts).

Arthur Gooden Productions.
Go Get 'Em (Ray Gallagher).
Guardians of the North (Ray Gallagher).

Tattenham Productions, Inc.
The Long, Long Trail (Peter Morrison).

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-19.
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

HERZ FILM COMPANY.
The Love Slave (Lucy Doraine). Vol. 48; P-817.
The Parish Priest. Vol. 48; P-727.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

HORIZON PICTURES, INC.
14 Talmadge Reissues (Two Reels).

VICTOR KREMER FILM FEATURES, INC.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R. P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

BERT LUBIN.
Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

Re-Issues.
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

J. P. McCARTHY PRODUCTIONS.
Out of the Dust.

PLYMOUTH PRODUCING CORPORATION.
Cleveland, Ohio.
Top-Notch Comedies.

PLYMOUTH PICTURES, INC.
Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312.

C. B. PRICE CO., INC.
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48; P-964.

PRODUCERS' SECURITY CORP.
When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.

REELCRAFT PICTURES CORPORATION.
Romances of Youth.
Summer Days.
Sunshine.

Billy Franey Comedies.
The Camera Man.
The Thief.

S. E. ENTERPRISES.
Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

GUY CROSWELL SMITH.
The County Fair. Vol. 48; P-466.

SUNRISE PICTURE CORPORATION.
The Price of Silence (Peggy Hyland). Vol. 48; P-150; C-R, P-282.

WILK AND WILK.
(Lee Kids Comedies.)
The Circus Imps.
The Dixie Madcaps.

ZIEGFELD CINEMA CORPORATION.
The Black Panther's Cub. Vol. 48; P-1092.

RADIOSOUL FILMS.
You and I. R-310; C-R, Vol. 49, P-360.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Suppose your employer proposes building a new theatre. You are to be in charge of projection.

The employer says: "I have two possible projection room locations. One places the lens 125 feet from the screen center and thirty feet above its center. The other places it eighty feet from the screen center and sixteen feet above it.

"Which will give the best condition purely from the projection viewpoint, disregarding shape of picture and distortion, and why will it give the best condition?"

KNOWLEDGE IS POWER.

Home Made Light Plant

Clyde C. Caperton, manager, Harwood Theatre, Texas, writes interestingly as follows:

The projection department of the Moving Picture World is a great benefit to us silent operators and managers. I say "operators" because most of us are not sufficiently competent as yet to be classed as projectionists.

Some time ago, being an ingrowing movie fan, also somewhat mechanically inclined, I decided to start a motion picture show in this little town of about three hundred.

Purchasing an old Mitchell truck and a second hand Edison projector, the latter from a projectionist in a neighboring town, I started in to acquire the remaining necessary equipment.

Had good luck all the way around. Obtained a very good 4 kw. D. C. generator, rheostat, wire, incandescent lamps a sheet iron booth (it would violate the proprieties to call it a room), a switchboard and one hundred good seats, all for a very reasonable price. Proceeded to paint a canvas screen with four coats of white Alabastine, and to border it with black.

Surprised and Pleased

Well, they do say "luck is with the Irish," so I got started, and for ten consecutive months have been showing three times weekly, without enough trouble to be worth recording. My screen results are sufficiently good that everyone has not only been surprised, but well pleased.

Times are a bit tight in the Lone Star state just now, but I am standing by my guns and am doing well.

I take several picture publications, but the World is first and the projection department is first in the World. I take note that others like myself are trying to get a start with equipment similar to mine.

Well, Now!!

Well now what do you think of that? MAKING GOOD WITH A HOME-MADE EQUIPMENT IN A TOWN OF THREE HUNDRED. Good for you, brother Caperton.

A man who can do that could make good raising oranges in Greenland. Let us hear from some more of you small towners.

Of course, friend Caperton is making no fortune. His ticket sales do not run into the thousands, or even into the hundreds of dollars a day, as do those of our much touted city "palaces," but neither do his expenses. And he is doing meritorious work because Caperton is supplying a whole community, even though it be a small one, with its only form of theatrical amusement.

More than this, Caperton, in giving an acceptable show in a small community, is making life very much more satisfactory in that community, hence is helping to keep the young people at home, instead of galloping off to the city in search of amusement at the very first opportunity.

Personally, we believe it would be a move in the right direction if small communities, such as Harwod, would subsidize such a theatre moderately, thus enabling it to give an even better entertainment.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

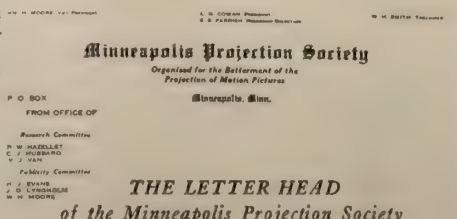
Another New Society

Harry E. Evans, chairman press committee, Minneapolis, Minnesota, Projection Society, the letter head of which is herewith reproduced, addresses the editor as follows:

Dear Sir and Brother: Recently, a few of the progressive men of this city (all members of local union 219) formed this society, the chief purpose of which is to advance ourselves in knowledge in all matters pertaining to projection. Inasmuch as the body is composed of wide-awake projectionists we are sure that interest will not wane, and that our original intention will be carried through.

In need not say the "handbook" forms a part of our library, and beside it are other well known works on electrics and optics.

And now let me say that any suggestion you may be able to give us will be highly appreciated. Information is what we want. We have membership by initiation only—non but A-1 men being eligible.


Minneapolis Projection Society

Organized for the Betterment of the Projection of Motion Pictures

Minneapolis, Minn.

P. O. BOX

FROM OFFICE OF

THE LETTER HEAD
of the Minneapolis Projection Society

We would like to hear from similar bodies, to get a line on what they are doing and to create correspondence and interest if nothing else.

The writer follows the department, has the handbook and heard your lecture when you were here. Come again!

We will advise you of the progress of the society and may ask your help from time to time.

Will Do the Best I Can

All right, brothers. Will do the best I can for you. That Minneapolis lecture was the poorest effort I made on the entire trip of 19,000 miles, for reasons you doubtless well remember.

I would recommend that you write the following bodies: American Projection Society, 584 Seventh avenue, New York City; International Projection Association, 437 East 145th street, New York City, and Edward D. Hamilton, Music Hall Theatre, secretary projectionists' club committee, Pawtucket, R. I.

Any assistance that I am able to give is yours for the asking.

If you can keep interest alive all will be well, but the rock so many stumble on is lack of ability to present something which will make the members feel that membership is really worth while.

But the very fact that such societies are being formed is proof of an awakening interest in knowledge of technical projection and a desire to be something more than the mere "operators" of a mechanism.

Baseball Challenge

Francis Lewis, projectionist, 466 N. Sixth street, Camden, N. J., issues a defy as follows:

It might be a little sport and exercise for projectionists and managers, now that spring will be peeking over the horizon before long, to get a baseball bat and a leather covered pill, organize a team and prepare themselves to wallop the projectionists and managers of nearby cities or citylets when Sunday closes the theatre.

It would help wear the corns off the manager's fingers—acquired from picking up coin—and give the projectionists a chance to get out of the dungeon and into the light o' day.

The brothers of Camden expect to be ready for anything, any time, any place, very soon now. Would like to hear from those of nearby towns who think they would have a show on earth against us.

Of Course—

Of course, the foregoing presumes that the sour Sunday folks don't succeed in preventing such ungodly, horrible, nawsty, wicked and entirely unthinkable sins as playing baseball on the sob bath (that's what it would be if the twiddle-your-thumbs-all-day folk had their way) and don't make it a jailable offense to laugh on the "Day of Sorrow" (as they are trying to make it) as it used to be once upon a time in certain sections of New England.

Now don't get the idea that I am scoffing at things religious, or making light of holy things. I most emphatically am NOT. I thoroughly believe in a day of rest—on Sunday, if you please, but there is nothing even remotely religious in attempting to turn it into a day of pure, unadulterated loafing, private house poker games and the li e, instead of a day of real recreation in

healthy sport and amusement of various sorts.

Well, anyhow, here is Camden's challange. Who wants to take it up?

An Example to Follow

Permit me to present to the consideration of exhibitors a portion of the title page of the program of the Regent Theatre, Toronto, which is nicknamed "The Cinema Palace of Canada." May I suggest to other exhibitors, including our Broadway palaces, that the projectionists in the Regent (A Famous Players Canadian Corporation theatre) have some incentive to excel other than merely their pay envelope.

The example of the Regent is a most excellent one to follow. If things go wrong and there is fault on the screen the audience knows exactly whom to blame, and that in itself is an incentive to careful work.

It is a fact that man, no matter what his station in life, will do very much for public recognition, and projectionists are no exception to the rule.

Exhibitors who object to giving to their projectionist public recognition on the program are overlooking a really big bet. Were I a theatre manager I would insist, absolutely, on the projection upon the screen, in title form, of the following at the beginning of every show: "Projection by John Doe." And, believe you me that little stunt would do more to insure perfection of screen results than any one other thing Mr. Boss could possibly do.

With his name placed directly before the audience on the screen, the projectionist who would allow any fault to appear which he could possibly prevent would be indeed a poor stick of a man. As a matter of fact the average projectionist would work his foolish head nearly off to put the goods on the screen which had carried such an announcement.

Titles Changed Once Per Day

Of course titles would have to be changed once a day where there are two projectionists. Well, what would that amount to?

There would be but one title—a leader on the first reel of the show, and it would carry its own leader strip, so that one frame of the title would be lost per day, and that is no killing matter.

The thing is of REAL importance. As an investment the price of the announcement leaders would be A 1. We doubt if a similar amount invested in anything else would return to the box office better return in dollars and cents. Were I an exhibitor I would most certainly supply the film and raise merry sheol the very first time that it was not used.

What about two men in the projection room at one time?" you ask.

That is easily answered. ONE MAN SHOULD ALWAYS BE IN FULL COMPLETE CHARGE OF PROJECTION, and should be directly responsible therefor, and it is his name that should be on the screen, though "Assisted by John Roe" could easily be added.

Tries to Get Things Right

C. Winters, projectionist, the Sun Theatre, Gothenburg, Nebraska, sends in the money for a year's subscription and remarks:

Three years ago I subscribed to the "World." Have not missed a number since. Have saved the projection departments during all that time, and have 'em on file. Couldn't get along without them.

I also have the lens charts and the handbook, as well as both question booklets and the Hawkins Electrical Guides.

Am trying to get things right, but you see this is a small town—about 2,000 folks—and friend manager cannot pay all that a man is worth, or at least all a good man is worth, so I have to hold two jobs in order to get away with it. Am telegraph operator from eight to four each day. In the evenings I give my undivided attention to projection.

Naturally my time for study is limited, and it takes a longer while for me to master things than would be required under different conditions.

When I entered the projection field three years ago all I knew was how to thread the projector, set the carbons, strike an arc and "set 'er going." Now I think I may fairly say I am by way of becoming a projectionist, and for this I have but two things to thank, viz.: the projection department and the handbook.

Without them I would have still been in the same old rut. I try very hard to get things right, but it is sometimes difficult to understand, being all alone with no one with whom to "talk it over."

Would you be good enough to tell me wherein improvement may be made?

The Line Up

My line up is as follows: 110 volt A. C. supply through Ft. Wayne conpensarcs (presumably A. C. to A. C. Ed.), two Powers 6 A projectors wired independently. Sixty-two to sixty-three amperes at arc. Gundlach projection lenses with 3.4375 (3 7-16) inch working distance; aperture 1.8 inches; E. F. 4.25 inches. Condensers 6.5 and 7.5 (presumable plano convex, Ed.) spaced .06225 (1-16) inch apart, with 16.25 inches center of condenser combination to aperture.

Use .75 inch special white A. C. carbons, with revolving shutter I made myself out of stiff cardboard, blades perforated and trimmed down as much as they will stand, set at a point I determined by focusing a slide very sharp through the projection lens, with the projector gate open.

Projection distance is 71 feet, with about a 15 degree angle. Lens ports just large enough to clear the beam. We have a rock-steady picture.

By the aid of the handbook I have learned how to tear down a projector mechanism and to reassemble it, including the intermittent movement. Use the regular D. C. carbon set. Now what do you think of my line-up. It is knowledge I am after.

Examine Lens Chart

If you will examine your lens chart you will find that your condenser combination is not the best, and if you will examine the table on page 141 of your handbook you will find that the fact that you are using the wrong condenser combination, with a too-close distance condenser to aperture, is causing some light waste and consequent unevenness of illumination of the screen.

Your correct condenser combination is two 6.5 plano convex lenses, with a little more than 18.5 inches from a point midway between the lenses of your condenser to the projection aperture.

Looking in the left hand column of the table on page 141 we select 1 13-16 as nearest the actual 1.8 inch diameter of your projection lens (1 13-16 is 1.8125). Running

Regent Souvenir Magazine

Published each Thursday for the Patrons of the Regent Theatre

For Advertising Rates call Adelaide 6216

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Operated by The Famous Players Canadian Corp., Limited
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PERSONAL NOTES

TITLE PAGE OF TORONTO'S REGENT

Upon which credit is given to the force of projectionists and which also hangs upon that force the responsibility of making good

our finger out to the right of 1 13-16 to 3.3431, which is nearest the table gives to your working distance, we find we must have 17 inches from center of condenser to aperture.

It is quite true the table on page 141 indicates a 6.5 and a 7.5 lens, but in this the lens chart data should be followed, the table being out of date except for determining correct distance center of condenser to aperture.

Do Not Misunderstand

Do not misunderstand. The change on the screen will not be anything startling, because your condition is not bad as it is, but still the increased distance will bring a better condition; also your arc will be more nearly where it should be, which will mean increased screen illumination. Try it out and report to us what you find.

You are to be complimented on your enterprise in studying and learning under adverse conditions. Your efforts have resulted in your little community being better served with amusement.

The producers owe it to you that their productions are put on decently in your village, and the "stars" who travel around with their erstwhile very 'umble noses tilted toward heaven, who would not waste a single glance on the projectionist, owe it to you and your enterprise and industry that they are enabled to "appear" before the people of your village decently and in order, instead of as shadowy, shaky, jumpy travesties on their more or less originally lovely selves. The rest of your line up seems to be all correct.

Caution: Changing your condenser will change location of your aerial image, hence your revolving shutter location.

His First Break In

Johnnie Maynard, projectionist, New York City, who for a time worked in Montreal, after writing at some length of conditions at the time of my visit to that city some three years ago, says:

Well, I finally dropped out of the projection end of things and went in the laboratories for quite a while as inspector of prints.

Think I can answer Bert E. Fahrney, Electric Theatre, Nebraska, February 19 issue. The fault may be due to negative fog caused by a leak in the camera, or a beam of light hitting in the lens; but I don't think so, as this should cause halation of greater amount than Fahrney's description suggests.

The Fault May Be

The fault may be in the positive print only, caused by the developing bath being too warm or too cold. Then, too, it is possible the printing light was not steady.

In a case of this kind it is necessary to actually see the faulty film to pass intelligent judgement. As for it being due to old stock, I don't think so, as the Eastman company guarantees all stock to be fresh.

As for Smith A. Gaunntt, Princess Theatre, Athens, Texas, and the punch holes for change-over, why that is something that might be stopped if all producers would place a change-over marker in the negative.

The only question is would the projectionist pay attention to it, as the mark would be faint on the positive prints? I think they would still use the hatchet.

No Reason Why

Why would the marks be "faint." Outside, friend, Maynard! No reason why the mark should not be perfectly distinct in the positive prints, and until such a mark HAS been incorporated and given a decent tryout, the producer has small legitimate kick about the butchery of film.

As to the other matter—film fault—you are over my head. On the photography end of it I just simply ain't.

Projection Experience
MOTION PICTURE
HANDBOOK
For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.
There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today
$4 the Copy, postpaid

Moving Picture World
516 Fifth Avenue, New York City
Garrick Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

To Be Commended

The editor of this department is in receipt of a really remarkable announcement of the opening of the new Ambassador Theatre, Los Angeles, California—remarkable in the excellence of its general make-up, artistic beauty and completeness.

Of the theatre we will, or perhaps by the time this is published, have already read a description in another section of the paper.

It only remains for this department to, at this time, thank the management for remembering us with a copy of the announcement, which is the finest and best we have ever received, bar none, and to print one section of it as evidence of the discernment and good business sense of the management of the Ambassador.

THE AMBASSADOR THEATRE
The National Art Theatre of the Screen at the Ambassador Hotel, Los Angeles

Direction
GORE BROTHERS AND SOL LESSER
S. BARRETT McCORMICK, Managing Director

Administration
EUGENE OCHS, House Manager
J. BERNARD MAURATH, Reception Secretary
RICHARD MARSHALL, Treasurer
CLEO WRODEN, Assistant Treasurer
RICHARD SPIER, Director of Publicity
JOHN JARMUTH, Press Representative
MAYTE D. CANNON, Secretary to the Managing Director

Production
MAX WEIL, Musical Director
FRANK ZIMMERER, Art Director
FRED L. BRADLEY, Technical Director
SID S. HEPBURN, Illumination Director
ART SMITH, Projection Director
HOWARD EDGAR, Projectionist
WALLACE G. CROWLEY, Projectionist

In addition to the foregoing the names and title of all other members of the theatre force, which have direct contact with the public are given.

It will be observed that the Ambassador starts off with two projectionists, not mere "operators" of a mechanism. It is now up to Brothers Edgar and Crowley to LIVE UP TO THE TITLE.

New Projectionist Association

The Pawtucket, R. I., Propectionists' Union No. 223 is about forming a projectionists' club and has writen the editor of this department asking suggestions as to various things. We have given such aid as seemed practical and hope the venture will prove successful.

It is purely a club formed within this union. The prime reason for the move is a desire for education in the technical end of projection.

We have recommended several books for their proposed library.

BOSTON PHILADELPHIA CINCINNATI KANSAS CITY, MO. CLEVELAND
NEW YORK PITTSBURGH DETROIT OMAHA CHICAGO
MINNEAPOLIS OKLAHOMA CITY ST. LOUIS

U-T-E Hallberg Electric Speed Indicator and Recorder

A NECESSARY ACCESSORY TO EXPENSIVE ORGANS AND PROJECTION EQUIPMENT.

HARMONIZES the MUSIC with the ACTION of the picture.

Affords the manager a wonderful means of checking his shows.

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Better Equipment

Conducted by E. T. KEYSER

What Ford Did for the Small Car Owner Skinner Has Done for the Small House

HERE'S a heating system that solves the problem for you proprietors of small and moderate sized one-floor theatres occupying the entire buildings in which they are located.

It provides for adequate heating and ventilation with the minimum of expenditure for purchase, installation and upkeep and eliminates all necessity for steam or hot water piping and radiators in the auditorium.

The system consists of a heating plant combined with a powerful blower which forces pre-heated air to every part of the house and keeps the auditorium at an even pre-determined temperature and well ventilated at the same time.

The accompanying illustration shows a sketch of a moderate sized picture theatre in which the system is installed. It will be observed that the plant occupies but little space under one corner of the house.

Fresh air is taken from the outside, passed through the heater and distributed through the circular openings seen in the walls at each side of the stage. Beneath the stage three rectangular gratings will be observed. These give entrance to a flue, which leads to the heater and play an important part in the economical operation of the system.

Economical Warming Up

When warming up the house before the arrival of the patrons these grating registers are opened, the outdoor air inlet is closed and the atmosphere of the house is drawn back through the heater, expelled through the vents and continuously re-circulated, quickly bringing the auditorium up to the desired temperature.

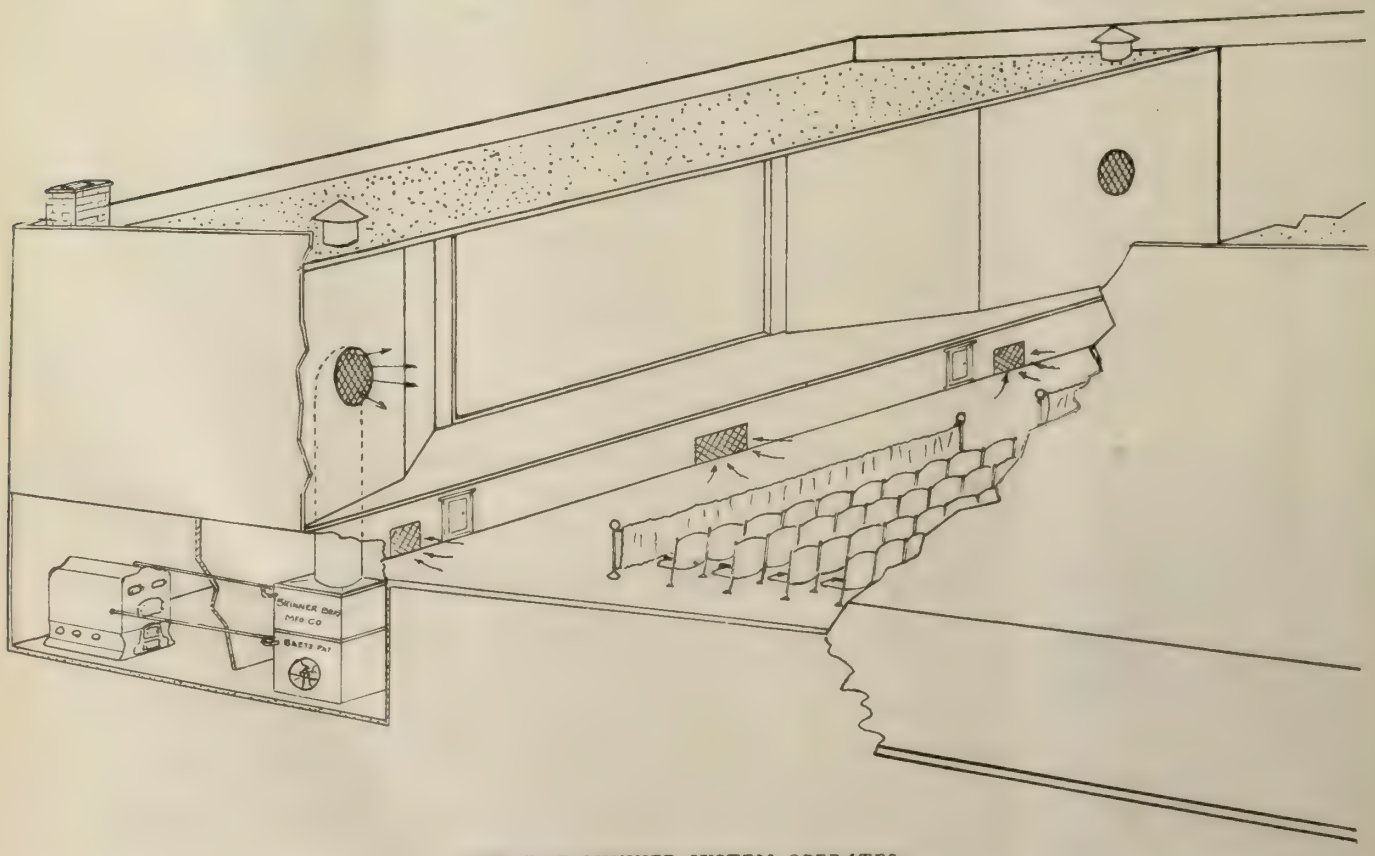
Immediately the doors of the house are opened and the audience begins to gather, the under-stage radiators are closed, the out-door inlet opened and a continuous supply of heated fresh air is on tap. There is sufficient pressure behind the warm air supply to force it evenly to all parts of the house and expell the contaminated atmosphere.

It will be seen that in summer time the apparatus may be utilized for ventilating purposes by operating the blower independently of the heater attachment, thereby obtaining double and continuous service from one plant economically.

The apparatus upon which this system is based is built in two types, so that the exhibitor may suit his particular preference in the matter. These types are known as the Steam Coil and Direct Fired types.

Description of the Types

The former consists primarily of a series of pipe coils compactly mounted above a powerful fan wheel, and both enclosed in a single durable structural and sheet steel casing. The pipe coils are heated by having either exhaust or live steam passed through them, and the fan is operated by any power available. Cool air is drawn into the heater, warmed during its passage



HOW THE SKINNER SYSTEM OPERATES

Sketch of installation for a picture theatre of moderate size. Note the gratings below stage which permit of economical warming up of the house. While the Steam Coil type is shown in the sketch, the hot air or direct-fired type is equally suitable

TYPHOON COOLING SYSTEM

How much business did you do last summer ?

Many exhibitors throughout the country do not seem to realize the great importance of proper ventilation, especially during the summer months.

Year after year their business drags along during the warm weather and they are quite satisfied to take in the few dollars a hot stuffy theatre is bound to bring them.

We want to reach those theatre owners who for one reason or another have not heard of the money making possibilities of the TYPHOON COOLING SYSTEM.

Let us show you what Typhoons will do. Send us TODAY figures showing size and seating capacity, or rough sketch of your theatre and you will hear from us immediately.

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CHATTANOOGA, TENN.

up and around the steam coils, and then distributed through outlet hoods into the building to be warmed.

The Direct-Fired type consists of a heavy cast iron combustion chamber, firing pot and ash chamber, mounted in a single rugged structural and sheet steel casing, in conjunction with a powerful fan wheel.

STEAM COIL TYPE
Skinner heating and ventilating plant for picture houses

This heater may be fired with coal, coke or wood, and even, under the severest conditions, requires recharging only at four to six hour intervals.

The fan is identical in construction with that furnished in the Steam Coil type, and the principle of supplying warm air is identical in both types, the incoming cool air being warmed in its passage up and around the fire pot and its combustion chamber.

The heaters do not require a complicated system of exterior pipes or ducts for air distribution and, being completely assembled before shipment, they can be quickly installed by common labor at a minimum expense.

They are portable and require no special foundation, and may be readily moved and relocated, by common labor, to any location where the floors will support an average load of one hundred and seventy-five pounds per square foot. This feature renders them particularly adapted to service in cellarless theatres, the heating layouts of which have proved so difficult heretofore to arrange satisfactorily.

These heaters are the product of Skinner Brothers Manufacturing Company, 1400 South Vandeventer avenue, St. Louis, Missouri, and have for years past effectively and economically heated large open floors in industrial plants and are now ready to perform the same service for the picture houses of this country which have been needing equipment of this nature without having the least idea of how or where to get it.

To the exhibitor with a moderate sized house, they are destined to occupy in the heating field the same position that the Ford does in automobiling to the car owner with a moderate sized bank roll.

Why No Kick on Business Conditions Is Coming from Lucas or Precision

HARRY K. LUCAS, hustling head of the Lucas Theatre Supply Company, of Atlanta, spent several days in New York recently making plans with E. M. Porter, general manager of the Precision Machine Company, regarding the proposed spring drive of the Precision Machine Company, for which the Lucas concern is sole Southern distributor.

When asked how he found business, Mr. Lucas stated that he had no kick coming, and handed us the following list of recent Simplex installations made by his Atlanta office:

Reason for Happiness

Dixie Theatre, McMinnville, Tenn.; Colonial Theatre, Richmond, Va.; Lyric Theatre, Blacksburg, Va.; Elks' Theatre, New Iberia, La.; Palace Theatre, Marksville, La.; Palace Theatre, Thomaston, Ga.; Pastime Theatre, Loreanville, La.; R. W. Lindsay, Allisonia, Va.; Coke Westmoreland Co., Woodruff, S. C.; Thomas E. McMinn, Ft. Valley, Ga.; Rapid Lumber Company, Woodworth, La.; Princess Theatre, Vicksburg, Miss.; Imperial Theatre, Gadsden, Ala.; S. R. Grubb, Athens, Ga.; People's Theatre, Greensville, Miss.; Frost Sibley Lumber Co., Lamison, Ala.; Isis Theatre, Richmond, Va.; Strand Theatre, Memphis, Tenn.; Grand Theatre, Water Valley, Miss.; Majestic Theatre, Plymouth, N. C.; Shelfer & Ellinor Co., Havana, Fla.; Lyric Theatre, Selma, N. C.; Monroe Theatre, Key West, Fla.; Thos. E. McMinn, Reynolds, Ga.; Simon S. Smith, Quitman, Ga.; W. E. Elkin, Aberdeen, Miss.; Howard Theatre, Atlanta, Ga. (five projectors); J. E. Dobbins, Rosemary, N. C.; Marks Rothenburg Co., Meridian, Miss.; Mississippi A. & M. College, Agricultural College, Miss.

Which indicates conclusively that neither Mr. Lucas nor the Precision Company have any complaint coming regarding trade conditions.

Exhibitor Sam Ackerman Visited Simplex Plant

A. P. Lombard of the Simplex organization derived considerable pleasure recently in piloting Sam Ackerman of Detroit, through the Simplex plant.

Mr. Ackerman operates the East Side Theatre in Detroit and besides being one of the oldest exhibitors there, he has the distinction of having purchased one of the first Simplexes installed in that city. This installation was quickly followed by many other progressive exhibitors, with the result that today, Detroit stands very high among those cities that are Simplex-equipped.

Mr. Ackerman is strong in his praises for Simplex projection, and followed with keen interest the various processes called for in the manufacture of this popular projector.

Mr. Lombard, who for some time managed the Simplex office in Detroit, has many friends in the automobile city, and not a few Detroit exhibitors make a trip through the Simplex factory a part of their New York itinerary.

May Get Studio

Isadore Bernstein, moving picture producer, was a recent visitor at Redwood City, a suburb of San Francisco, and made tentative arrangement for the location of a studio. The location of a plant hinges on the support received from local people. Redwood City has gained fame through its selection by the Smithsonian Institute as being the centre of a perfect climate belt, one of three in the entire world, and the only one in this hemisphere.

To Open About May 1

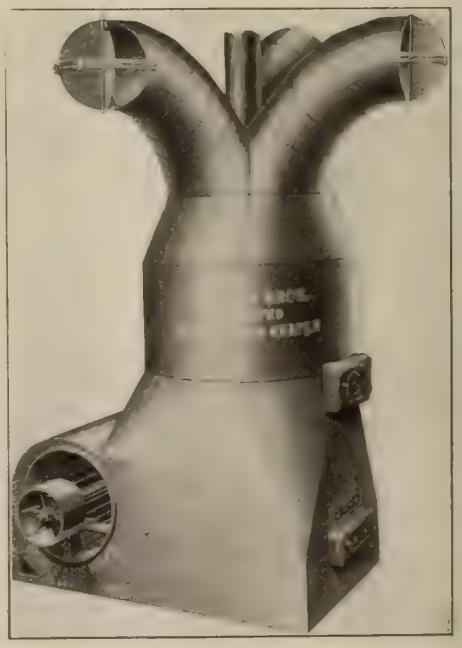
The new Rialto Theatre, of the Majestic Amusement Company, Louisville, which will seat approximately 3,500 persons, and which will be one of the largest moving picture theatres in the central west, probably will be opened about May 1. It is so arranged that every seat in the house carries a good view of the stage, which is constructed so that it may be used for stage attractions or pictures. L. J. Dittmar will be manager.

To Build New Theatre

The Excelsior District, San Francisco, is to have a new moving picture theatre with a seating capacity of 1,200. A lot 150 by 183 feet has been purchased on Mission street, near Brazil, and plans for the house are being drawn. The owners will be R. A. McNeil and W. G. Bailey, of the New Lyceum Theatre, and R. E. Baines. The new theatre will replace the Panama Theatre, owned by the same organization.

Starts Work on Theatre

Work has started on the new $150,000 moving picture theatre, which will seat 1,000 persons, at 643-651 South Fourth street, Louisville, Ky., which is being erected by M. Switow. The excavation work is completed, and the walls are now going up. The entrance will be comparatively narrow, with the main theatre at right angles to the entrance, and running parallel with Fourth street, with exits on two alleys.



DIRECT-FIRED TYPE
Skinner heating and ventilating plant. Heating is by hot air

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

TWO ROBERT-MORTON ROLL INSTALLATION METHODS

At left, upright piano with double tracker player, center console of organ to which player is connected; at right, double tracker mounted on top of organ

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SPECIAL TICKET PRICES

Five Thousand	$3.00
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Fifty Thousand	12.50
One Hundred Thousand	18.00

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Robert-Morton Organs Reduce House Expenses and Please Critical Patrons

MANY of the Robert-Morton organs are constructed in a manner that will permit them to be operated by the ordinary player roll as well as to be played manually. In sections of the country where it is difficult to secure musical talent or under other conditions where the exhibitor desires to further cut his overhead the music roll attachment to the organ has been found to be efficient both from an artistic and economic point of view.

Many of the theatres where the Robert-Morton organ music is exclusively employed both matinee and relief work is successfully accomplished by the roll, while feature work in the evening and recitals are played manually by the top organist.

The U. C. Theatre, of Berkeley, California, employs the roll attachment exclusively for all performances, using two organists for the entire work. In this particular instance, the roll-played organ successfully was substituted for a ten-piece orchestra, saving $20,000 a year—which means profits.

The U. C. Theatre is located in Berkeley, the seat of learning of the University of California, and draws from a cultured class for its patronage, and from a clientele appreciative of the best in music. It is therefore interesting to realize that there was no diminution in attendance, but, on the contrary, the many expressions of approval given to Messrs. Moore and Dean, the proprietors, have convinced them that not only the organ as an instrument itself, but the roll attachment is a success.

Roll Installation Methods

The illustrations show two methods of roll installation. One shows an upright piano with the double tracker player, and the other shows the console of the organ to which this player piano is connected. The stop keys and expression pedals of the organ console are duplicated at the piano, thus giving the operator perfect control of the organ while sitting at the piano. Either the organ or piano may be used alone or both may be used together, provided the piano is not located too far away from the organ.

The manner in which the piano is connected to the organ is very interesting, the player action operates the same as any piano player, but when the piano action works it makes a series of electric contacts, which are connected by cables (made of fine insulated wire, and there are three wires for each piano key), to a switch board and relay, which, in turn, operate the organ. With the double tracker device the performer can change his music instantly; one roll may be prepared while the other is playing. There is, therefore, a continuity of action similar to the results obtained from hand playing.

The Double Tracker Device

The third picture shows the double tracker device mounted on top of the organ console; this is the original way of operating an organ by music roll, and was in use before the invention of the piano player. With the double tracker in this location the organ may be played by hand in the usual way or by the tracker device. The organist may also assist the roll by hand playing.

Both types of player attachment have been very successful with Robert-Morton installations.

Child Wonder at Organ

California has an organistial sensation in a child who plays the Robert-Morton organ and whose performance is described as prodigious.

The little girl, Baby Boynton, is able to use the entire organ and is capable of bringing out effects as well as the average grown performer.

A supplementary set of pedals has been arranged twelve inches over the original pedals and connected by diagonal pegs that form the depression of the required pedal from the supplementary set, and an expression shutter pedal has been connected by a rod to the original console shutter pedal.

This gives the child full opportunity of producing music from every part of the organ. She was taught and trained to play the organ at the age of three, from the time her fingers were strong enough to press and hold down the keys.

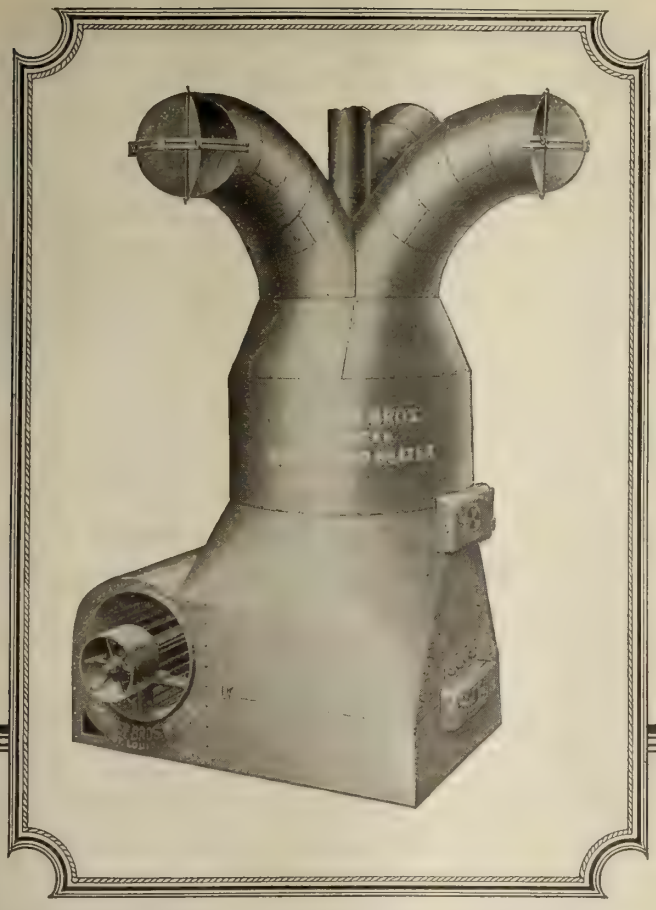
She plays exclusively by position, reads no music, but memorizes from position only. Baby Boynton has been a sensation in various theatres in California where the Robert-Morton organ has been installed.

Cooper Hewitt Changes

Two recent changes have been effected in the district office organization of the Cooper Hewitt Electric Company.

The Philadelphia office force has been increased by the addition of two salesmen and the force hsa moved into larger quarters in the Drexel Building.

The St. Louis district office has moved from the Central National Bank Building to the Title Guaranty Bank Building.



Mechanical Details

The Skinner Bros. Patented Direct-Fired Heater consists of a heavy cast iron fire pot mounted over a powerful fan wheel and enclosed in a sheet-steel casing with outlet hoods at the top. Burns coal, coke or wood, same as an ordinary furnace. No more trouble to operate—absolutely odorless. Cold air from the floor level and from outside is drawn into the heater by the fan wheel, forced up and around the fire pot, heated and gently diffused through outlet hoods to all of the open building space.

Keeps Your Theatre Warm and Well Ventilated

Install a Skinner Bros. Patented Direct-Fired Heater and it will keep every part of your theatre at an even, comfortable temperature—there will be no places too hot while others are too cold, no drafts, no complicated system of outside pipes or ducts.

Besides this, the Skinner Bros. Patented Direct-Fired Heater will constantly supply your theatre with fresh air, and force the bad impure air out through the regular ventilator openings in your building.

You know, of course, what the assurance of proper heating and ventilating conditions mean to the people who patronize your theatre—naturally such a theatre is much preferred to one that is always full of cold or stuffy, impure air. Install a Skinner Bros. Patented Direct-Fired Heater and insure the conditions your patrons require.

Read the brief description of the heater at the top—then find out just what it will do for you. Remember if our system should fail to do exactly what we claim for it, it will become immediately returnable to the factory for full cash refund. Send the coupon today.

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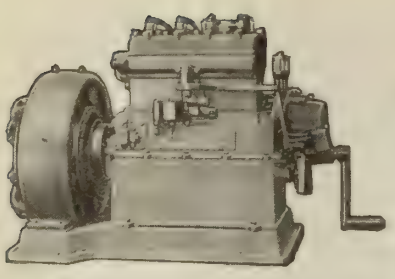

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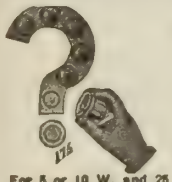

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How Hoffman's Monsoon Expenditure Insisted Upon Coming Right Back

I. J. HOFFMAN, of Ansonia, Connecticut, is a most enterprising exhibitor. His new two thousand house, the Capitol, is not only one of the finest in New England, but would be noteworthy even in the Metropolitan district.

In planning and equipping the theatre no stone was left unturned in the endeavor to secure everything that would promote the comfort and happiness of its patrons and justify the pride of the proprietor. Good sight lines, good acoustics, comfortable seats, a first class program, good projection and tasteful decorations all were provided, but Mr. Hoffman did not stop at these, but went right ahead and made provision that the Capitol be assured of comfortable heating in winter and perfect ventilating and enticing coolness during the warm months.

Blew Himself to Monsoon

So he blew himself and his prospective patrons to a Monsoon cooling plant, thereby lifting them from the prospective to the actual list in short order, with the result that the good business that the house has experienced since its opening is getting better with each performance.

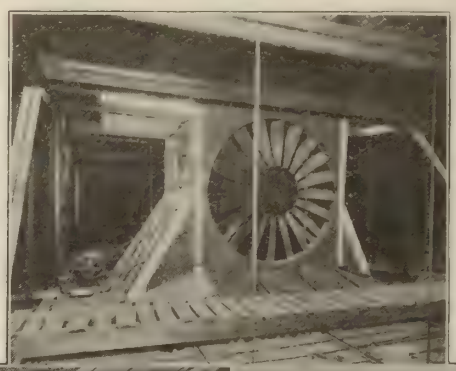
An abundant supply of fresh air is gently circulated throughout the auditorium and exhausted at the floor line thus ensuring perfect ventilation at all times and refreshing breezes in summer. In cold weather the action of the Monsoons is reversed and fresh warm air is substituted for the cooling zephyrs which they create in the dog days.

An Adequate Plant

The Capitol ventilating plant consists of a duplex set of number nine Monsoons installed in the attic over the proscenium arch, which introduce air through a grille in the proscenium ceiling and a duplex set of number sevens installed above the main ceiling and sending a second air current down through a second ornamental grille set in the centre of the auditorium ceiling.

The accompanying illustrations show one of the duplex Monsoon sets and the grilles in proscenium arch and auditorium ceiling.

An encouraging feature of the installation is Mr. Hoffman's experience that the money he blew for the Monsoon equipment positively refused to stay "blown," but insisted in returning in large and juicy wads, via the box office receipts from patrons who appreciated a well ventiated house.



Cameragraph Club Will Hold a Theatre Party

The Cameragraph Club, the membership of which consists chiefly of the shop heads of the Nicholas Power Company's factory, will hold its annual theatre party on the evening of March 26.

The members and their wives will see "Happy Days" at the Hippodrome and then adjourn to Shanley's for a quantitative analysis of the bill-of-fare.

The club, which was organized in 1914, is looking forward with much interest to the impending battle with Mr. Shanley's trained lobsters, as it will mark the return to the gastronomic arena of its president, Louis Merkin, who shortly after attending the ball of Local 306 was operated upon for appendicitis at Mount Sinai Hospital.

So the theatre party will also partake of the nature of a celebration in honor of Mr. Merkin's recovery, who will be welcomed back by his fellow officers, Vice President Dingle, Secretary Ellwood, Sergeant-at-Arms Elsbeck and Entertainment Committeemen Wickerscheimer and Bauer.

Being Remodeled

The Guerneville Theatre at Guerneville, Cal., is being remodeled and will be reopened at an early date.

Damaged by Fire

The Ideal Theatre, New Castle, Pa., is closed for repairs, having been considerably damaged by fire recently.

VIEWS OF ANSONIA CAPITOL AND ONE OF ITS MONSOON COOLING PLANTS
The upper illustration shows a duplex Monsoon set installed in the attic; the lower views show the arrangement of the house and the grilles through which the fresh air is circulated

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THE MOV-EZY SEATING PLAN

Showing how the capacity of the proposed house may be increased from 475, as originally contemplated, to 558 without enlarging floor space

How Mov-Ezys Increase House Seating Capacity

Equipment Editor,
Moving Picture World.

We note that the contemplated seating plan, as laid out for the proposed theatre on page 982 of your February 19th issue, called for a total of 475 seats.

By the accompanying diagram, you will find that the modifications, as suggested by us—the elimination of the two side aisles and the substitution of a five-foot center aisle, with a spacing of thirty inches from back to back, would permit the installation of twenty-eight rows of seats, giving a total of 558 chairs as against the 475 called for by the contemplated plan originally published.

The saving of the two inches in each row is accomplished by using our Mov-Ezy Theatre Chair, which is constructed with a swivel, which permits the occupant to move from side to side, thereby permitting entrance to and exit from the inside seats, without any necessity of rising by those already seated.

This feature permits the closest spacing in all houses where local ordinances do not make a greater distance than thirty inches from back to back obligatory.

It will be noted that the seating capacity of 558 chairs is net, as the elimination of one chair from each end of the first row has been accounted for on our diagram.

Yours very truly
H. A. FLYNN,
Mov-Ezy Theatre Seating Company, Inc.
729 Seventh Avenue, New York City.

Two Buffalo Houses Change Their Owners

The General Theatres corporation, controlling the Allendale, Circle, Star, Ellen Terry and Marlowe theatres in Buffalo, N. Y., has forged another link in the chain with the acquisition of the Central Park Theatre, at Main and Fillmore, one of Buffalo's most popular neighborhood houses, which has been managed for the past seven years by Elmer C. Winegar, one of the veterans of the exhibiting end of the business in Buffalo.

The house was formerly leased from Leslie Bennett, millionaire quarry operator, by Joseph A. Schuchert and Art Schmidt.

Mr. Schmidt is district manager of Universal exchanges, with headquarters in Cleveland, and Mr. Schuchert is interested in several Buffalo houses and is one of the incorporators of the new Strand Theatre which will be started April 1 in Niagara Falls, N. Y.

Whether Mr. Winegar is still on the job as manager has not as yet been announced.

Premier Also Sold

The Premier Theatre, also operated by Messrs. Schmidt and Schuchert for the past five or six years, has also been sold. A William Street merchant who has not heretofore been in the business has purchased the house. Mr. Winegar also managed this theatre, which was owned by Claude Weill.

These two deals dispose of all rumors regarding these houses, of which many stories have been circulated during the past few months involving almost every theatre circuit in the country.

Contract for Theatre

The Turner & Dahnken Circuit has awarded a contract for the completion of construction work on its new house at Richmond, Cal., which is to have a seating capacity of 1,600. The steel frame was erected several months ago.

Starts Building

Ground has been broken for a new picture house in North Braddock, Pa., to cost $50,000. The owner is the Triangle Amusement Co. ,of which A. Blitz is the general manager. The house will seat 600.

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THEATRE EQUIPMENT
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sell sanitary, individual Dixie Cups, at a liberal profit to yourself, without trouble and with little attention.

People gladly pay a penny for a real cup, round, glass shaped and protected under glass until vended.

This service is used by Keith, Loew, Moss and Fox Circuits, and in scores of well appointed picture houses. Your patrons will appreciate it and use it.

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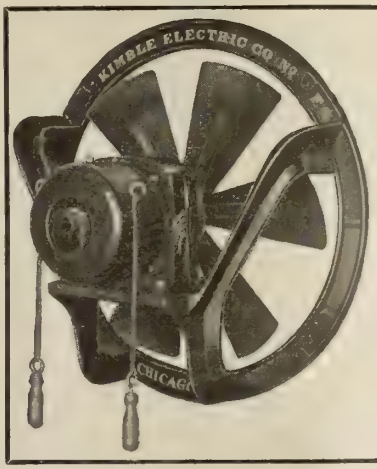

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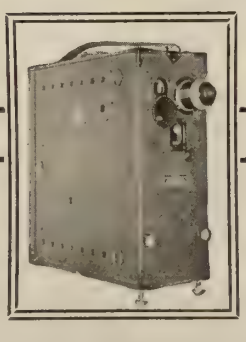

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Whenever you want to view your reels, simply pick up The American Projectoscope and take it any place—to your office, your home or a back room. Plug her into the electric light socket and you're ready to go.

This truly practical portable projector—motor or hand driven—projects clear, sharp, bright, steady pictures. With it you can judge the day's films as accurately as if thrown by your big machines.

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Put on an Aeroplane Party for the Kiddies

It's the greatest flying toy on the market. This aeroplane has drawn from 1500 to 2500 children on special "aeroplane matinees."

This toy does all the stunts of a professional machine. It loops the loop—does a nose dive—tail spins, etc. It's constructed on scientific principles.

GIVE THEM AWAY AT A MATINEE! THEY'LL STIMULATE YOUR BUSINESS

PRICE: $20.00 per thousand
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SITUATIONS WANTED

CAMERAMAN OPEN FOR POSITION—Complete equipment, motion, still and arc-lamps. Scenic, educational; industrial or scientific expedition. Traveled widely through Europe, Central America and West Indies. Past three years with U. S. Government. Best of references. Address "Manager," Knickerbocker Photographic Co., 141 East 25th Street, New York City.

MANAGER AND BUSINESS BUILDER desires position. Advertising, booking. Experience prologues and scenic productions that are sure-fire. Only first-class theatre considered. W. Dineen, 201 West 147th Street, New York City.

OPERATOR; FIVE YEARS' EXPERIENCE; married; wants steady position in Massachusetts. Handy theatre man. D. Feola, 62 Cross Street, Southbridge, Mass.

BUSINESS OPPORTUNITIES

SARGENT-IZE your advertising. The man who conducts Selling the Picture to the Public has a book — "Picture Theatre Advertising" — that will wise you up on the best line of ad-stunts a theatre ever used. $2.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York.

EQUIPMENT FOR SALE

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

FILMS, ETC., WANTED

WILL BUY QUANTITY Serials, 30 to 40 reels; features, 5 to 8 parts; comedies, 1 and 2 acts; 2-reel Hart's and Mix's. Plenty posters and photos. Film for export only. Can use all makes. List and price per full reels only. William Rowlinson, Hotel Pan-American, 58 Lampanela Street, Havana, Cuba.

FILMS, ETC., FOR SALE

FOR SALE—"The Sporting Duchess" (5); "The Climbers" (5); "The College Widow" (5); "The Great Ruby" (5); "Out of the Night" (5); "Marriage" (5); also series of 12 "Black Cat" two-reel comedies; "Seven Deadly Sins" (37); "Gloria's Romance" (40); "Perils of Our Girl Reporters" (30); also large selection of other serials, special features, comedies, educationals, cartoons, travelogues. Guaranty Pictures Co., 130 West 46th Street, New York City.

FOR SALE — Five-reel features with posters, slides and photographs. Big stars; excellent subjects. Films in new condition. Central Film Company, 729 Seventh Avenue, New York.

THEATRES FOR SALE

FOR SALE—Are you capable of standing prosperity? The Lyceum Theatre, located in the heart of the thrifty city of New Britain, Conn., now running as a combination house. Seating capacity, 1,200, including orchestra, first and second balconies. Reason for selling: disagreement among stockholders. For further particulars address B. G. Salvini, Manager, Lyceum Theatre, New Britain,

MISCELLANEOUS

$250.00 PER SQUARE FOOT!—That is a fair estimate of the annual earnings of each space given over to one of our attractive Ball Gum Vendors. This handsome device is finished in nickel, copper, oxidized copper or rich maroon. Placed in your lobby, rest rooms or auditorium will pay for itself with a first turn-over of stock, which usually requires about one week. We have a money-back proposition for your consideration. Will you drop a card today saying you are interested? William P. Donlon & Co., Paul Building, Utica, N. Y.

Theatres Projected

FORT SMITH, ARK.—Z. S. Rambo, 502 Lexington, avenue, has contracted to erect two-story theatre for Hoyt Kirkpatrick, to cost $75,000.

NEWPORT, ARK.—Extensive improvements will be made to Capital Theatre. A forty-two-foot extension will be built, making room for 300 additional seats. Balconies also will be enlarged, twenty-two-foot stage constructed to accommodate home talent and road shows. Typhoon fans will be installed. Address R. T. Meibbon, manager.

WASHINGTON—Charles Tompkins, 1612 Park road, N. W., has contract to erect one-story moving picture theatre, 72 by 320 feet, on U street, between 12th and 13th, N. W., for Crandall Lincoln Theatre Corporation, Ninth and E streets, N. W., to cost $350,000, and one-story moving picture theatre on H street, N. W., for Apollo Moving Picture Theatre, to cost $10,000.

DE LAND, FLA.—De Land Amusement Company will erect theatre with seating capacity of 800. Address L. M. Patterson.

DE LAND, FLA.—Dreka Theatre Company has been organized with $50,000 capital by G. A. Dreka, W. H. Eisinger, S. A. Wood, G. W. Fisher. Will erect theatre with seating capacity of 650.

LIVE OAK, FLA.—Contract has been let to remodel Marion Theatre, to cost $25,000.

WAUKEGAN, ILL.—Maurice Zellechower, proprietor of Orpheum Theatre, has taken title to site at 310 South Genessee street for erecting theatre.

FORT WAYNE, IND.—Bankers & Merchants Theatre Company, 800 Kahn Building, Indianapolis, plans to erect theatre and hotel building to cost $750,000.

LA PORTE, IND.—Henry L. Newhouse, 4630 Prairie avenue, is preparing plans for three-story fireproof theatre and hotel building to cost $250,000. Theatre will have seating capacity of 1,500.

WORTHINGTON, IND.—Percy Gladdon has plans by John Fritz, Linton, for theatre to cost $40,000.

DEWITT, IOWA—H. G. Oppelt has contract to remodel Dewitt Opera House for G. L. De Nune.

HENDERSON, KY. — Stewart Starting has purchased site at Elm and Second streets for erection of moving picture theatre to cost $75,000.

PIKEVILLE, KY.—J. I. Saad has plans by Richard M. Bates, Jr., First National Bank Building, Huntington, W. Va., for brick and stone moving picture theatre, 40 by 139 feet, tile roof, concrete and hardwood floors, ornamental terra-cotta, interior tile, metal doors, ventilators, steam heat.

ST. LOUIS—John Karzin will erect moving picture theatre at 16th and Market streets on site present Casino, with seating capacity of 2,500, to cost $250,000.

ST. LOUIS—Nolte & Nauman, Fullerton Building, are preparing plans for two-story brick moving picture theatre, store and office building, 100 by 133 feet, to cost $60,000.

MISSOULA, MONT.—High School Students' Association will purchase moving picture machine.

WHITE SULPHUR SPRINGS, MONT.—J. H. Scott plans to erect theatre and office building.

CLEMENTON, N. J.—James Stevens, 453 Kaighn avenue, contemplates erecting one-story brick moving picture theatre at Berlin street and Clementon road.

CLEMENTON, N. J.—Lucius Parker and others plan to erect moving picture theatre to cost about $60,000.

NEWARK—George W. Jacobs and William Putnam, 929 Broad street, will make alterations to moving picture theatre at 929-33 Broad street.

NEWARK—J. Stern, 207 Market street, has plans by Reilly & Hall, 405 Lexington avenue, New York, for two-story brick moving picture theatre, 100 by 156 feet, to cost $350,000.

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These Men Can Design a Good House—Let Them Plan Yours

·H·W·J·EDBROOKE·
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Full line of summer materials now ready

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official uniform makers for thousands of theatres throughout U. S. and Canada, including Capitol Theatre, N. Y., Lyceum Theatre, N. Y. and all Loew and Fox Theatres.

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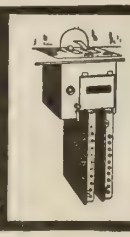
THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES

ASK US ABOUT IT



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1918 Motiograph, complete, with reels and lenses, hand drive	125.00
1918 Motiograph, complete, with reels and lenses, motor drive	150.00
1915 Motiograph, complete, with reels and lenses, hand drive	75.00
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Each machine fully guaranteed.

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We are the oldest supply house in the motion picture trade.

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WRITE FOR OUR LATEST BULLETIN

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PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N.Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

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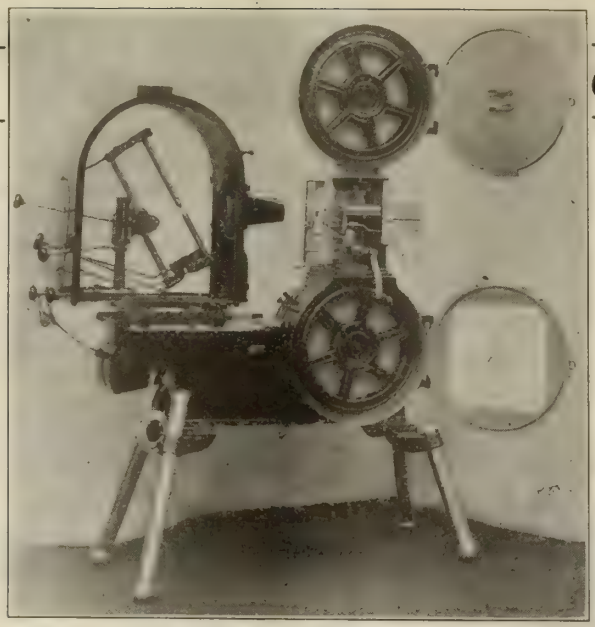

Look squarely at this sturdy Baird Flickerless Projector

Good News To The Exhibitor

Direct To You

The Baird—used by the New York Strand, the Cumberland of Brooklyn, the Monticello of Jersey City and a host of leading houses—is offered *direct* to you. We eliminate the middle man. We send you the best made, longest lasting, most rigid motion picture machine for

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The Baird is made right and stays right. It needs no nurse to keep it going. It has bucked seven years of hard test. Its inbuilt strength and flickerless pictures are proven facts.

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BALTIMORE
Special Representative

Baird Motion Picture Machine Co.

Sherman Avenue and Runyon Street, Newark, New Jersey, U. S. A.
Telephone: Waverly 1579

A rock-rigid, flickerless picture by a rock-rigid machine

Cools his house—costs nothing

Down in Hagerstown, Md., there's an exhibitor who never worries about hot weather. He cools his house with Monsoons.

He says: "The increased business as a result of installing Monsoons paid for the system, including installation, etc., inside of ten weeks."

Read his entire letter on page 23 of our booklet, "A Better Summer Business." We'll gladly send you a copy.

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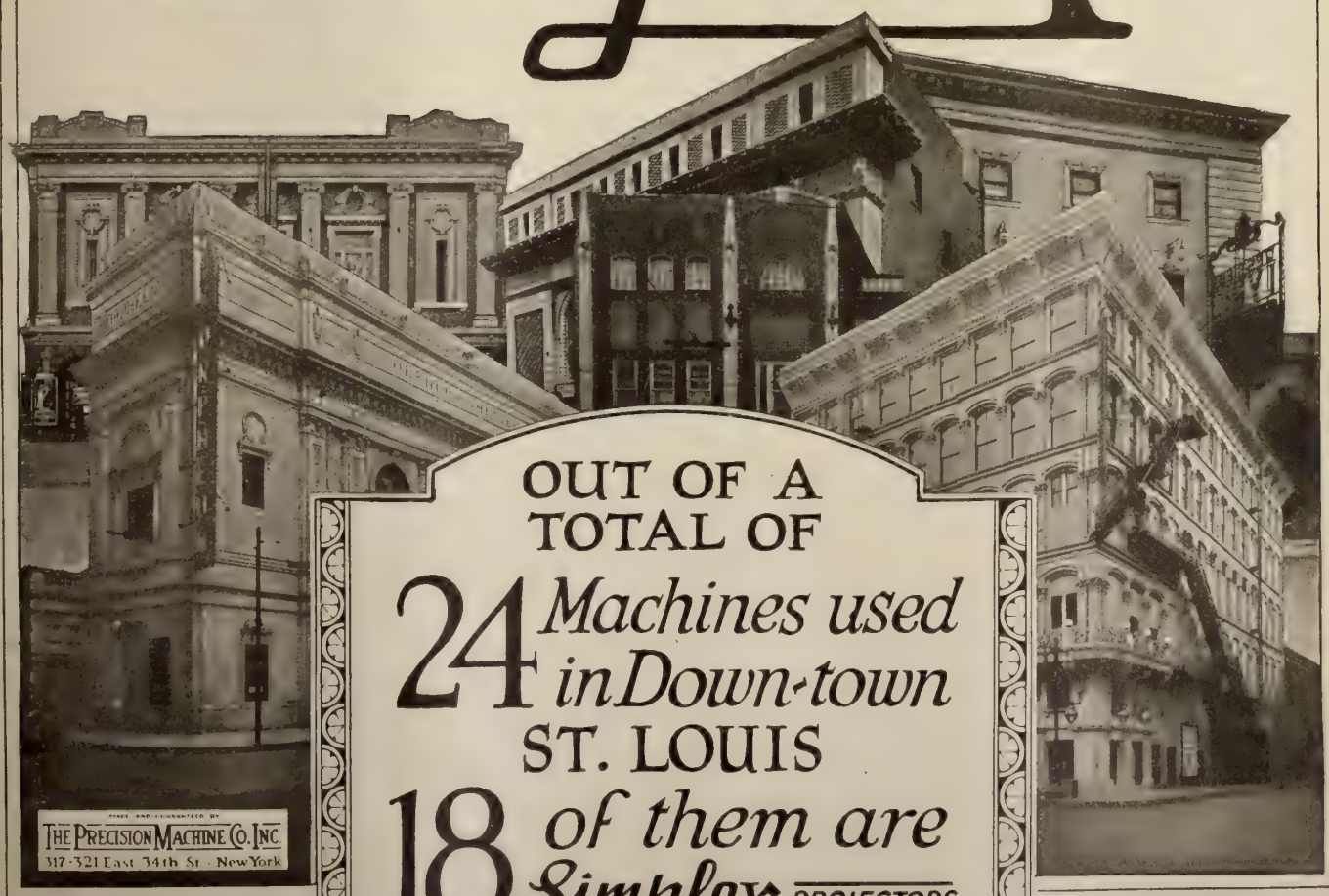
Down-Town ST. LOUIS 75 PER CENT Simplex



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24 *Machines used in Down-town* ST. LOUIS

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DEPEND UPON POWER'S

THIS NOTICE WAS WRITTEN BY
HAROLD F. WENDT
PUBLICITY DIRECTOR
RIVOLI THEATRE, TOLEDO, OHIO

TOLEDO TIMES, MARCH 13, 1920

Perfectly Projected Pictures

¶ Gone and almost forgotten are those days when people claimed that moving pictures were injurious to the eyes.

¶ In the early stages of the development of the motion picture there may or may not have been reasons for such claims. But not so now.

¶ God has endowed great men with brains to invent those things which make it possible to flash on a screen in life-like manner scenes of every description and from every corner of the world.

¶ Always striving to please the theatregoers, The Rivoli, Toledo's Million Dollar Playhouse, has taken those steps necessary to project most perfectly the high class pictures which are known to be shown at that amusement palace.

¶ The finest screen on the market, known as the crystal bead, and also one of the largest in the country, together with a battery of three Power's Projectors makes this perfect projection possible.

¶ No longer are film fans subjected to the unpleasantness of frequent breaks and stops in what were once known as "jumping pictures."

¶ They now enter the Shrine of the Silent Art and are Wafted Up into the Forgetfulness of the Outside World from the Time the Curtain Rises, "Living" with the Artists of Shadowland, Until the Theatre Lights Return Them to This Earth.

¶ And the Goddess of the Screen Smiles Her Satisfaction.

Extract from Mr. Wendt's Letter Addressed to NICHOLAS POWER CO., Incorporated

Never was there more truth in a bit of advertising. It goes without saying that we are proud of our projection, made possible by your projectors.

You may wonder why the ad. Well, there are some people—true, only a few, to whom Mary Pickford or Charlie Chaplin mean nothing. Stars and titles mean nothing, as they never heard of them. Perfectly projected pictures might make them patrons where other advertising would mean less.

Always a booster for Power's, I remain,

Very sincerely yours,

Harold F. Wendt

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

BACK to the screen after her greatest stage triumph! In the very play in which she held New York enthralled last season!

It was a great novel and a great play, and it makes a better picture.

From the novel and play by Arnold Bennett
Scenario by Julia Crawford Ivers

Adolph Zukor presents

Elsie Ferguson

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"Sacred and Profane Love"

A Paramount Picture

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"KEEPING UP WITH LIZZIE"

A Creation in Pictures of
IRVING BACHELLER'S
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Directed by LLOYD INGRAHAM
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ENID BENNETT

And cast of Select Stars Including
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From the Studios of
Rockett Film Corp
Creators of
"The Truant Husband"

Famous Players-Lasky Corporation
presents

Sydney Chaplin

in

"king-Queen-Joker"

A Sydney Chaplin Production

BACK to the screen after three years' absence! In a titanic laugh spectacle filmed on two continents, in air, water and earth. Five reels of rollicking mirth and spectacular thrills. Full to overflowing with the great comedian's greatest comedy. Like "The Submarine Pirate," it will make a new mark in motion picture achievement.

The Ben Hur of Screen Comedy!

Written and directed by Sydney Chaplin

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Alt-Howell Comedies *State Right*

Starring

Alexander Alt

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There are twelve of them, two reels each, to be released one a month. Better comedies have never been offered on the state right market.

Two reels of mirth and rollicking laughter with the sort of "action" and "go" in them that makes them fast sellers. The first two releases are ready for showing. They are *"Pure and Simple"* and *"Liquorish Lips."*

First Release April 15th

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Allied Distributing Corp.

117 W. 46th Street, New York City

"Just as good as 'THE MARK OF ZORRO'"
says Mae Tinée in "The Chicago Tribune"

DOUGLAS FAIRBANKS
in "THE NUT"

"The picture is really awfully well done from all points of view. It's plumb full of action and surprises. Different from but just as good as 'The Mark of Zorro,' than which Mr. Fairbanks never made a better photoplay."

Mae Tinée in "The Chicago Tribune"
March 23, 1921

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT

How I Presented "A Tale of Two Worlds"

By S. L. ROTHAFEL

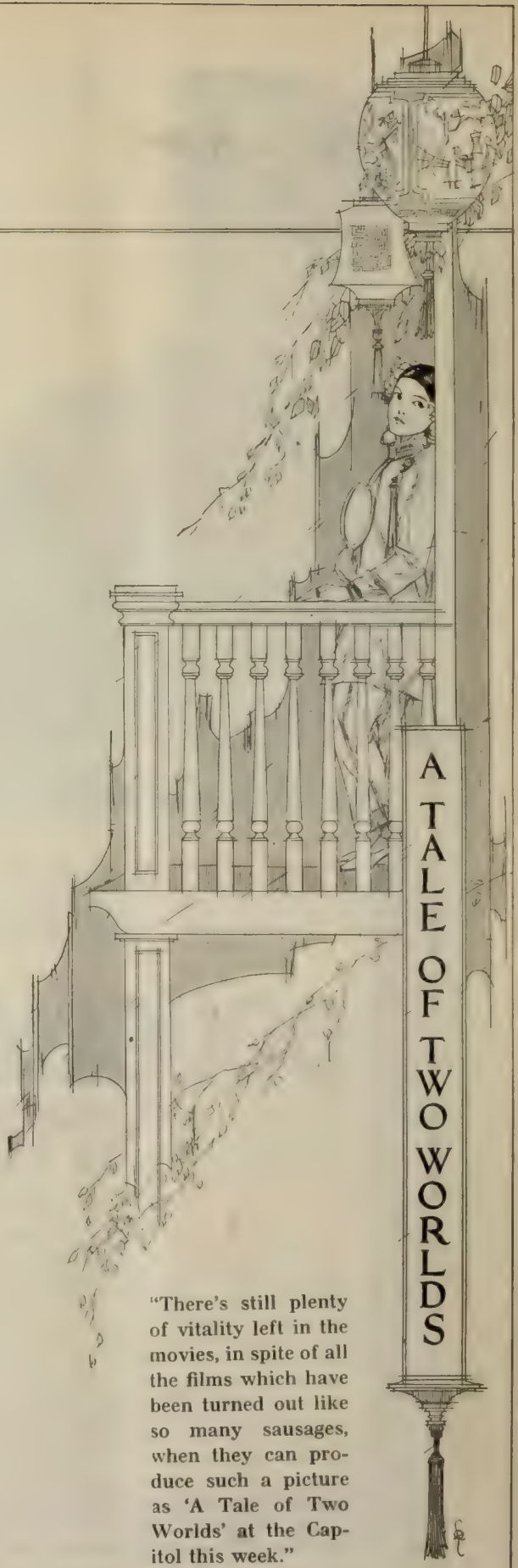
"A Tale of Two Worlds" did remarkable business at the Capitol Theatre. There is a short episode in the early part of the picture laid in Pekin during the Boxer Rebellion. As soon as this was finished and before the title announced that the action had been switched to America, I "faded out" the screen, revealing a stage setting of a balcony in Chinatown. A girl singer, costumed like Leatrice Joy as "Sui Sen" in the picture, then sang the Chinese lullaby from "East Is West." The setting was in the centre of the stage, masked by a scrim decorated with long Chinese banners, and the singer was flooded by mellow lights. The interlude was applauded at each showing.

EMINENT AUTHORS
PRESENT
GOUVERNEUR MORRIS'
FAMOUS STORY

A TALE OF TWO WORLDS

A FRANK LLOYD PRODUCTION

A GOLDWYN PICTURE



"There's still plenty of vitality left in the movies, in spite of all the films which have been turned out like so many sausages, when they can produce such a picture as 'A Tale of Two Worlds' at the Capitol this week."

—N. Y. Sun.

Carl Laemmle
announces the early presentation of
a remarkable, new
UNIVERSAL
JEWEL
DE LUXE

"Reputation"

Stuart Paton's
Tremendous
Drama of
Woman
against
Woman

Starring
PRISCILLA
DEAN

Carl Laemmle presents

CARMEL MYERS

Directed by Marcel De Sano

"The Dangerous Moment"

Universal-Special-Attraction

Carl Laemmle presents

that wonderful boy

BREEZY EASON

in a great Universal Special Attraction for young and old

Directed by Reeves Eason

"The Big Adventure"

UNIVERSAL

WHAT DO YOU WANT?

We make pictures to please you.

You show pictures to please your public.

If we cannot make pictures that will satisfy you, we cannot hope to satisfy your audiences.

Your interests, therefore, are our interests. We want to know what you want and how you want it. One frank letter, either in praise or blame, from an exhibitor to a producer, is worth a dozen studio round-table conferences.

What are your wishes?

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

"BURIED

Starring beautiful Marion Davies in the most thrilling, gorgeous, photo-drama of the day—"Buried Treasure."

"Buried Treasure" is a powerful, gripping drama of reincarnation—a notorious pirate of the old Spanish Main—a successful search for his buried treasure centuries later,—all in one of the most fascinating love stories ever told.

The marvelous, exciting, old-time pirate ship—pirate life—pirate fights—are done as only the world's master of scenic effects, Joseph Urban, can do them.

All live exhibitors are clamoring for it.

It is a Cosmopolitan Production.

It has all the real "class" that all Cosmopolitan Productions have.

A Cosmopolitan

A Paramount

Released by Famous Players-Lasky Exchanges

TREASURE"

With Beautiful

MARION DAVIES

The Gorgeous Super Feature

From a Story by
F. Britten Austen
Scenario and Direction
George D. Baker
Scenes by
Joseph Urban

Production

Picture

Released by Famous Players-Lasky Exchanges

A Cosmopolitan

"PROX

"PROXIES"

"Proxies" has all the real "class" that is always found in Cosmopolitan Productions.

Joseph Urban settings. Real high priced "class" direction and cast.

Principal members of cast: Norman Kerry, Zena Keefe, William H. Tooker, Marie Shaffer, Raye Dean, Jack Crosby, Paul Everton, Robert Broderick.

A Paramount Picture

Released by Famous Players-Lasky Corporation

Production

KIES"

from
A Story by
Frank R. Adams
Scenario and
Direction by
George D Baker

"Proxies" is the swiftest moving comedy drama ever screened.

Action—action—action—that's the word for it.

Not slapstick—but real human drama—the story of two crooks that went straight and stayed straight.

From first scene to last, your audiences will lean forward on the very edge of their seats fascinated, thrilled,—and, to the very end, always in suspense.

A Paramount Picture

Released by Famous Players-Lasky Corporation

Here is a Statement of Facts and a Prediction

"The Inside of the Cup" is *sweeping the country.*

It is the *greatest photo drama of moral regeneration ever made.*

It is the *greatest sermon* ever *preached* through the *medium* of the *screen.*

It is doing *more* for the *moral elevation* of the *screen* than any other production ever made.

"The Inside of the Cup" will *live longer* on the *screen* than any *photo drama ever made.*

"The Inside of the Cup" will *sweep the whole world* and *leave behind* it a *higher, better standard* for *photo dramas.*

All of the intelligent exhibitors of motion pictures will show this great drama at their theatres as soon as possible.

IT IS A COSMOPOLITAN PRODUCTION

IT IS A PARAMOUNT PICTURE

BOOK NOW AT FAMOUS-PLAYERS LASKY EXCHANGES

SELZNICK PICTURES

A Re-release of the Best Picture This Tremendously Popular Star Has Ever Made.

JOSEPH M. SCHENCK
Presents

NORMA TALMADGE

in

"Ghosts of Yesterday"

From the Play "TWO WOMEN"
By RUPERT HUGHES

Directed by
CHARLES MILLER

LEWIS J. SELZNICK
Presents

VERA GORDON

in

"The Greatest Love"

Picturized by
EDWARD J. MONTAGNE

Directed by
HENRY KOLKER

The Latest Honor:— Chosen as Opening Feature at the New Allen Theatre, Cleveland.

SELECT SP PICTURES

William Fox announces his forthcoming production

MARY QUEEN OF SCOTS

A production, gigantic in scope, portraying the life of Mary Stuart, one of the most remarkable and romantic figures in history.

For two years William Fox has been quietly working on this production, tapping all the vast resources of his powerful organization to make the photoplay presentation the greatest ever screened.

J. Gordon Edwards, who directed the Fox magnificent production, "Queen of Sheba," is directing "Mary Queen of Scots." He, and a company of Fox players, are embarking immediately for Europe; the concluding scenes of this gigantic historical drama will be made in France, Scotland and England, where the ill-fated queen lived her romance, made her fight and enjoyed her brief triumph.

No single historical work has been followed in writing this scenario; no published romance or drama has been used as the basis for this story. The Fox production of "Mary Queen of Scots" is founded on material of unchallengeable authenticity, a corps of literary experts, under the direction of Mr. Fox, having spent two full years in sifting from the archives of history the great dramatic romance of the woman whose beauty swayed the destinies of nations.

Watch later announcements for details

William Fox
presents

SKIRTS

Hippodromic Comedy Spectacle
in Six Acts

with
Clyde
Cook.

All Star
Sunshine
Comedy Cast.

The Singer
Midgets and
their Complete
Bantam
Circus.

1000
Fascinating
Sunshine
Widows.

William Fox
presents
WILLIAM FARNUM
in

HIS GREATEST SACRIFICE

Screen Version by
Paul H. Sloane

Directed by
J. Gordon Edwards

Ready
April 17th

she knew him as

AVERY KIRVEN

The Other

A J·L·FROTHINGHAM PRODUCTION

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

Langdon Kirven
in
The Most Unusual Story Ever Screened
Woman

With-Jerome Patrick-Helen Jerome Eddy-Jane Novak-Wm. Conklin and Frankie Lee

Distributed by
HODKINSON
thru PATHE EXCHANGE-Inc.

TOTAL NET PAID
10,780

TOTAL DISTRIBUTION
12,252

Figures count. Our *A. B. C.* audit figures herewith are cut to 1 reel so that you may see at a glance how they compare with the *total net paid* of other publications.

NOTE—Since 1907 it has been the policy of this paper to develop its exhibitor circulation. 1466 more exhibitor subscribers have been added since this audit was made.

EXCERPTS FROM

Audit Bureau of Circulations

Auditor's Report

Name of Publication.....Moving Picture World

Town.....New York *State*.....N. Y.

For the 12 *months period ending* December 31, 1920

Mail Subscribers (Individual)	**7,174**
Net Sales through Newsdealers	**3,429**
TOTAL NET PAID	**10,780**
Total Unpaid	**1,472**
TOTAL DISTRIBUTION	**12,252**

A complete analysis, including all essential facts pertaining to the above circulation, is embodied in the detailed Audit Report issued by the Audit Bureau of Circulations. Copies may be had on application to the office of the above publication.

a-a

Regardless of Various Rumors

D. W. GRIFFITH

planned and produced

"DREAM STREET"

A dramatic comedy to be released through The United Artists Corporation to the motion picture exhibitors throughout the country—

That is, to those that want it

It Is Mr. Griffith's First production since *"Way Down East,"*—requiring more sets and almost as much time as that production.

It will be first shown in the CENTRAL THEATRE, Broadway, NEW YORK, THURSDAY, APRIL 7, AT PRICES FROM 50c. to $2.

Without regard to how great a success this New York showing may be, after this exploitation in New York and one or two other cities this picture will be delivered to The United Artists Corporation on April 25.

Mr. Griffith has never entertained any other idea than to fulfill as satisfactorily as was in his power, his contract to produce this picture for the exhibitors.

A. L. GREY, General Manager

D. W. GRIFFITH, Inc.

Longacre Building, New York City

A Beautiful Actress

in an

Unusual Screen Story

A picture with a box office appeal—Filled with suspense, surprises, thrills, love interest and with a smashing climax.

Hope Hampton Productions, Inc.

presents

HOPE HAMPTON

IN

"Love's Penalty"

Story and Direction
By John Gilbert

Exclusively Distributed by

Associated First National Exchanges

Janis lifted her sister's head. "Yes, I know," she whispered.

Colin Danson, Grand Opera House, Springhill, Nova Scotia—
"I am 100 per cent. pleased with First National pictures. The quality is very high and the price is reasonably low with first class service. Every exhibitor should try to get a franchise as it pays in money and reputation."—THAT'S ANOTHER REASON WHY

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

Speeding Up Business!

Harry B. Watts, Strand Theatre, Omaha, Neb., played to immense crowds with "Sowing the Wind," opening with this picture as the first of his Big 5 program, to be followed soon by "Man, Woman, Marriage" and "Passion."
William E. Drumbar, Riviera Theatre, Knoxville, Tenn., says everyone liked this excellent picture and it played to large audiences during the entire run.

J. W. Turk, Dome Theatre, Youngstown, Ohio, wires: "Capacity all week. A real treat for everybody and worthy of its classification in First National's Big Five.

Speaking of Louis B. Mayer's presentation of the inimitable star

ANITA STEWART

in

"Sowing the Wind"

From the play by Sydney Grundy

A LOUIS B. MAYER PRODUCTION

Made by the Anita Stewart Productions, Inc.

A First National Attraction

Directed by John M. Stahl

W. G. Shaeffer, Vaudette Theatre, West Point, Ga.—

"Any exhibitor can take a First National franchise, use his head, do a little consistent work, and he can get the best of hard times or anything else. I can take First National pictures and whip any kind of opposition. The franchise is my greatest asset."—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

Her First Picture From Her Own Studio

Marguerite Clark Productions, Inc.
present

MARGUERITE CLARK

in

"Scrambled Wives"

A FIRST NATIONAL ATTRACTION

"YOU mustn't let them know I ever married you!" They both said it together. But how are they going to keep the secret when around them are a suspicious wife, a jealous fiance, and a girl who was present when the TERRIBLE event happened? And then the scramble started. THE HAPPY SORT OF PLAY IN WHICH YOU LIKE MARGUERITE CLARK BEST.

The recent stage success by Adelaide Matthews and Martha M. Stanley, as produced by Adolph Klauber; directed by Edward H. Griffith; supervised by J. N. Naulty.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 9
1921

Pictures and Politics

BECAUSE it pictures and makes alive the things it seeks to present, the screen is believed as no other human expression is believed. If we actually see a kindly man give alms to a beggar we could not find farther or more convincing proof if a book were to be written about it. If we see a hero in the very act of heroism no pen could hope to supersede or amplify the definite impression which this act itself leaves upon us.

Because the screen is a means of human expression its influence is limited only by the soundness of its logic and the convincing nature of its story. Dominated by great minds, with the power to tell a story in motion, the influence of the screen is limited only by a failure of persons to see it.

These observations are by way of preface to a word about Pictures and Politics. By politics we mean the system whereby persons are elected to public office. It has been argued that the screen should be forever divorced from politics, but we do not subscribe to this dictum because the screen is today being made the football of politics and the politicians. The sinister tail is wagging the great and powerful dog. A mighty force yet to be fully harnessed, a power greater than limitless Niagaras, could take the governments of the world and remodel them, improve them, perfect them and make those who proclaim themselves public servants become such in fact as well as in popular fiction.

The screen would fail as an influence for evil, but it could succeed and finally it will succeed as an influence for good. Among the good things it will do will be the elimination of reformers, whose tolerated trickery is a ghastly commentary on the credulity of the people.

It would destroy utterly and throw into the political scrap heap leaders who would impose their personal wishes upon the public, greater because they have a shrewd ability for organization. It would take the hypocrisy of the world and unmask it. It would make evident, even to those of small minds, the false man and the quack. It would make our earth a finer place to live in and would, setting standards of service as against words, set the human house in order.

The greatest minds in the world today would find moving pictures a field limited only by their own genius. As they were great, so would their influence increase. As they were wrong, so would they find themselves defeated, for one of the peculiar things about the pictured action is that the false cannot be made to seem the true. Titles will not do it; atmosphere will not do it and action will not do it. Therefore, as the human family develops through the aid of the screen, so will it become more difficult for hypocrisy to be popular, for vice to seem attractive, for villainy to be applauded.

To reduce our thought to a practical application, the screen should enter politics, and enter it as soon as possible, upon a non-partisan basis, demanding first the liberty to express itself unhampered and unfettered and then, freed, turn to the fulfilment of its mighty purpose, to broaden and to improve as humanity broadens and improves and responds to its leadership.

Arthur James

P. Dodd Ackerman Will Write

Pioneer in Theatre Embellishment Will Conduct a Department of Exhibitor Service Exclusively for This Publication

IN accord with our foundational policy of service to our readers, Moving Picture World announces a series of the most important contributions to theatre progress which will constitute practically a new department in our publication, to be run by Mr. P. Dodd Ackerman. Mr. Ackerman is America's foremost authority in the decorative embellishment of moving picture theatres.

After a long training in this work for the legitimate stage and an unparalleled experience in the moving picture field, his abilities have been recognized and utilized by such men as David W. Griffith, Dr. Hugo Riesenfeld, Max Spiegel, The Stanley Company of America and other exhibitors and producers of great importance.

In order to increase the results of this service to the industry, so that the small theatres throughout the land may benefit by it, Moving Picture World has secured Mr. Ackerman's consent to tell the story of theatre improvement, from the smallest to the greatest house, in our publication exclusively. The series will be above all things practical, and will have as its object the laying of the foundation for bigger business for the small theatres throughout the United States.

The greater theatres with large capital and expert staffs solve each week their problems of showmanship, but even these great houses have been good enough to thank Moving Picture World from time to time for definite help derived from our pages. The smaller theatres have been given the lion's share of attention by this institution because of our desire to help the men who needed it most. For this service we have been rewarded by expressions of cordial thanks from a multitude of the smaller exhibitors throughout the United States, and this hearty support has prompted us to increase our already large program of helpfulness.

With Edward Weitzel, himself a showman and a keen judge of show values, at the head of the unbought and unbuyable reviewing staff, you as a reader of Moving Picture World receive each week the most competent judgment and information on new pictures. The judgment is in every case made from the exhibitor's or buyer's point of view, as all who have followed "World's" reviews can and will testify.

With Winthrop Epes Sargent in full charge of the department of "Selling the Picture to the Public", you receive each week the showman's views for showmen. Sargent is the one big recognized authority in the field and his record for helpfulness and service to the exhibitor is a matter of pardonable pride with this institution.

With F. H. Richardson at the helm in the projection department all your problems are solved for you all the year round and we call your especial attention to Richardson's service because like many able men who are doing big things continuously he hasn't time to call attention to the great value of his help to the exhibitor.

To these big, active, helpful men we have added another in P. Dodd Ackerman, whose achievements and practical knowledge have placed him at the forefront in the field of the better theatre movement.

He has done most to lift the motion picture theatre to a position of importance in decorative embellishment and is recognized as one of the, if not the greatest, native born scenic artist of America.

He created and painted and built the first great picture setting ever made in this country which was installed at the Strand Theatre and attracted nation-wide attention on the opening of New York City's first motion picture palace, and he created and painted the most recent of the great theatre sets in the industry.

To arrive at his present position of pre-eminence in his line of endeavor, Mr. Ackerman spent many years in careful study and practical work in schools and in studios. He was educated in the Georgia School of Technology. His art education was secured at the Julian School and Beaux Arts in Paris and the Hoffe School in Munich. Returning to this country he worked under a number of prominent painters of the old school and was an associate artist at the old Lyceum Theatre when Daniel Frohman was its guiding genius. He afterward was employed at the Empire Theatre during the regime of Charles Frohman's immortal stock company at this theatre. Joseph Humphreys, who was then general stage director for Charles Frohman, became interested in the young artist and thus

for Moving Picture World Readers

Man Who Has Done Great Things for Griffith, Spiegel, Riesenfeld and Many Others Will Broaden Field of Exhibitor Help.

Mr. Ackerman was given an opportunity to paint for the production of "Under the Red Robe," which so delighted the producer that he was called upon to design and paint many other settings for plays which made theatrical history. For years Mr. Ackerman devoted all his time and energy to stage productions which was varied now and then with the allied industry of theatre decorations in which he became an authority. It was because of this reputation that Mr. Max Spiegel had him design the original stage settings of the Strand Theatre and has since employed him to design and make four other great scenes for the Strand Theatre. Dr. Riesenfeld, of the Rivoli and Rialto theatres, appreciating Mr. Ackerman's work, had him design and paint a number of scenes for both of these theatres. David Wark Griffith has had him create special sets for his productions, and the Famous Players, too, for a number of their theatres, installed settings created and painted by Mr. Ackerman. Among the most recent of his contributions was for the new Stanley Theatre in Philadelphia, which has the largest and most elaborate set ever installed in a moving picture theatre. The new Wilmer and Vincent theatres at Allentown, Pa., was opened with a scenic investiture created and installed by Mr. Ackerman. The new Sheridan Theatre in New York City, which will be opened in a few weeks by Mr. Max Spiegel will make use of an original as well as a unique stage setting created by P. Dodd Ackerman.

P. DODD ACKERMAN

In 1912 Mr. Ackerman saw the coming of the modern decorative art into the theatre of this country, an art that had been in vogue for some time in Germany, Austria, Russia and slightly in France and Italy. Feeling the time would come when scene painting and theatre decorations would respond to the modernist movement, Mr. Ackerman, to be fully prepared when this moment came, went abroad to study. In the great studios in continental Europe he worked with all the masters and thoroughly absorbed the new art and was determined to come back to America and employ it in his work. Thus he had to begin all over again, new drawing, new painting, new lines, new thoughts, new everything. The new method is a simple one in which one arrives at an effect that formerly required great quantities of scenery which can be done with a few set pieces, some drapes and new lighting effects.

In conducting the newly created department for Moving Picture World, Mr. Ackerman will give especial attention to the problems of the small theatre, as well as giving valuable aid to the larger houses.

LET'S DROP THE JONAH!

WE CAN MANAGE THIS CENSOR-SHIP WITHOUT ANY HELP FROM YOU!
THE AMERICAN FAMILY
MOVIE CENSOR-SHIP
NOW LET'S SEE YOU DO A "FADE-AWAY"
MOVIE CENSOR POLITICIAN
MOVIE CENSORSHIP BILL

Newspaper co-operation with the screen is the most important step in the progress of pictures that has been made in many years. Editorials and news statements evidence a genuine friendship for moving pictures throughout the nation upon the basis of fair play and in behalf of giving the industry a chance to effect such reforms as may be necessary for a screen that is to be 100 per cent. clean. The above cartoon from the San Francisco Examiner is an example of real helpfulness by a newspaper of great power and importance.

Catholics to Hold Off on Censorship

National Welfare Council Believes Screen Will Redeem Its Pledge for 100 Per Cent. Clean Pictures

THE National Catholic Welfare Council's Moving Picture Bureau, represented by its director, Charles A. McMahon, has addressed the following letter to "Moving Picture World" and the National Association of the Moving Picture Industry. It will be recalled by our readers that we were satisfied Catholic sentiment in the United States did not favor legalized pre-publication censorship of moving pictures and we cited the clear and open assertions of Mr. Paul Cromelin and other Catholics as proof.

The letter which follows places the National Catholic Welfare Council on record as favoring legalized censorship only in the event that the promises of the industry are not lived up to. This is fair ground and we commend the position to the reformers who have proved so slippery in return for fair and open dealings of the screen's representatives:

"As Director of the Motion Picture Bureau of the National Catholic Welfare Council, I am writing to express the satisfaction of this organization at the recent action of the National Association of the Motion Picture Industry, in adopting a standard of production which, if carried out, will greatly assist in eliminating certain admitted and much criticized evils of the films.

"In this work of elevating the standard of the screen, we beg to offer your association, its various members and the industry as a whole, our earnest and sympathetic co-operation at all times. The N. C. W. C. and the public generally expect that the N. A. M. P. I. will redeem its pledges 100%. Upon the measure of the industry's success or failure to effect its own house cleaning, will depend our future attitude and action relative to advocating legalized methods of controlling the moral standards of the films. This organization will urge legalized censorship, only in the event that the producers show themselves unwilling or unable to bring about their self-announced reforms.

"As stated in our News Sheet herewith attached, the N. C. W. C. intends to follow up the Better Picture Movement very carefully and to keep the Catholic public and the 20,000 Catholic Men and Women's Organizations affiliated with the Welfare Council fully advised as to the character of the future output of the motion picture companies. We respectfully suggest the advisability of consulting us whenever scenarios dealing with the Catholic religion or Catholic practices are being considered for production. We have recently had occasion to protest against films which unnecessarily stigmatized the Catholic Church and its membership, in which the Bible, the Crucifix and the Rosary were contemptuously visualized and in which a vicious type of woman had been unnecessarily portrayed as a Catholic worshiping in a Catholic Church, instead of being shown as a neutral character worshiping in a neutral atmosphere. A little care and thought on the part of the directors will do much to eliminate such offenses as those referred to.

"Assuring your company of our constructive interest for the further advancement of the screen and of our co-operation with the industry in all sincere efforts for improvement, I beg to remain,

Very truly yours,

CHARLES A. McMAHON, Director,
N. C. W. C. Motion Picture Bureau."

It's Who's Who Not What's What

Baron Dewitz Hits from the Shoulder in Farther Discussion of Production

Baron Hrolf Dewitz, in his series of articles on production, has attracted international attention and the approval of the thinking men of the moving picture field. We take pleasure in presenting an addition to the remarkable series which already has appeared in Moving Picture World.—Editor's Note.

By BARON HROLF DE WITZ

REAL people are like real pictures; they need no introduction. The shopworn trick of 'selling' a star hitched on to a vehicle cut to her measure from the emasculated fabric of a book never meant for the screen, and oiling up with advertising buncombe and folderol to put the show over, as one would prop a cripple on crutches, has seen its best day. Production for production's sake will be demanded ultimately, the same as we have art for art's sake, not because the producers will realize the need but because the public will realize it for them eventually."

This was written seven years ago in Europe. It might with equal truth have been written today for the conditions exposed are still paramount except that more money is spent and greater pains taken in maintaining them, abortive though they be. The industry still remains petrified in the same contorted, stereotyped frame of mind. It is still asking the same cut-and-dried questions. It is still signalling, as by code, the ancient formula: Who's your star? Who's your author? Who's your director?

It is Who's Who, *never What's What!*

The above quoted lines were written by a motion picture director you do not know because he voluntarily terminated his career then and there to locate the trouble with a view of evolving a vitally sincere method of producing pictures as an art rather than as a trade. As he delved into the problem he saw that it might be feasible to go even a bit further when once the proper media of distinctively cinematic interpretation were found. It would then be practicable to raise the status of the motion picture not only *to a level of excellence with the established arts, but also to make an enduring foundation for it as a possible sixth of the Fine Arts.*

On the Wrong Side

This is the man I warned you of in my preceding article. The man who went down the line with the big problem and who eventually developed into the *artist-on-the-inside.* As his name is not to be divulged, let us call him the "Connoisseur" lest you lose sight of his sails in the stormy passage before us!

Very well, our connoisseur got on the wrong side of the "trade" right off the bat by actually daring to produce a fantastic fairy tale—fantastically! He failed to crowd Andersen's "Snehvide" with human-nature stuff, and he also failed to pump the red blood of vulgar realism through the glittering spider's web of fairydom. Actually, this man committed the unpardonable crime of producing *something that was not real* in any sense: a phantasmagoria of unreal people, unreal action, unreal everything. Just as unhumanly far off and visionary as the phantom of a dream, as illusive as the figures in a Gobelin tapestry, a production fantastically devoted to form without substance and reality—just exactly like the fairy tale of the poet's imagination! The thing was shelved. Our connoisseur was cashiered.

Two years later a Russian importer picked it up for a song, re-titled it in the Muscovite idiom, and sprung it under the title of "Shnegoroutschka" on the most exacting audience in Moscow. The people rose to their feet en masse, roaring acclaim, and had our connoisseur been present it is safe to say that he would have been carried out of that theater without touching the floor. A director of the Moscow Art Theater, than which there is no greater authority in the arts scenic, came out in print in the "Viedomowskij" hailing the thing as the first glimpse of true art seen on the screen!

Why Not Investigate

Now, if such a treatment of stylization can be applied to a fairy story and win out, thought our connoisseur, why would it not be feasible to invent other forms of treatment applicable to other themes? Why not contrive a series of media and transplantation vehicles lending themselves appropriately to a variety of subjects in order that each theme may have the benefit of *a definite and highly specialized interpretation entirely estranged from theatric routine?*

Why not sink the plummet to the very bottom and find out exactly what the Fine Arts and their subordinates hold that may suggest elements of value directly or indirectly suitable to the screen? Why not thoroughly investigate the sciences, the crafts, the learned professions for basic cultural material available for cinematic transmutation? Why not put under experimental foci the specialized branches such as sociology, psychology, technography to unlock new and potent treasures for screen use by a carefully adjusted plan of interpretation so that the special values attained *may show as needed in their proper place,* clothing with *cinematic* elements of power the naked skeleton of mere working plot, hitherto hiding behind the worn-out tatters of the stage?

Nothing Else Would Do

A preliminary survey convinced our connoisseur that it would be necessary to build an entirely new plan of production from the ground up. Nothing short of such a task would serve to outfit the screen with its own native visualization media, its own inherent cliematic art, the same as the stage draws upon the traditions of scenic art as a *metier* peculiarly its own. Here was a real job for the wealthy producer to subsidize, but the producers interviewed had their noses so firmly wedged in their strong boxes that they could not disengage themselves from the powerful grip. Our friend had to do his pioneering alone and unaided, spending his own funds, the same as all other pioneers.

After five years of continual experimentation, carefully corroborating theory with practice, this man finally arrived at a point where he was satisfied that he had *a practical plan for economically producing pictures artistically that would address themselves to the classes as well as to the masses.* To the satisfaction of one of the largest producers in this country our connoisseur proved that he was in a position to put on the screen pictures without stars, without star authors, without star directors, without star casts—in fact, entirely independent of the stellar exploitation menace—provide every cent of every dollar was spent in actual screen value on a downright basis of *production that is ALL production.*

The producers were attracted. For something less than half the cost of present production, and close to one-third in some cases, he held in his hand an instrument that would make possible highly specialized pictures of hitherto unattained type and style. He dimly began to visualize the lure of a new form of screen entertainment, typically cinematic, as something promising substantial reward in preference to the cut-throat competition identified with the mercantile movie of the trade. On the other hand, there was a batch of contracts with expensive directors, who could not be "interfered" with, and still other batches of contracts with even more expensive authors and stars, who had to be "humored," and so on down the line of the big commercialized scheme for outputting movie material in quantity.

Quite naturally, the connoisseur plan of artistic production had no more chance in the hurly-burly of commercial production than the services of a Benvenuto Cellini in a boiler factory. The only fault

(Continued on page 578)

Al Lichtman Is New General Manager of Distribution for Associated Producers

SPECULATION concerning the identity of the new general manager of distribution of Associated Producers, Inc., to succeed F. B. Warren, was set at rest this week with the announcement by Oscar A. Price, president of Associated Producers, of the appointment to that post of Al Lichtman, formerly general manager of distribution for the Famous Players-Lasky Corporation. Mr. Lichtman has assumed his new duties.

"Speaking for Messrs. Thomas H. Ince, Mack Sennett, Marshall Neilan, Maurice Tourneur, J. Parker Read, Jr., Allan Dwan and other members of Associated Producers," said Mr. Price, "I congratulate the exhibitors of the country upon Mr. Lichtman's connection with this new and powerful organization. The Producers feel that in Mr. Lichtman they have affiliated themselves with a man who is a friend of theatre owners, large and small, throughout the world. Mr. Lichtman comes to Associated Producers with a reputation second to none in the industry."

Lichtman Lauds Associates

At the home offices of Associated Producers, 729 Seventh avenue, Mr. Lichtman appeared from behind a stack of contracts on his desk long enough to say: "It is a source of great gratification to have become an integral part of an organization that stands for the good and great things that the Associated Producers are trying to accomplish. It has been my desire ever since I resigned from Famous Players-Lasky either to go into the distribution of motion pictures for myself or to affiliate with an organization that stands for the best and biggest in the industry. This I have found in Associated Producers.

"It always has been my contention that motion pictures should be sold on merit alone—that is, that the exhibitor should be permitted to choose for himself the productions that best please his patrons and consequently bring more money to his box office.

"The members of Associated Producers and myself are working and shall work toward the same end: the preparation for the picture market of the best there is in screen material and its sale to exhibitors on a live and let-live policy. I want to so co-ordinate the interests of producer and exhibitor that there will not be the slightest ground for the charge that either party to the contract is not getting all that he is entitled to."

Mr. Lichtman said he was contemplating no immediate or sweeping changes in the personnel of the distributing organization, though he said he might later have an announcement to make concerning some new angles of selling policy. At the moment, he is devoting his entire time to getting a grasp on the mass of detail work that confronts him at his new desk.

AL LICHTMAN

Bumpy Road Awaiting Clara Hamon in Movies

Clara Smith Hamon and an unnamed producer who is supposed to have signed her to a $50,000 a year contract, will have no easy road to travel in attempting to commercialize the life history of the woman acquitted of the murder of Jake Hamon in Ardmore, Okla. Exhibitor organizations all over the United States and individuals are passing resolutions pledging themselves not to show and to combat any films in which she may appear or which may depict her story.

Here are some them: Cincinnati Exhibitors League, Cincinnati Council for Better Motion Pictures, the United Theatrical Protective League of the Northwest, Finkelstein & Rubin, Indiana Exhibitors' Association and the Allied Amusement Industries of California. In addition, the Rocky Mountain Screen Club is similarly on the warpath, and Colonel Fred Levy, Associated First National Pictures, franchise holder for Kentucky and Tennessee, has launched a typical Levy broadside against yellow pictures and in favor of the clean, wholesome sort.

The announcement of Mr. Lichtman's appointment follows a long stay in Los Angeles by the former Famous Players-Lasky executive, during which time he was engaged in conferences with the members of Associated Producers.

Sold "Dante's Inferno"

Al Lichtman is one of the oldest film men in the business, in point of association with the industry, and one of the youngest in the matter of age. He was one of the pioneers in the exploitation of feature motion pictures, and was instrumental in the sale of such early features as "Dante's Inferno" and the "Buffalo Bill" pictures. The novelty and the striking individuality of his methods always kept pace with the changing producing and distributing conditions, many of which he himself brought about by virtue of his ability to see not only what was before him but to peer around corners and beyond into the future.

Upon the formation of the Famous Players-Lasky, Mr. Lichtman became its sales manager and launched the first feature program ever made. He was responsible for the sale of that company's product for many years. Many of the exchange organizations formed by Mr. Lichtman to handle the Famous Players' product later became the nucleus of the Paramount Pictures Corporation, so that it may be said that Mr. Lichtman laid the business foundation of that organization.

Zukor Always His Friend

When the Zukor-Lasky forces combined in the formation of the Famous Players-Lasky Corporation, Al Lichtman resigned from the old company because he felt that the time had come for a new producing and distributing company operated under one head—which was not to have been the case with Famous Players-Lasky, since Paramount was then an individual corporation, separately owned and controlled. Mr. Lichtman founded the Alco Film Corporation, which later developed into the Metro Pictures Corporation. Shortly afterward he returned to Famous Players-Lasky upon the insistence of Adolph Zukor, who had always remained his friend.

He has since taken a foremost part in the creation and development of this corporation's most important and far-reaching policies. After five years, during which he contributed much to the company's more recent and greatest success, he resigned on January 1 to devote his time to his own interests. The development of these he was persuaded to forego to become general manager of what is regarded by many as potentially the most powerful motion picture producing and selling organization in the world.

Hoover Drive Quota Has Been Exceeded; Pettijohn Now Preparing Final Report

THE motion picture industry went over the top in the recent Hoover Drive for the relief of Europe's starving children. More than the industry's quota has been raised through the efforts of the exhibitors, producers, distributors and allied branches of the business. Belated reports from many states have been received during the last few days by Charles C. Pettijohn, of the motion picture committee which conducted the drive, and he is now working out a final report with Controller Rick, of the European Relief Council. This report will be ready in about a week. While no total figures have been given out, the returns to date indicate that the industry has been responsible for contributions in excess of $2,500,000.

Most of the collections in various states were turned over by the exhibitor chairmen to the local treasurers of the European Relief Council. Others were sent direct to the headquarters of the Hoover Committee at 42 Broadway and still others were sent to the Motion Picture Division of the campaign.

Western Pennsylvania

Among the territories which have reported the result of the campaign during the last few days is Western Pennsylvania. John P. Harris, the regional chairman who was employed by Mr. Hoover to head the European Relief movement in the Pittsburgh section, has turned over to W. S. Mitchell, the European Relief Council treasurer there, the sum of $55,058.51, raised in the theatres of that section. This sum doesn't include various amounts that were sent direct by exhibitors to the New York headquarters. Mr. Pettijohn has also received a report from L. M. Miller, of the Palace Theatre, Wichita, Kansas, regional chairman for that state, to the effect that he has turned over to Shate Chairman Charles S. Scott, of the European Relief Council, the sum of $3,500 raised by Kansas theatres.

A full report of the results for the Hoover Drive in the New Orleans territory has been submitted by E. V. Richards, of the Sanger Amusement Company, to W. M. Richardson, chairman of the finance committee in that territory for the European Relief Council. This report shows that in the section served by New Orleans exchanges, $30,000 was raised for European relief.

E. H. Bingham, of Indiana, regional chairman for Indiana, has reported that acknowledgments for $10,691.98 have been received from Caleb S. Denny, Indiana chairman for the European Relief Council. This sum represents the total motion picture receipts in Indiana to date, but Mr. Bingham in a letter to Mr. Pettijohn states that several counties in Indiana have not yet reported and that probably several thousand dollars more will be received.

Oppose Undesirable Films

Declaring that the organization is emphatically opposed to the exploitation of criminal sensationalism, the executive committee of the Motion Picture Theatre Owners of New York State, adopted the following resolution at a meeting in Albany this week:

"This organization being emphatically opposed to the exploitation of criminal sensationalism as illustrated in a proposal to film Clara Smith Hamon, take advantage of the present meeting to protest against such exhibitions and pledge the full strength of its organized influence to prevent the appearance of such films on the screens of the theatres of New York State. In fulfillment of our earnest desire to protect our patrons we respectfully warn the general public against investments in such unsavory productions, which necessarily invoke deserved condemnation and general disapproval."

Approve Fight Pictures

Complying with an ordinance in that city, officials of Watertown, N. Y., recently viewed and gave their fullest approval to motion pictures showing the 15-round fight between Jack Dempsey and Bill Brennan at Madison Square Garden, New York, last December. In a majority of cases, City Manager Bingham relies upon the opinions of the national board of review, but in this instance the board claimed that the pictures of the championship pugilistic fight could not be transported from one state to another, and had not passed an opinion on them. City Manager Bingham was accompanied by Mayor Robert E. Cahill and several commissioners, who were favorably impressed with the pictures and permitted their showing at the Antique Theatre in that city during the past week.

Kelly Reports Plants for Tampa Production Plant

H. A. Kelly, well known moving picture promoter of Tampa, Fla., has announced plans for the construction of a $2,500,000 picture production plant near Tampa, which will accommodate ten moving picture companies simultaneously.

According to Mr. Kelly's statement, these plans are being backed by New York financial and moving picture interests, the names of which he is not yet ready to divulge. Mr. Kelly left Tampa for New York on March 30 to confer with these interests.

Surrounded by Park

Mr. Kelly stated before leaving Tampa that several attractive sites had been offered, one of which comprises 600 acres approximately, with fine water front. In connection with the studios, he said, there will be a fine zoological garden for the use of the picture companies and for the pleasure of the public as well.

How to Sell Your Tickets

In this issue, in the Selling the Picture to the Public department, which commences at page 595, will be found material on

"Passion"	"To Please One Woman"
"Heliotrope"	"Nomads of the North"
"Outside the Law"	"The Kid"
"The Furnace"	"What Women Love"
"O'Malley of the Mounted"	"King of the Circus"
"Jim the Penman"	"The Restless Sex"
"The Right to Love"	"She Couldn't Help It"
"Godless Men"	"Madame X."
"The Mark of Zorro"	"Milestones"
"That Girl Montana"	"The House of the Tolling Bell"
"Man, Woman, Marriage"	"Kismet"
"The Devil's Garden"	"Twin Beds"
"Now or Never"	"The Punch of the Irish"
"Beyond the Trail"	"The Forbidden Thing"
"The Lord Loves the Irish"	"The Inside of the Cup"
"Go and Get It"	"Earthbound"
"Something to Think About"	"A Splendid Hazzard"

Many of which are applicable to other titles than those for which they are here used.

Impressive Array of Speakers to Fight New York State Censorship at Hearing

ALL arrangements have been completed for the public hearing on the Clayton censorship bill at Albany, on Tuesday afternoon, April 5. It is announced that the speakers opposing the bill will include D. W. Griffith, Thomas Dixon, author of the "The Clansman," Sophie Irene Loeb, Mayor Palmer Canfield, Jr., of Kingston, representing the New York State Conference of Mayors, and either Samuel Gompers, president of the American Federation of Labor, or the vice-president of that organization.

William A. Brady, who is in charge of the fight on behalf of the National Association of the Motion Picture Industry, stated that Irvin Cobb and Rex Beach, representing the authors, would be heard. Assemblyman Walter F. Clayton, introducer of the bill, while refusing to divulge the names of those who would speak in its favor, said there would be one principal speaker who would present the main line of argument and that from fifteen to twenty others would speak a minute or two in voicing the arguments of the organizations which they represent.

Gigantic Petition

A gigantic petition of over 150,000 names of persons who are against the bill will be handed to the committee before whom the hearing is held, this being in evidence of public opinion in so far as this particular bill is concerned.

Slides are being sent to every picture theatre in New York State as a part of the campaign to defeat the bill but the action is somewhat tardy.

Assemblyman Clayton asserted today that exhibitors should favor the bill, and that the only reason they would not is that their fear that producers and distributors would curtail their service. Mr. Clayton in his seat in the Assembly said that thousands were remaining away from the movies today because they were afraid of the pictures which might be sprung on them.

"I have recently talked with Governor Miller," said Assemblyman Clayton, "and he is in favor of a regulation of pictures. I do not say that he is in favor of every phase of this bill, but if it is not found workable in some respects after a year's trial it can be amended."

Smaller Theatres Threatened

In refuting certain statements on the part of Assemblyman Clayton, Sydney Cohen declared that 200 of the smaller houses in New York State will be put out of business if this censorship bill passes because of the tax that the distributor will have to pay for the examination of all film by the commission, if appointed. This tax will have to be passed on to the exhibitor, who, because of present business conditions, can not in turn pass it on to the public. The exhibitors at the present time are paying nine different taxes to the state and government and the additional tax would prove most burdensome.

Mr. Cohen today said that he was carrying his appeal to the motion picture going public of New York State. At the conclusion of a meeting in Albany Wednesday afternoon, of the officers of the New York State Exhibitors League, the following statement was given out:

The League Statement

"The censorship of magazines and newspapers, vaudeville shows and road shows, may eventually follow the establishment of a state censorship of motion pictures. The proposed legislation is confiscatory, unjust and inequitable. The moving picture is a publication the same as a newspaper, and censorship of the one presupposes censorship of the other as being certain to follow.

"We appeal to the thoughtful public to bear in mind that the unconstitutional proposal of the hasty and unjust legislation is inspired by a combination of unattached and professional ministerial agitators and selfseeking job hunters, desiring domination. The motion picture theatre owners, after responding to every worthy public call, should not be made victims of the legislation tinkering and danger-breeding experiment for sinister motives. Censorship is un-American and dares not be exercised to its logical conclusion.

Where the Distinction?

"What is the difference between recording expressions on celluloid or on paper? Are newspapers, magazines and books to suffer next? While the lawmakers may have the legal right to establish a board and power to say what pictures may or may not be presented to the public, they will institute either a farce, or an abuse, or perhaps both, if they attempt to do so.

"We oppose censorship on the grounds of true Americanism. If the agitator succeeds, then the general public must pay the cost censorship entails. The best moving picture censor in the world is the average man and woman. New York State can be trusted to distinguish the worthy from the unworthy without the aid of any censor."

A statement from Dr. Frank Crane was made public as follows:

"There is a proposition to establish a censorship for motion picture film in New York State. This proposition is but another evidence of a very common disease in the body politic expressed in what is known as 'Blue Laws.'

Origin of the Trouble

"The deep seated trouble is a desire on the part of people to feel a moral conviction to regulate their neighbors. But the world is never going to be made better by regulation. The only way it will be made better is by influence. It is not the purpose of law to improve the morals of the people. Its purpose should be to establish order and to prevent crime. What ideals the people have depend more upon the life of the people themselves, their work and their play than upon any governors or regulators that they may have.

"No good ever came of censorship. It is entirely iniquitous. Its result will be graft and dissatisfaction. What begins in bigotry flowers in hypocrisy. As a matter of fact the moving pictures can be depended upon to purify themselves. The public will purify them. The vaudeville manager, for instance, has discovered that anything obscene or profane does not pay. The people are sound. They are moral and decent and anything that is inconsistent with decency will not be popular.

"The whole idea of censorship arises from a disbelief in democracy. The people, however, are more moral than those who would improve them."

Buy Plainfield House

Max Spiegel and Walter Reade have closed a deal for a long lease on the Strand Theatre in Plainfield, N. J. The theatre is now being elaborately decorated and is built along the lines of the new Rialto Theatre in Newark, N. J., owned by Max Spiegel.

In its beginning the moving picture was an interesting novelty. In its advance it became the great entertainment of the people. Today it has developed into the most powerful influence in the world. Every man associated with picture production and exhibition should become aware of its amazing power. Then will come a progress that will regenerate the world.

New Baltimore Exhibitor Combination Raises Co-operative Booking Question

THE Washington (D. C.) Exchange Managers' Association has had referred to it an announcement of the formation of the Theatre Owners' Chamber of Commerce, in Baltimore, Md., and the fact that it has appointed a committee to take care of film booking. Just what action the association may be inclined to take with respect to a booking agency is not known, but the sentiment of the individual exchanges has always been against the practice of supplying films under any co-operative plan.

It seems to be the consensus of opinion here that, by reason of their methods of doing business, individual exchange managers must decline to deal with any organization in the matter of co-operative booking. Further, it is said that they will refuse to recognize any organization designed to take over the individual buying rights of exhibitors.

The text of the announcement from the newly-formed Chamber of Commerce is as follows:

"To all exchange managers in the Maryland territory:

"This is to advise you of the formation of the Theatre Owners' Chamber of Commerce comprising the following member theatres: New Garden, Parkway, Peabody, Victoria, McHenry, New Grand, Horn, Colonial, Apollo, Good Time, Ideal, Edmonston, Cluster, Crystal, Waverly, Family and the Gertrude McCoy.

"The Theatre Owners' Chamber of Commerce of Maryland is formed for the purpose of securing for its members the best possible motion pictures. An advisory committee has been formed, comprising the following members: Louis Schlichter, president; William Schluderberg, C. E. Whitehurst, A. Julian Brylawski, Frank A. Hornig, with Louis A. DeHoff in charge of the booking.

"All existing contracts and obligations will be scrupulously respected and we invite your assistance and co-operation in the objects as set forth above. We are prepared to enter into individual contracts for our various theatre members for any part of or all of your product as may be selected and approved by our members and invite you to submit your available pictures at the earliest possible moment."

Connecticut Defeats Sunday Closing Bill

News of another notable victory in the Sunday opening campaign has reached the headquarters of the National Association of the Motion Picture Industry. This time it is the Connecticut legislature which has followed the example of Tennessee and other states in repulsing the efforts of blue law advocates to bar motion pictures on Sunday.

Connecticut's stand on the Sunday opening question was conveyed in advices from Hartford to the effect that the Senate judiciary committee had reported unanimously against the bill which has been introduced by Senator Brown providing for a repeal of the existing Connecticut law which permits local option for the exhibition of motion pictures on Sunday.

The repeal bill was quietly introduced in the Connecticut legislature several weeks ago. An energetic campaign to combat the measure was inaugurated by officials of the National Association in conjunction with W. E. Spragg, of the Olympia Theatre, New Haven; Louis M. Sagal, of the Poli interests; M. C. Hughes, of the Famous Players exchange, representing the New Haven Managers' Association, and others allied with the picture industry in Connecticut.

Tom Moore Gives Harding Gold Pass to His Rialto

Tom Moore scored again last week when he presented in person to President Harding a pass to the Rialto Theatre, Washington, D. C., engraved upon a gold plate. When he was a member of the United States Senate, Mr. Harding was quite a screen fan, and was often a patron of Mr. Moore's theatre. Presidential patronage is, of course, highly desirable, aside from the fact that the present incumbent of the White House holds the friendship, confidence and good feeling of everyone

Mr. Moore had Harris & Shafer, one of the leading jewelry concerns of Washington, prepare the engraved pass. Upon its completion, arrangements were made for the reception of Mr. Moore by President Harding, who accepted it with thanks. Mr. Moore expressed the hope that he would avail himself of any opportunity that might present itself for a visit to the Rialto.

Trend Toward Sales Tax Encourages N. A. M. P. I.

Officials of the National Association of the Motion Picture Industry who have joined with other big interests in advocating a Federal sales tax to take the place of the present intricate and burdensome system of taxation, are greatly encouraged by news from Washington, D. C., that legislation of this character will probably be one of the features of the new tax laws to be framed by Congress next month when it tackles a revision of the revenue system.

The stand taken by the National Association on this matter is reflected in a resolution adopted recently by its taxation committee, of which Saul E. Rogers is chairman, to the effect "that Congress be urged to promptly repeal all excise and special taxes of the Revenue Act of 1918 and to substitute for those war taxes on gross sales or turn-over tax." Similar action has been taken by the Business Men's National Tax Committee and other organizations representing industries which have keenly felt the burdensome effects of the present taxation system.

One of the strongest arguments for a sales tax is that under the proposed plan, business men, by knowing approximately what their taxes will be for the year, can make provision accordingly and the government will avoid a shrinkage in revenue through temporary stagnation of business and shrinkage of profits.

"WHY, FATHER—YOU KNOW THAT IT'S NO SECRET—I HAVEN'T HAD A NEW HAT IN A WEEK"

Eva Novak in a scene from the Universal Picture, "Society Secrets"

There's to Be Variety of Entertainment as Well as Work at Rochester Convention

FROM plans now under way it is expected that the meeting of the New York State Motion Picture Exhibitors' League in Rochester on April 5, 6 and 7 will be one of the best staged exhibitor gatherings in the state, if not in several states. In addition to the meeting of the state body, there will be an exposition of theatrical equipment and things used in the motion picture industry that is certain to interest every wide-awake exhibitor.

Added interest to the Rochester gathering is given by the fact that at the same time the league is in session the exchangemen from five eastern distributing points will also be holding a two-day convention. The organizations of exchangemen that will figure in the convention are the F. I. L. M. Club of New York, the F. I. L. M. Club of Albany, the New Haven Film Club, the New England Film Exchange Managers' Association and the Buffalo Film Exchange Managers' Association. These five bodies are entirely separate and distinct units so far as internal affairs are concerned, but the interests of each are so nearly similar that it is believed the meeting will be of great benefit and possibly result in a permanent organization of exchangemen being formed that will embrace similar bodies from other distributing centers.

In fact, it is said that exchange managers believe the time has come when a functioning body presenting their side of many cases and working for the interests of the exchanges will be of great utility, not only to the exchanges, but to exhibitors and the industry in general. I. E. Chadwick, president of the New England Film Exchange Managers' Association. will preside at the sessions of the convention, which will be held in the Hotel Seneca. It is expected that nearly 200 delegates will be there.

Committees in charge of the exhibitors' convention are striving hard to make the attendance 100 per cent. representative of the state exhibitors. Because of the many problems just now confronting the exhibitor and the motion picture industry, it is hoped that the call will not go unheeded. Many of the things of vital importance to the exhibitors are slated for discussion, and it is possible that some far-reaching action may be taken by the delegates on several matters.

Three of the most interesting sidelights of the gathering will be the exposition of theatrical equipment, a visit to the plants of the Eastman Kodak Company and the "movie ball" on the night of April 7 at the state armory. A great deal of space for exhibits has been signed up by producers and dealers for the exposition of theatrical equipment, and it is believed that the average exhibitor will find it mighty interesting to look over. The Eastman company is making preparations to entertain its guests on the same lavish scale which always characterizes such affairs staged by the company. In addition, the Eastman company will make an exhibit of historic objects in connection with the industry that promises to be more than interesting.

Sixteen stars of the motion picture firmament have already accepted invitations to appear at the ball. This will be the culminating event of the program in Rochester and will be in charge of a committee of Rochester exhibitors of which John J. Farren, manager of the Victoria Theatre, is chairman. Players who have told Mr. Farren they will be present are Eugene O'Brien and Martha Mansfield, Selznick; Corinne Griffith, Alice Calhoun and Earle Metcalf, Vitagraph; Jack Sherill, Frohman; Vivian Martin, Paramount; Gladys Leslie, Vitagraph; Leah Baird, Hodkinson; Marion Davies, Paramount-Cosmopolitan; Violet Merserau and Alma Rubens, Paramount; Edna Wheaton, June Caprice, Fox; George B. Seitz and Charles A. Hutchinson, Pathe. Other players and people prominent in film life are expected to send in acceptances before the date of the ball.

Prepare Police Regulations to Govern Films Shown in District of Columbia

THE Commissioners of the District of Columbia are determined to deal with salacious motion pictures through police regulations and have directed Corporation Counsel Stephens to prepare a set of police regulations that will govern the exhibition of films.

The instructions to the corporation counsel, conveyed by Commissioner Rudolph, chairman of the Board of Commissioners, followed an informal conference at the District Building between the commissioners, Mr. Stephens, Harry M. Crandall and A. Brylawski, representing the exhibitors of Washington; the Rev. Lucius Clark, of the Washington Federation of Churches, and Charles A. McMahon, of the National Catholic Welfare Council.

It is stated that the corporation counsel will use as the basis for the new regulations the provisions of the rules laid down by the Pennsylvania State Board of Censors and will consider also the thirteen principles recently laid down by the producers themselves.

Existing regulations give the police the power to stop the exhibition of any photoplay when, in the opinion of the commissioners, it is offensive to public decency. While very broad in its language, the opinion is that it is not definite enough, and effort will be made to arrive at what may prove offensive. It is not known to what length the corporation counsel will go in his recommendations, but it is expected that the regulations will frown on bedroom scenes, the featuring of the sex appeal and the showing of crime in detail.

Five Men

The newly organized Harry C. Simeral Enterprises, Pittsburgh, has now a five man selling force. They are: J. J. Spandau, Sol Frank, Harry C. Williams, C. J. Simeral and Jack F. Frazier.

Exhibitor Starts Interesting Suit

WASHINGTON, D. C., exchange managers are viewing with much interest the various cases that are coming up in the Maryland courts growing out of censorship contention. They are particularly interested in the case brought by Leo G. Garner, of the Reliance Film Corporation, wherein he attacks the censorship law of Maryland on constitutional grounds.

Garner, in the Maryland Supreme Court, has filed suit for a writ of certiorari to have determined the right of a police magistrate to try a case against him. The film involved is "The Dark Road," which had been leased to the Leader Theatre on South Broadway, Baltimore. He was summoned to appear before Magistrate Seltzer in the Eastern Police Court to answer a charge of leasing a film which had not been duly authorized and approved by the Maryland Board of Censors.

The film man argues that he is entitled to a jury trial and requested such a trial on the ground that such was his constitutional right. The grand jury determined that it was without jurisdiction to indict him on the charges against him. It had been decided by the state that under the censorship law a magistrate has full power to hear and determine the issue.

Garner contends that the magistrate is without authority to conduct the trial and that if he submitted thereto he would be deprived of the right to a trial by jury as provided by the Declaration of Rights.

It's Who's Who

(*Continued from page 572*)

this producer could find with the plan, after mature consideration, was that it seemed to him "five years ahead of the time," as though this could be said to be a fault! I am submitting next week an outline of the elements contained in the plan, which was considered acceptable on its own merits and rejected for reasons of policy. The key to the adequate operation of the plan—the "schedule of sequence"—will be omitted in fairness to the pioneer.

(To be published next week, the practical production method which may subsequently revolutionize our practices of picture marking.)

Tax Collections from Admissions Increase $750,000 in a Month

Tax collections from admissions to places of amusement increased nearly $750,0000 in February as compared with the preceding month, according to figures just issued by the Treasury Department. Total receipts from this source for the month were $7,802,776, as compared with $7,120,905 in January. Collections in February, 1920, were $6,166,685. For the eight months ended with February, total collections from the admission tax were $59,931,588, an increase of $12,290,369 over the collections of $47,641,218 during the corresponding period of last year.

During the month the Bureau of Internal Revenue received $470,909 from leased and licensed motion picture films, as compared with $593,137 in January and $295,923 in February, 1920. For the eight months collections were $3,911,423, an increase of $1,346,379 over the collections of $2,565,044 reported for the corresponding period last year.

Collections from the seating tax amounted to $21,639, as compared with $31,686 in January and $22,958 in February, 1920.

In addition to these direct taxes the industry also contributed heavily to other taxes, among them the following: Freight, $10,706,456; express, $57,285; personal transportation, $7,962,999; seats, berths and staterooms, $626,737, and telegraph and long-distance telephone messages, $2,354,471. Total collections during the month from all sources amounted to $182,012,456.

Projectionists Bill Still in Committee

The Flynn bill, amending the general city law relative to licensing motion picture projectionists, introduced in the New York State Assembly on March 10, and on which a hearing was held on March 15, still remains in cities committee, and according to its introducer there is little or no chance of its being reported out and passed at the present session of the Legislature. Assemblyman Flynn recently said that while there was no open opposition to the bill, that he understood that forces had been working quietly beneath the surface in an effort to defeat the measure, and that at this late day there was no likelihood of the bill passing.

District of Columbia Council Defines Pictures "Offensive to Common Decency"

THE corporation counsel of the District of Columbia, F. H. Stephens, has prepared certain recommendations to be submitted to the commissioners of the District of Columbia for incorporation in the existing police regulations governing the exhibition of motion pictures. Copies have been sent to the exhibitors and other persons interested in films, accompanied by a letter, the text of which is as follows:

"Enclosed you will find copy of the proposed amendment of Section 15 of Article 16 of the Police Regulations relating to the character of motion pictures. These regulations, you will observe, are in addition to what the regulations already forbid, i. e., any exhibition 'which in any manner is offensive to common decency.' The additional inhibitions are based upon the standards adopted by the producers which have been condensed and broadened.

"The proposed additions are made in general terms as being the most effective method of regulation, leaving each particular violation to be determined by its own facts. I shall be glad to have your suggestions and comments."

In a letter addressed to the commissioners of the District of Columbia, Mr. Stephens recommends the following change in the police regulations on moving pictures: "That Section 15a be changed to Section 15b, and that a new section to be known as Section 15a be enacted to read as follows: The provisions of the foregoing paragraph shall apply, as far as possible, to moving pictures, and in addition thereto moving pictures are hereby forbidden in which immoral sex relations are shown or unduly suggested, or which are based on 'white slavery' or procurement of women, or which depict nude persons, except children, or persons so nearly so as to shock ordinary sensibilities, or which show undue demonstrations of passionate love or scenes of vice or violence, or which use titles and sub-titles containing salacious suggestions, or use in connection therewith advertising matter, photographs or lithographs of that character.

"Any person violating any provision of this section shall be subject to the penalties provided in the next succeeding section."

Films Show Work of Conservation Body

The work of the New York State Conservation Commission was well portrayed recently in the New York State Assembly at Albany by means of motion pictures. These pictures were shown at the close of the legislative session and attracted a large crowd from the Senate and the various departments.

Commissioner George D. Pratt explained the pictures as they were shown. The pictures ranged all the way from the work of the commission in the forests of the State down to animal life in the Adirondacks and Catskills. The Conservation Commission has been using motion pictures for some little time, believing that it is the best means of informing taxpayers as to just what it is doing.

Ohio Exhibitors Respond to Call for Irish Relief

In Ohio the motion picture industry's campaign for Irish relief is well under way. Many exhibitors have responded heartily to the humanitarian call for aid and have agreed to donate to the American Committee for Relief in Ireland tickets representing one-half the seating capacity of their theatres.

Representatives of the industry found in Attorney General Price an energetic state chairman of the American Committee for Relief in Ireland. Through his efforts, the Ohio theatre owners have lost no time in adopting the plan which insures the campaign in that state.

Mr. Price started the ball rolling by conferring with Emanual Mandelbaum, of Cleveland, regional chairman of the motion picture division of the campaign; Harry Kress, of Picqua, and James Maddox, of Columbus. As a result of this conference, it was agreed to request every picture theatre in Ohio to donate tickets for one-half their seating capacity. A large number since notified Mr. Mandelbaum that they will do so.

Co-operative Canadian Film Exchange Provides Branches for All Provinces

THE organization of a Canadian-wide picture exchange on a co-operative basis has been under way for a number of weeks. The plan consists of the extension of the system which has been worked out in Ontario by the Moving Picture Exhibitors' Protective Association of Ontario in the establishment of the Canadian Exhibitors' Exchange.

It has been proposed that branches of this company be established for all provinces, these branches to be largely self-governing. The Ontario organization will probably stand as it is now established, with J. C. Brady, proprietor of the Madison Theatre, Toronto, as its head. It is understood that A. H. St. Germaine will be in charge of Montreal, while negotiations have been conducted with W. P. Nichols, of Vancouver, for the organization of western branches.

Mr. Nichols has become a stockholder of the company and, incidentally, has undertaken the acquisition and erection of a number of theatres in the Prairie provinces. He already has about twelve theatres in British Columbia. George Graham, a prominent exhibitor of Winnipeg, is also interested in the development. Both Mr. Nichols and Mr. Graham have been recent visitors in Toronto to confer with President Brady.

It has been intimated that the man in the extreme eastern provinces to undertake the extension of the exhibitors' exchange in that territory will probably be F. G. Spencer, of St. John, N. B., one of the pioneer and leading exhibitors of the Maritime Provinces.

The Canadian Exhibitors' Exchange has been making a specialty of Hodkinson releases and also handled a number of English-made pictures for a considerable time. The company was forced to give these up, however, because of the difficulty in securing posters and other paper of suitable size and attractiveness, it is declared. It has been in successful operation for upwards of four years in Ontario and the present move is to secure co-operative interests throughout the whole of Canada.

Committee Reports Censorship Bill

Boston, March 29.

(By wire to "Moving Picture World")

The legislative committee on mercantile affairs on Tuesday voted to report the bill to establish state censorship of motion pictures. Under it no picture could be shown in Massachusetts unless it had the approval of the State Department of Public Safety. The bill to be reported was presented by the state committee on motion pictures. The vote of the legislative committee was not unanimous for the bill, and the committee was polled for dissenters.

U. S. Capital Backs Canadian Company Producing for British, Says a Rumor

AN interesting development has taken place at Hamilton, Ontario, in the organization of a company to produce pictures for distribution throughout the British Empire, including the British Isles. The statement has been made that prominent American picture men and financiers are directly interested in the undertaking, but their identity was not revealed in a formal announcement which was made at Hamilton on March 28.

It is understood that the establishment of the company follows the policy adopted by manufacturers in other lines of business in the United States of creating Canadian branch factories, so that their products can be made in Canada and marketed in countries where advantage can be taken of preferential tariff for Canadian exports. There would also be a moral advantage, it is believed, in having the pictures, in this case, identified as "Made-in-Canada," for the satisfaction of audiences in various parts of the British Empire.

Announcement has been made that a company is being organized with a Canadian Federal charter and with a capitalization of $1,500,000. Three Canadians are mentioned as probable directors of the new company, these being Gerald McTergus and John Churchill, of Montreal, and Will C. Smith, of St. John, N. B.

South Dakota Exhibitors Form Body to Fight Censorship and Blue Laws

MOTION picture exhibitors of South Dakota have organized a state association to be known as the South Dakota Theatre Owners' League to fight censorship, blue Sunday laws and other legislation inimical to their best interests.

The organization, which took place at a meeting at Pierre last week, was attended by forty-six representative members of the motion picture industry of the state. The new league supersedes the Black Hills Exhibitors' League. The officials are M. C. Kellogg, president; Leo Peterson, secretary and treasurer, and A. L. Hess, director of the Mitchell district; V. L. Burrington, director, Rosebud district; J. A. Dundas, Sioux Falls district; S. A. Goethals, Huron district; Jack McCarthy, Watertown district; L. R. Stacy, Mobridge district, and N. Johnson, Pierre district.

The movement for a state-wide organization grew out of the difficulties experienced by the exhibitors in fighting radical legislation during the last four years. It was stated at the meeting that J. E. Hipple, of Pierre, who called the exhibitors together, had fought censorship almost single-handedly during that time.

A graduated scale of dues for the theatres of the state, based upon the number of shows conducted weekly, was fixed by the officers of the new organization. It was voted to affiliate with no other organization at the present time. The second week in October has been decided upon as the date for the annual meetings of the league.

Maryland League Fires Hot Shot at Reformers

THE first real shot against the activities of the reformers in Baltimore, comprising the members of the majority of the women's organizations of that city, has been fired by the Exhibitors' League of Maryland in a letter which has been sent to Governor Ritchie protesting against the manner in which the Citizens' League for Better Moving Pictures has attacked the decisions of Police Magistrate Vincent Demarco in two recent cases.

It is further stated in the letter that the action of the Citizens' League in helping the activities of the Maryland Censor Board makes it appear as though the members of that board are not capable of attending to their duties and that they believe the activities against moving pictures are simply a method of social climbers to get newspaper notoriety.

Governor Ritchie is asked what action he intends to take in the matter, and it is explained that the exhibitors of Maryland are peaceful, law-abiding citizens and merely want to see that a square deal is given all concerned.

When this letter was read before a meeting of the Exhibitors' League of Maryland on Tuesday morning by Secretary William E. Stumpf, Thomas D. Goldberg, vice-president, moved that it be published in the moving picture sections of all Baltimore newspapers on Sunday, April 4.

MOVING PICTURE World

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The office of the company is the address of the officers.

Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WHEN a man or an organization has made a mistake, and in the light of farther investigation of the problem corrects the error, that man or that organization is entitled to due praise and full credit. We had occasion to bring Charles A. McMahon, director of the National Catholic Welfare Council's Motion Picture Bureau, to book for having stated that the Catholics of the United States demanded censorship of moving pictures. We now take pleasure in announcing that Mr. McMahon, after the action of the National Association and the producers, who have gone on record for a clean screen program, has come to the proper view, and on behalf of his organization announces that they will "urge legalized censorship only in the event that the producers show themselves unwilling or unable to bring about their self-announced reforms."

This eminently fair, as well as fully thoughtful, attitude will command the approval of the moving picture industry, and for the purpose of doing full justice to Mr. McMahon and his organization we reproduce his communication in another part of this number.

This action of the National Catholic Welfare Council sets an example of fair play to and confidence in the moving picture industry which might well be emulated by Dr. Wilbur F. Crafts, by Canon Chase and all others who want to be recognized as sincere men.

Another big newspaper to see clearly on the censorship question is the New York Evening Mail, which led its editorial page with the following sane and sound observations:

"The common law should be enough to prevent the exhibition of pictures that may endanger public morality. We have no censorship of theatres beyond what it provides. Yet our theatres and vaudeville houses are famously more free of immoral filth than those of Britain, where there is such a censorship. Why cannot the same be true of the pictures? If the public wants only good, sound moral pictures it can secure them. It can prevent the exhibition of immoral ones by haling the offensive exhibitors before a court. If the public is not sufficiently interested in the question, a censorship will not avail, for all a censor will ultimately do will be to follow the public's standards on such questions.'

No producer will dare make pictures which exhibitors will not show and the problem is settling itself.

To the Propagandists

GRAVEN in stone on the facade of one of New York's most impressive buildings are the immortal lines:

"But above all things, truth beareth away the victory."

They were carved there years ago and still farther back they were carved into human history by the great mind that revealed them to the world. Throngs of thousands have passed by and passed on—on into oblivion, but the words and their meaning have remained.

For the attention of those who have listened to selfish propaganda against the decent institutions of our industry we reprint them.

The sly and secret word, the whispered poison, the behind-doors tip that leaves no room for fair reply or for honest presentation of the facts, have come into use in recent months.

They make for distrust, for bitterness, for hatreds and for chaos at a time when the heart of every man in our industry should be set upon co-operation and fair play.

The trend has set in for construction as against destruction, for a mutual understanding as against petty politics and this trend gives a new and fresh meaning to the message:

"But above all things truth beareth away the victory."

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Oliver Twist Jr.

(*Featured Cast—Paramount*—6,346 *feet*)

M. P. W.—Enough remains of the vigorous human element to hold the attention and to furnish wholesome entertainment for the average picture fan.

N.—Fairly entertaining, but disappointing to Dickens' lovers.

T. R.—The only thing that recalls the book is the title and the names of the characters. Because of this title the picture will have a certain drawing power which otherwise it would never have.

W.—Promising new star as an up-to-date "Oliver Twist."

The Supreme Passion

(*Featured Cast—Robert W. Priest*—6 *reels*)

M. P. W.—It will please the majority of audiences. Is a thoroughly clean and wholesome picture.

E. H.—Is a well produced and well mounted production, telling in simple dramatic terms a story of the love of a young girl for a youth.

T. R.—Is a wonderfully developed story that is told.

W.—Another satisfactory offering for the state rights market.

N.—The exhibitor in the state rights field who is looking for a wholesome photoplay which revolves around romance should take "The Supreme Passion" into consideration

The Nut

(*Douglas Fairbanks—United Artists*—6 *reels*)

M. P. W.—It is not so much of a stunt picture as most of the Fairbank's output, but the farce business is neatly blended with the love interest and there is a rescue-the-heroine-act-at-any-cost scene that is thrillingly novel.

N.—Is entertaining in spots, but needs editing.

T. R.—The picture's hilarious, "jazzy" action compensates for its lack of originality and entitles it to rank as a good drawing card.

W.—Some good comedy bits, but not enough to make "The Nut" big.

E. H.—It is a potpouri of nonsense, mildly interesting, presented with a capable supporting cast.

Cousin Kate

(*Alice Joyce—Vitagraph*—5 *reels*)

M. P. W.—Simplicity and naturalness characterize this latest release of the Vitagraph Company, in which the entire cast co-stars with Alice Joyce to produce a really beautiful picture.

N.—Is rather short on incident, romance or any of the virtues which would place it above the average program attraction.

E. H.—Certain to appeal to every sort of patronage and to make distinct impression upon those fond of high grade, pleasant romance.

T. R.—This picture offers a very simple story told in simple fashion, yet possessing decided charm and undeniably attractive from a strictly artistic standpoint.

Know Your Men

(*Pearl White—Fox*—5,315 *feet*)

M. P. W.—Pearl White has strong emotional role in Fox production of average merit.

N. Heavily emotional but should please star's admirers.

E. H.—Its human trend will make its appeal to men and women everywhere.

T. R.—Romance and drama are plentifully intermingled in this picture which provides light and rather enjoyable entertainment.

W.—A fairly interesting story with star in a new role.

Garden of Resurrection

(*Guy Newall and Ivy Duke—Stoll*—5,600 *feet*)

M. P. W.—Will find rough going in the American market.

N.—Poor direction makes this one mediocre.

E. H.—Slow moving screen drama with trite situations.

T. R.—A really good plot with a pretty love story that had fine possibilities, but is spoiled by bad direction and a lack of making the most of the opportunities by the scenario writer tells the whole story of this picture.

W.—Haven't made the most of possibilities of the story.

Partners of the Tide

(*Featured Cast—Hodkinson*—6,500 *feet*)

M. P. W.—A melodrama of the sea that should have no difficulty in pleasing most any type of audience that likes strong drama.

N. Entertaining sea picture here.

E. H.—Has good audience material and tells a pleasing romance of the Cape Cod country, helped out by thrilling underwater scenes.

W.—Lots of action and good underwater work in Willat's latest.

You Find It Everywhere

(*Catherine Calvert and Herbert Rawlinson—Howells*—5 *reels*)

M. P. W.—The theme does not lend itself any too well to the screen and the director has not made a very good job of his share in the production.

N.—Forced comedy and hokum never ring the bell.

E. H.—The director attempted to rearrange the story with the result that it is neither convincing nor entertaining.

W.—A perfectly good story overlooked in the making of this one.

Now Turn to Pages 625, 626, 627, 628, 629 and 630 for Straight-From-the-Shoulder Reviews

Testimony

(*Featured Cast—Stoll*—5,500 *feet*)

M. P. W.—The theme of "Testimony" is not one commonly used. It therefore has fresh interest. A well constructed scenario and good direction are responsible for consistent plot development.

N.—Good combination makes interesting story.

T. R.—Here's a truly fine picture. Its coming was unheralded, and had one of the big producers brought it out it would have made quite a sensation in film circles.

W.—A weak story in the first place, and then the direction is poor.

E. H.—Is a long drawn out picturization of a moderately interesting domestic tale of a young couple whose lives and happiness are almost ruined by a Puritanical mother.

The Faith Healer

(*Harold Goodwin—Fox*—5 *reels*)

M. P. W.—Dignified production of religious theme that has small entertainment value.

N.—Strong drama here—wonderfully produced and acted.

T. R.—The attraction is sure to win a certain amount of popularity. It falls short of the high dramatic mark set by "The Miracle Man," but does not lack thrilling moments and pathetic appeal.

W.—Another "miracle" photoplay from William Vaughn Moody's play.

The Love Special

(*Wallace Reid—Famous Players*—4,855 *feet*)

M. P. W.—Wallace Reid is capital as a red-blooded civil engineer in a romance of the rails.

N.—Acceptable entertainment provided by good humor and a quota of thrills.

T. R.—It is by no means a great picture in any sense of the word, and the star has appeared in infinitely better films, nevertheless its spectacular appeal is undeniable and likely to win a certain degree of popularity.

W.—Reid's latest a rare bit of entertainment.

Jim the Penman

(*Lionel Barrymore—First National*—6,100 *feet*)

M. P. W.—Makes fine entertainment.

N.—Grimly realistic but artistic picture from famous stage play.

T. R.—The picture as a whole ranks as a first quality feature worthy of every exhibitor's attention.

W.—Barrymore's latest is fairly interesting adaptation of stage play.

Out of the Chorus

(*Alice Brady—Realart*—5 *reels*)

M. P. W.—Has the ingredients necessary to comprise a winner.

N.—Well below the average in entertainment values.

E. H.—Of only commonplace worth. It will entertain and interest, but will not create unusual comment.

W.—Some originality in a chorus girl's story.

Two Ohio Bills Dying

There are two bills in the Ohio Legislature that are very likely to die with the adjournment in April. One is a bill tightening the censorship law so that it will be an offense to show any picture which depicts a crime under the Ohio statutes. Newspapers have loudly protested against this, pointing out that famous classics as well as a picture of the crucifixion would be banned. The House of Representatives, however, passed it, but it has not yet been placed on the docket in the Senate.

The other bill is to legalize Sunday showing of pictures, providing that no pictures shall be shown before noon on Sunday. This was backed by the exhibitors and film men, but it, too, has not progressed fast.

California Bill Calls for a Board of Review

Senator Walter Eden, of Santa Ana, has introduced a bill into the California State Legislature at Sacramento which provides for a board of review to classify pictures for the public. He declares that his measure does not provide for censorship, but is designed to give the public advance information as to the nature of any picture shown in theaters in this State.

His idea is to have the pictures reviewed by a board consisting of the State Superintendent of Public Instruction and eight other members to be selected by the State Board of Education, the appointments to be subject to the approval of the Governor. The board members would serve without pay and fees would be charged producers for reviewing films. After being reviewed films would then be classified into groups, such as "Racy," "Non-offensive" and "Educational" for the benefit of the public.

Toronto Studios Making Comedies of Two Reels

Progress has been made with a plan to produce two-reel comedies at Toronto, Ontario, it is declared, and substantial color is afforded the declaration because of the fact that the "Robins Players," a well-known dramatic stock company of Toronto, headed by Thomas A. Wise, has been engaged to appear in the pictures, it is stated.

Those behind the venture are Edward B. Haas, of Toronto, and William A. Conway, of Shamokin, Pa., it is announced. A studio at Toronto will be used.

Hoffberg in Charge

J. H. Hoffberg, former assistant to Arthur Ziehm, is now in charge of the activities of Goldwyn's foreign sales department and will supervise the sale and distribution of this company's pictures in Latin America and the Far East.

"YOUR EXTRAVAGANCE WOULD EXHAUST THE BANK OF ENGLAND"

The husband judges that a public denunciation of his wife's spending proclivities may have some effect upon her in this tense moment in "What's a Wife Worth?" a Robertson-Cole feature

Brandt Elected Head of Theatre Owners

Beginning with four members a year ago the Theatre Owners Chamber of Commerce has increased to 121, William Brandt told the body in a short talk following his election to the presidency.

He said also that this membership controls more than 500 of the most prominent theatres in the community. The treasury, he said, which at first was only a name, now contains $16,135.33.

Other officers elected are: W. L. Landau, 1st vice-president; Charles Goldreyer, 2nd vice-president; S. A. Moross, secretary; Samuel G. Bock, treasurer and Samuel Sonin, sergeant-at-arms.

The executive committee is composed of John Manheimer, Charles Steiher, Louis F. Blumenthal, Rudolph Sanders, Leo Brecherm, Charles Moses, Bernard Edelhertz, Hyman Gainsboro, Joseph Seider, Peter Adams, David Weinstock, Sam Schwartz, A. H. Schwartz, Herman Rachmil, A. Eisenstadt and S. Peiper. The finance committee: William Landau, Samuel Sonin, Abraham Wolf, Rudolph Sanders, Oscar Muller and E. H. Behrend.

To Erect Theatre

The Star Amusement Company, Kansas City, owning the Star Theatre, East 12th street, has the lease on a three-story building 44 by 88 feet, at 312-14 East 12th, where it will erect a theatre to seat 1,000, at a cost of about $125,000. The theatre will be named the National; it will be leased, as the amusement company owns but does not operate theatres.

Aided Starving Children

Minneapolis film exchanges netted $2,726.56 to the Hoover fund in the recent drive for the starving children of Europe, according to a recent statement by Theodore L. Hays of the committee in charge of the collection of funds.

Webster Leaves Stoll

Sherman Webster has resigned as Buffalo representative for Stoll Pictures to become manager of the Buffalo office of Gardiner Pictures, Inc. Mr. Webster was formerly manager of the Buffalo Select office.

Bernstein Appointed

Al Bernstein has been appointed manager of the Minneapolis Famous Players-Lasky exchange. Mr. Bernstein has been assistant manager of the exchange for the last nine months. The appointment was made by Phil Reisman, district manager for Famous Players-Lasky.

Entertaining Children

Through the courtesy of Guy L. Wonders, manager of the Rivoli Theatre, City Hall Plaza, Baltimore, Md., about fifty children from the United Patriotic Home were entertained at that theatre on March 18. A special street car was chartered to take the children to and from the theatre.

Sharick Visits Buffalo

"Andy" Sharick was in Buffalo recently and announced that he had been appointed director of field exploitation and sales promotion for Selznick. "Andy" left Buffalo Monday, March 21, for Cleveland where he acted as Selznick representative at the new Allen Brothers' theatre.

"Deception," Life Story of Anne Boleyn, Made by Lubitsch, Is a Paramount Release

UNDER the title of "Deception," Paramount will shortly release a production depicting the absorbing life story of Anne Boleyn, which will tell in dramatic fashion the romance of loves behind a throne. Directed by Ernest Lubitsch, who staged "Passion," "Deception" is said to be equally as appealing, and because of the interest which the public now has in European pictures, it is expected to be a great success from an artistic and box office standpoint.

"Deception" is declared to have a great appeal in that it is the story of the love of a woman whose ambition made her queen of England. Against a background of kings and royal courts, the picture tells a powerfully human drama of love, intrigue and regal luxury.

Playing the leading role of Anne Boleyn is Helen Porten, a famous European stage and screen star, who has been called "the second Bernhardt." Miss Porten's reputation as an actress of beauty and genius has established her as a foremost artist, and in "Deception" she is said to have her biggest role.

Although the exact date for the first appearance of the film has not yet been fixed, it is understood that it will have its American premiere in the near future in New York under the direction of Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres.

All the immense buildings and historic settings in the life of Anne Boleyn before and after her intrigue with Henry VIII of England have been reproduced with remarkable fidelity, it is said. In addition to the street scenes of medieval London, Lubitsch reproduced Westminster Abbey, which plays an important part in the development of the plot. The sets also include numerous Gothic buildings, which are reproductions of famous structures in the days of Anne Boleyn, and a view of the royal court yard of Henry VIII's palace.

One of the most striking sets is the tournament ground where King Henry's knights engage in a tilt at arms with all the ardor and chivalry of those days. Some idea of the immensity of the production can be gauged from the fact that in one scene, a rural lake used to show the royal Blue Beard on one of his holidays, the director, in order to catch sunlight and transportation at the right moment, was obliged to transport 3,000 principals and extras across the lake to the location inside of an hour.

Additional proof of the hugeness of this European masterpiece can be derived from the large figure of everything connected with the production. The director used fourteen polishers, 200 carpenters, and 400 stucco workers in preparing the sets. Two thousand five hundred cubic meters of wood were consumed in building the sets. The additional equipment used for construction work included 12,000 square meters of canvas, 14,000 bags of plaster, 20,000 bags of cement, 200,000 square yards of sand, 100,000 kilos of iron and beams, 84,000 roofing tiles and 125,000 pieces of walling stone.

Twelve thousand square meters of paving stone was necessary to complete the "Anne Boleyn" city. The historically faithful imitation of Westminster Abbey demanded 385 pieces of sculpture and the highest building reached 112 feet in the air.

Faithful to history, the picture brings into action all the characters whom tradition associates with the early reign of King Henry VIII. In addition to the monarch, the plot introduces Queen Katherine, his first wife, Princess Mary, the Duke of Norfolk, Anne Boleyn, Jane Seymour, who later became Henry's wife, and the unfortunate Cardinal Wolsey.

Better Films of All Kinds Demanded by Picture Patrons, Who Scorn Cheap Sorts

FEW and remote are the audiences left for cheap and sensational motion pictures. Fewer still are the "hoakum" serials that can be disposed of anywhere at any price. Audiences, even in the small towns drawing largely from the rural districts, have developed along lines of taste even more rapidly than picture production has. This significant statement represents the conviction of Edgar Oswald Brocks, Pathe Serial sales manager, after a tour, and talks with exhibitors catering to all classes of audiences.

Mr. Brooks has just returned to the Pathe home office after three weeks spent in visits to exhibitors in Indiana, Western Kentucky, Southern Illinois, Missouri and Iowa. He was pleased to discover that even in localities where present economic conditions are disturbing and depressing for general business, no concessions are made in favor of cheap, inferior pictures.

"It was the same story everywhere," said Mr. Brooks. "It appears that no screen audience is so small or so remote from any big city centre of culture that it has not developed in taste and ability to discriminate between good and bad pictures along with the rest of the world. This applies with special force to serials.

Brunet Month

When the doors of the thirty-two Pathe Exchanges throughout the country were closed on Wednesday, March 30th, what in virtually every respect was the greatest contest ever waged by a Pathe sales force, was brought to a conclusion.

"Brunet Month," when final results are tallied, is certain to stand as a great tribute to the president of Pathe, on the anniversary of his fourth year at the head of the eminent distributing organization. No idea of the winners could be had at closing time, so heavy was the influx of contracts on the closing days.

Michigan Meeting

A. J. Moeller, secretary of the Michigan Motion Picture Exhibitors' League, has called a meeting for April 5 at the Hotel Tuller, Detroit, and looks for a record breaking attendance. There will be some special matters to take up and a number of important talks.

Johnston Quits Lyndale

G. Carroll Johnston, for two years a member of the Finklestein and Ruben managerial staff, has resigned as manager of the New Lyndale Theatre, Minneapolis, to become manager of the advertising and accessories department for the Minneapolis Paramount exchange under A. H. Bernstein. He is a brother of J. L. Johnston, Paramount's new exploitation representative at Los Angeles.

A TRIO OF CHARMING LEADING WOMEN THAT WILL BE SEEN IN FORTHCOMING GOLDWYN FEATURES

From left to right they are Leatrice Joy, who has the leading role in Gouverneur Morris's first original screen story, Molly Malone and Irene Rich.

Theatre Owners and Managers of Maine Organize and Ask for Clean Pictures

OVER fifty theatre owners and managers of Maine have formed the Maine Allied Theatres at Waterville. One of the first acts was to go on record as standing for clean pictures and for upholding the dignity of the screen and the statutes of the state. The plan is to take up the question with the producers and have it handled from the source.

The following officers were elected: President, Charles Stern of the Bangor Theatres Company, Bangor; first vice-president, W. E. Reeves of the Strand Theatre, Portland; second vice-president, W. G. Means of Machias; third vice-president, R. J. Flora, Caribou; fourth vice-president, Fred Johnson, Farmington; secretary, W. H. O'Brien, Portland; treasurer, C. F. Hamlin, Keith's Theatre, Portland; publicity man, D. F. Perkins, Jefferson Theatre, Portland.

The trustees are A. S. Black, Rockland; C. B. Kelleher, Waterville; W. A. McPhee, Old Town. The executive committe is made up of one man from each county, nearly every one of which was represented among the company present. They are from Androscoggin county, William Carrigan, Lewiston; Aroostook, S. Y. Hussey, Mars Hill; Cumberland, D. F. Perkins, Portland; Franklin, Fred Johnson, Farmington; Hancock, C. H. Sprague, Franklin; Kennebec, George D. Pullen, Oakland; Knox, A. G. Stanley, Keezar Falls; Penobscot, A. S. Goldman, Bangor; Picataquis, Daniel Smith, Dover; Sagadahoc, H. E. Gustin, Brunswick; Somerset, E. G. Wing, Fairfield; Waldo, William Clifford, Belfast; Washington, W. A. Shea, Eastport; York, Morton Frye, York Village.

Here's Pre-Release Stuff from Northwest Film Men

The Moving Picture World correspondent "busted in" on a session of the complaint committee of the Northwest Film Board of Trade recently, thereby obtaining some pre-release news. Harry Sigmond, chairman of the committee, told how the board had complaints from exhibitors about the competition they were receiving from schools and churches which were showing motion pictures at fixed admission prices. He added that the committee was presenting the question to the board for serious consideration.

L. O. Lukan ("Luke") told how the film men had selected three candiates for councilmen in the recent city election and had succeeded in putting them through, when there were only three councilmen to be elected.

George Ring, manager of the Society Theatre, told about a robber holding up his wife the night before and taking away the evening's box office receipts, amounting to $125. Mrs. Ring tried cajolery, flattery and appealed to his manliness which would forbid him to take advantage of a woman, but the robber grabbed the bag, anyway.

Allen Raises Prices

The Allen Theatre, Winnipeg, Manitoba, has raised its regular admission prices, the change taking effect Easter Monday, which, of course, means immediately after the Lenten season. In making the advance, announcement was made that a series of exceptional features had been booked for a number of weeks to come. This move, with regard to prices, may be considered quite unusual in view of the fact that several large new theatres were recently opened in the Manitoba capital, making competition rather keen. The increases varied from 5 to 10 cents, the new evening prices being 50 cents for adults and 25 cents for children, with 75 cents for loge seats. Afternoon prices are 20 cents and 30 cents with loge seats 50 cents.

Tries to Keep Theatre from Opening on Sunday

Suit to enjoin T. Guy Perfect, proprietor of a moving picture theatre at Huntington, Ind., from opening his theatre on Sundays, was filed in the Huntington County Circuit Court recently by the city board of safety.

The suit is the outgrowth of the attempt to open the theatre last Sunday. Mr. Perfect was arrested on a charge of desecrating the Sabbath and the jury which heard his case was unable to agree. Vigorous efforts have been made for the last several weeks to bring about a strict enforcement of the old "blue laws" at Huntington but the "reform" element, which is backing the movement, has not been having much success with it.

New $80,000 Theatre

A new $80,000 motion picture theatre is to be erected in Middlesboro, Ky. It will have a seating capacity of 1,200, divided on the main floor and balcony. Work of excavating the basement of the building has begun and it is expected the theatre will be finished and opened for the public by October 30.

To Hold Convention

An illustration of the work of the Indiana Board of Photoplay Indorsers and a talk on "Indorsement vs. Censorship," by Miss Louise M. Connelly, of Newark, N. J., a representative of the National Board of Review, will be some of the features of a two-day convention of the Indiana Board of Indorsers in the assembly room at the Claypool Hotel, Indianapolis, on April 5 and 6. Members of the Indiana board were largely responsible for the defeat of censorship legislation at the recent session of the state Legislature.

Buy Three More

Saxe Brothers took over the Racine Enterprises, consisting of a chain of three theatres in Milwaukee, the week of March 13.

Federated's $5,000,000 Purchase Is Comedies, Animal Serial and Features

ONE hundred per cent. attendance is the best evidence of the wonderful spirit at the second annual meeting of the board of directors of the Federated Film Exchanges of America, Inc., opened at the Hotel Astor, New York City, on Monday, March 21, and continued throughout the week.

The Federated Exchanges are considered among the largest distributors of short material in the United States and have fortified themselves to uphold this envied position in the future in the film world by signing contracts for some of the foremost comedies to be shown on the screen during the coming year, consisting of 104 one-reel and twenty-six two-reel Chester Comedies, fifty-two one-reel comedies produced by the Warner Brothers, twenty-six Hall Room Boy Comedies, thirteen Monty Banks and fifty-two one-reel comedies manufactured by one of America's foremost producers. As releasing arrangements have not been completed, Federated will not announce his name at this time.

Knowing the popularity enjoyed by serials at this time, the Federated Exchanges have purchased from the Warner Brothers a fifteen-episode super-animal serial, entitled "Miracles of the Jungle," produced by Col. W. N. Selig; and film critics who have witnessed the screening of this serial say that it is in every way superior to the wonder animal serial entitled "The Lost City," which also was produced by Selig.

The Federated have also acquired distribution rights to series of features of the highest standing. The first release will be "Don't Leave Your Husband," featuring Martha Mansfield and William Desmond.

The meeting at the Astor Hotel, which was in reality a continuation of one held in Los Angeles during the week of February 8, was presided over by President Joseph L. Friedman, of Chicago, and those attending were Harry Charnas, Cleveland; A. L. Kahn, Kansas City; J. Eugene Pearce, New Orleans; Benjamin Amsterdam, Philadelphia; Samuel V. Grand, Boston; Samuel Werner, St. Louis; H. P. Baldwin, Springfield, Mass.; L. E. Ouimet, Montreal, Canada; Arthur G. Whyte, Albany, N. Y.; H. A. Lande, Pittsburgh; Abe Warner, New York City; C. W. Dimock, Boston; P. Oletsky, Baltimore, Md., and George H. Wiley, general manager, in charge of the New York office.

"Heart of Maryland" a Fine Achievement

Vitagraph's Screen Dramatization of David Belasco's Stage Success Should Prove a Distinct Hit. In Settings, Lighting Effects, Costumes and Backgrounds Shows Exceptional Care. Fine Cast Headed by Catherine Calvert. Tom Terriss Directed

ABANDONING the trite technicalities that have made pictures of the Civil War boresome to an extreme by long drawn out battle scenes, galloping horses and pursuing troops, and long shots of historic personages, Vitagraph's version of the famed Belasco stage play, "The Heart of Maryland," employs only those elements making the artistic, permanently-interesting screen feature.

Romance and history have been deftly woven with the result that the completed pictorial canvas stands as one of the superior achievements of current motion picture history. It is a picture that carries as much entertainment value and interest upon a second viewing as with the first—criterion enough of its worth.

The picture patronage has made it known universally that present times are not far enough removed from the World War to give a chance to any features laying the stress upon that conflict that this one does upon the War of the Rebellion. With the Civil War it is different. Its perspective has glorified its romance and sentiment and made it perennially popular material for the screen. There is always a generation coming on to be instructed in the historical events surrounding its era. The picture that can meet this need and at the same time offer the amount of real entertainment value — wholesome and spirited—that this one does. has success assured for it

The Cast

Maryland Calvert.....Catherine Calvert
Alan Kendrick.....Crane Wilbur
Lloyd Calvert.....William Collier, Jr.
Bob Telfair.....Ben Lyon
Nanny McNair..... Victoria White
Colonel Thorpe.....Felix Krembs
Tom Boone .....Warner Richmond

The public has been educated to appreciate the difference in the degree of screen mechanics with which pictures are now handled. They will find much to praise herewith from the technical viewpoint alone. The lighting is exquisite and photography charming. The patronage is also intelligent in the matter of plot strength and it will enjoy the intricacies of the one employed in this feature. It is many-sided, and commands close attention to follow it. But it is made to proceed smoothly and rapidly and without the least confusion.

It is reasonable to believe that the picture took six months in the making. Details have been given careful attention and the restored buildings, uniforms and costumes that are claimed to have come from Southern sacred keeping for use in the picture, lend it realistic and charming touch. The backgrounds in the Southern country are beautiful.

There are a number of thrills that include importantly the heroine's swinging from a bell clapper in a belfry to save the life of her lover whose life is threatened, he being accused of being a spy. A relieving touch of humor is effectively employed to make the proper contrasts in the character of the old colored servant employed about "The Lilacs," the Calvert plantation.

* * *

Maryland, the character taken by Catherine Calvert, is a Southern beauty and her sweetheart marches with the rebel army of the North. Her brother is a Southern soldier and through him she acquires valuable information regarding the movements of enemy troops, which she imparts to her lover. He, in turn, without realizing until later that he has misused the confidence, broken only to save himself, suffers through a situation that entangles the trio, another soldier who is in love with Maryland, and a rascally traitor.

Miss Calvert scores in character roles of this sort and she is engaging in every way as Maryland Calvert. Crane Wilbur is her able support and the role of the brother is carried capably by William Collier, Jr. Others of the cast are Felix Krembs, Ben Lyon, Bernard Siegel, Henry Hallam, Warner Richmond and Victoria White.

The picture is a Tom Terriss production and its director is entitled to compliment. It offers unlimited exploitation possibilities that will have the added value of being seasonable around the time of the patriotic holidays.—I. F. D.

Precision Machine Company Promotes William Francke and Walter Greene

AN announcement of interest to the equipment and projector division of the industry is contained in the statement just issued by General Manager E. M. Porter, of the Precision Machine Company, Simplex Projector builders.

Mr. Porter says: "It has long been my desire in connection with our policy of exclusive distribution to add to the personnel of our Simplex organization, which in the past has functioned most wonderfully. But anticipating a far greater volume of business, as indicated by distributors' surveys, we find it necessary to enlarge some of our departments, outside of the manufacturing division, and to this end we have evolved plans that call for greater floor space in which to house the numerous exploitation and sales units, each of them under a most efficient and highly trained head.

The Promotions

"William C. Francke, who for several years headed our publicity and advertising departments, has been selected to fill the newly created office of assistant general manager of the company, while Walter Greene will be general sales manager with a most comprehensive sales system and carefully selected working force already organized.

"Various departments for the marketing of Simplex specialties and accessories now in mind have been organized, and this, together with our new plans for the maintenance and rendering of unequalled service to our distributors and users, will provide us with organization methods that are as yet unheard of in the projector industry."

Mr. Porter, who has been responsible for the building up of a wonderful sales organization that has functioned in the past three years in such a manner as to bring the Simplex product far up in the race of keen competitorship, will now devote a great deal of his time to organization matters that are now to become effective, and undoubtedly will have another statement to make within a very short time concerning the policy of the Precision Company in the future.

Mr. Francke is well known since his entry into the industry in 1908 in Boston, where his political career together with his activity in the motion picture business won him many friends, and he has greatly added to his popularity since his connection with the Simplex organization, and no doubt the news of his advancement will be greeted with keen pleasure by his host of friends.

Walter Greene started his career in the equipment world when he entered the sales department of the Thomas A. Edison Company in Orange, N. J., in 1909, and has been a leading figure ever since to supply men of the industry. Just prior to his connection with Simplex he was for two years the Eastern representative for the Speer Carbon Company, which brought him in contact with every theatre and supply house in the East.

New York Incorporations for Week Total $750,000

With a capitalization totalling close to $750,000, the following companies incorporated during the past week for the purpose of engaging in the motion picture industry in New York State:

R. and R. Sales Corporation, New York City, $1,500, with Anna Prager, I. B. Gutzler, of New York, and Sol. Sosnowitz, of Stamford, as directors; Major Theatres Company, Inc., New York, $1,000, Harvey L. Watkins, A. Frank Jones, J. A. Hopkins, New York; Pordell Projector, Inc., $5,000, William E. Waddell, E. M. Porter, B. C. Elliott, New York; Weinsil Amusement Corporation, Brooklyn, $10,000, William Knecht, Elias Leibert, Terrence Mullen, New York; Frontier Theatres, Inc., $100,000, E. A. Cramer, W. H. Northrup, T. D. Powell, Buffalo; Folio Films, Inc., $100,000 A. E. Baerman, Brooklyn, W. J. Russel, Alfred Ross, Woodhaven.

Hammond Export and Import Company, $30,000, M. M. Henschel, Ridgefield Park, N. J., A. H. Bokan, Brooklyn, R. J. Riley, New York; Robbins Syracuse Company, Inc., $227,500, Nathan Robbins, Julius Rothstein, Barney Lumberg, Utica; James W. Brooks and Staff, $500, J. M. Wierk, Brooklyn, James W. Brooks, Washington, B. D. Leich, New York; Fitzer Theatrical Enterprises, Inc., Fabius, $250,000, Morris Fitzer, Ralph Schulman, H. M. Vincent, Syracuse; Amsterdam Theatres Corporation, $1,000, H. L. Watkins, A. F. Jones, J. A. Hopkins, New York; Betamy Service, Inc., screens and slides, $5,000, A. F. Tanzer, Ralph Myerson, C. M. Rosenthal, New York; Yankee Film Corporation, $10,00, Samuel Borchardt, James R. Boswell, William A. Leith, New York.

BOREDOM PERSONIFIED

Harold Lloyd can in no way relieve the ennui of his blaze young train companion in "Now or Never," Pathe

With Max Spiegel

M. L. Fleischman, well known to exhibitors in Greater New York, is now associated with Max Spiegel in his enterprises, and will take active charge of general managementship and booking of theatres under the control of Max Spiegel.

Vitagraph Moves

The Canadian headquarters of the Vitagraph Company are now located in new offices in the Hermant Building, Dundas street, Toronto. One of the structural features is a large screen room, handsomely furnished, projection for which is obtained through the use of two Simplex machines.

Travelling in Michigan

L. H. Francis, Minneapolis manager for Teco Products, is on a trip that will take him through most of the large towns of the upper peninsula of Michigan.

WALTER GREENE

E. M. PORTER

WILLIAM C. FRANCKE

Keeping in Personal Touch

By FRITZ TIDDEN

IT looks as though New York will have to stop still in its activities and take notice. It is reported that Marie Prevost, famous Mack Sennett beauty, will come east. Her contract with Sennett is ended and she is considering various offers from other companies. Marie is strictly a California product and has never been to New York, and New York is due for a treat.

* * *

When Jack Meador's copy came into the office last week there were three duplications of the same story. One was labeled, in Jack's very own spencerian hand, "Please." The next was found to be inscribed "Please use." The last repeater beseeched "Please use big." Evidently Jack waxed enthusiastic and enthusiasticer as he read and read and read. We used one of them.

* * *

Owen Moore declares that his photoplay "The Poor Simp" was named in honor of a man who puts on a "coat shirt" by pulling over his head.

* * *

"The Invisible Divorce" is seldom unseen on the front pages of the newspapers.

* * *

Lieut. James P. Anderson, First National exchange manager in Washington, and Guy L. Wonders, of Baltimore, arrived in New York on the same train March 29 for a short visit.

* * *

A prominent independent film distributing organization, that does not wish its name mentioned at the present time, has been asked, at various times, to look at fourteen big German productions with a view to the organization's releasing them in this country. Requests to pass on many more have been made but the concern has agreed to see only fourteen of them. Some of these films have been previously acknowledged to be German productions but an attempt has been made with some others to mask their source. One glaring example of this is shown in a film that was brought in to them late last week. Two Americans had a print in a can when they arrived at the concern's office and said that they wished to show the Western about which a telephone conversation took place the day before. The picture was projected and it was found to be a typical Western, cowboys, mountains, galloping troops of horses, rodeos and everything that would stamp it as one of our Westerns. One man expressed a remark that he thought the film did not have a through American atmosphere. It was run again and, with the doubt well started, it was then easily realized that the production was not made in this country. The two Americans then confessed that they were peddling a German film. Incidentally the distributing concern turned down all of the German films they have viewed.

* * *

The second annual dinner and dance of the Associated First National Employees and Associates, under the auspices of the A. F. N. A. C. will be held in the Hotel McAlpin on April 6. This will be a B. Y. O. party.

It is reported on the most excellent authority that Rex Ingram, the youthful director of "The Four Horsemen of the Apocalypse," is to commence immediately the production of a sea picture said to be based upon one of the best sea stories of our time and one that really catches the spirit of the sea. Can this be a photodramatization of Blasco-Ibanez's "Mare Nostrum"?

Harry P. Diggs of the Producers Service Company has written a song "Dear Old Virginia," which will be used as the theme for the orchestra setting for Paul Laurence Dunbar's story "The Sport of the Gods," which is being screened by Robert Levy for Reol Productions Corporation.

It is said to be a plaintive song of the South rich in the melody and heart interest associated with the negro of the old plantation days. This is not Mr. Drigg's first attempt at song writing as he has written several songs for the vaudeville stage and two interpolated songs for musical comedies.

* * *

Some publicity men are miscast. One of them recently trying to figure out where he was going to raise the money for the hat boy if he ate dinner at a hotel where he could sign a check, discovered there was not a co-worker who was not already on his list of creditors. The loans totalled $23.30. He called the boys together and told them if he had $10 he knew how he could pay each of them one-fourth of what he owed them—in other words he would declare a 25 per cent. dividend. They fell and gave him the ten spot. He declared the dividend and had $4.16 left for his own use. Everybody was satisfied. While we didn't intend to identify him, motion picture companies needing financing of the same sort can get in touch with Paul Sarazan at First National without making him mad.

* * *

Competition has become so strenuous among the big productions playing extended engagements in Broadway houses at top prices that the producers have thought it advisable to seek the services of special publicity representatives. We have called your attention to the engagement of these men from time to time. The most recent was the engagement of Will Page to inform the universe of the attractions of "The Queen of Sheba," which opens at the Lyric April 10. Mr. Fox realized Page is an expert in exploiting just such productions as this spectacle, having proved himself many times in the work he did for Morris Gest's productions. So Mr. Fox asked Mr. Gest to loan him the indominable Will, with the result that the latter will write pieces and stage stunts for "The Queen of Sheba" until he goes abroad with Morris Gest around the first of May.

* * *

Despite the enormous success that the Plaza Theatre had in its showing of Charlie Chaplin's six reels of joy, it is hard to

LO, THE POOR INDIAN

A group composed entirely of Indians. Big Chief Peter Gridley Smith explaining the subleties of an expense account to the Blackfeet Indian chiefs, who will personally appear ahead of exhibitions of "Bob Hampton of Placer," a First National release. Big Chief Pete guarantees that although covered with heavy brogans the feet are actually black. Affidavits are being devised

understand why Milton Chamberlain should rave so about "The Kid" until you are told about a little daughter, the first of a large family Milt hopes, arrived at the Chamberlain home on March 29.

* * *

Eugene Clifford who writes First National news when he can spare the time from looking at Swedish pictures, saved enough money on coal during the past winter to the extent of buying a car from Henry Ford. He was complaining about the length of time it took him to drive to the office one morning, when "Boss" Les Mason inquired:

"Aren't you friendly enough with the traffic officers so that they will let you by?"

"That isn't the trouble," responded Clifford, "it is getting the car to go by them even when they are willing." This is the first Ford wheeze we have run in this place and we apologize.

* * *

Officials of a producing company held a consultation to decide the title of a continental film founded on the life of Anne Boleyn. There has been much newspaper criticism lately about the movies changing the titles of famous plays, stories, etc. For instance, objection was made to "Passion" instead of "Madame DuBarry."

So the company's executives wanted to see if the name of Anne Boleyn would sell the film. Six stenographers were asked who our old friend Anne was. One knew she was one of the wives of Henry VIII, two knew she figured somewhere in history, and three asked if she had ever worked for that company.

* * *

Speaking of circulation figures, as everyone will be around the First of June when the A. B. C. reports for the first six months of 1921 will be made public, there is one publication, in a manner of speaking, that establishes somewhat of a record. It jumped in circulation from nothing, ten weeks ago, to 2,500,000 to date. It is Walt Hill's syndicated column, called Film Smiles and written under the name of Hi Speed.

* * *

A cable has been received to the effect that A. C. Berman, Earl B. Shanks and F. Wynn-Jones have arrived in London and have already opened offices preparatory to distributing the "Big Four" productions.

* * *

Charles K. Brown, assistant director for Nazimova, has been town with Charles Bryant, the star's husband, looking for new stories for Nazimova pictures.

* * *

Franklin P. Adams, in his Tribune "Conning Tower," succinctly remarks that something must be the matter with the movies. "Sentimental Tommy" remains "Sentimental Tommy" in the screen title.

The beautiful imported, cast-iron toilet soap is awarded this week to the moving picture censors of Pittsburgh, who are now doing their reviewing by telephone.

Dictators of screen fashions have decreed that you won't see short skirts much longer.

* * *

Louis Baum, sales manager of Equity and Joan Pictures, left this week for a tour of exchanges.

* * *

Harry Crandall and Mrs. Crandall are in town, at the Astor. In company with Crandall is A. Dresner, who is associated with him in the Washington Theatre Supply Company, distributors of Power's machines.

* * *

W. W. Hodkinson has completed his swing around the country visiting exchanges and now he is vacationing in Florida. He will return to New York shortly with stories how large they were, as he is fishing.

Work at Tampa Begun

Tampa, Fla., March 30.

(By wire to "Moving Picture World")

J. Harrington Sullivan, of New York and Los Angeles, has completed arrangements to start within a few days production here of western features depicting life in Missouri during frontier days. According to his statement his players are already engaged and his scripts ready.

For rehearsal his properties, such as stage coaches, wild animals, saddles and wardrobes of Indian and Mexican costumes, are in Chicago and ready to be sent here. An agreement has been reached with Juanita Films, of Tampa, whereby Mr. Sullivan will be given studio facilities for the printing of a daily working negative.

THE FIRST THREE MEN TO BE SELECTED SPECIAL ASSOCIATED EXHIBITORS FRANCHISE REPRESENTATIVES

They are, from left to right, Harry L. Knappen, E. S. Flynn and Ira H. Cohen

"The Plaything of Broadway" is a film title that indicates the manner in which a certain amendment to the revered constitution is handled in Gotham.

* * *

Carol Trowbridge, assistant general sales manager of United Artists, returned to town after having made a tour of all his firm's eastern exchanges.

* * *

E. M. Asher, Mack Sennett's personal representative, is in town from California.

* * *

The current Goldwyn clip sheet contains a boxed feature with the caption, "About People You Know." It states, for instance, that "Rupert Hughes, eminent author, always writes with a pen—not a typewriter," "Reginald Barker never uses a megaphone for directing. His voice will dominate a mob of five hundred people" and so forth for seven more paragraphs.

We would like to add some other interesting items to this list. We will add to the list.

Howard Dietz confesses to the readers of the Tribune, hiding his name under the pseudonym of Freckles, that he is full of pep in the Spring and that Spring fever gives him the go by.

Lynde Denig is the fastest athlete on the Goldwyn staff—he can sit longer in front of a chess board than any other man. Also he always insists on a left handed cue when he startles the natives with his billiards.

* * *

Morrie Ryskind, the demon versifier, has returned to this vicinity from the coast. While in Los Angeles he titled some pictures. If Morrie will give us an interview we will print what he is to do next.

* * *

Bill Reilly, the agile advertising expert of Cine Mundial, went on a tour of the "key cities" and important "distribution centers." His itinerary included Union Hill, Bayonne and Port Elizabeth, where it is said they serve the real 4 per cent stuff.

* * *

It is reported that Jack Coogan, Sr., has completed arrangements whereby his now famous son, the kid of "The Kid," is to appear in vaudeville as a headline act on the big time.

* * *

Maxwell Karger and Bert Lytell left for California the latter part of last week. Another to entrain on the same day for the same destination was Charles Giblyn.

* * *

The captain of the Swedish liner Bergensfjord is named Ole Bull. Bill Reilly, the facetious, wants to know if there is any chance of Carl Laemmle co-starring Ole and Sitting in one of his stirring photodramas.

* * *

Still another picture star to enter vaudeville is Lillian Walker, who is to tour the Orpheum time as a headline attraction. She begins her tour in the south this month.

* * *

Another distinct triumph for the press agentry of the motion picture industry! So effective have been the "interviews given out" to the film world that Moe Levy has taken up the method, to sell his $25 Easter suits. The daily papers have been carrying during the week the "interview given out" by the clothier, which states that he wishes he had opened his Bronx store before he did.

* * *

"The Miracle of Manhattan" is to be performed in films. Plot has nothing to do with Broadway parched by prohibition.

News of the West Coast

By A.H.GIEBLER

Ambassador Puts on One Act Playlets

The Ambassador Theatre, a unit of the new Ambassador Hotel on Wilshire Boulevard, beginning March 21, adopted the policy of adding one-act playlets, to run from 20 to 30 minutes, as part of the program. The first of these playlets was Stanley Houghton's "Fancy Free," and the principal players were Kathleen Clifford, Mary MacLaren, Roy Atwell and Harold E. Poland. A number of other playlets that will be produced include "The Claw," from the French La Griffe; "Salome," by Oscar Wilde; "The Twelve Pound Look," by J. M. Barrie; "Monna Vanna," by Maeterlinck, and "The Vacuum," by Preston Peabody.

Two a Day

The Ambassador is under the immediate supervision of S. Barrett McCormick, and is one of the holdings of Gore, Ramish and Lesser. "The First Born," a Sessue Hayakawa production, is the photoplay feature being shown in connection with the first of the playlets. Only two performances a day are given, one at 2:30 and the other at 8:30 and seats are reserved for all performances.

Wedding in Filmland

Jerome Storm, former director of Charles Ray and now directing Katherine MacDonald, was married on March 19 to Miss Mildred Richter at the home of Robert McKim in Beverly Hills. The romance that culminated in the wedding Saturday night began while Jerome Storm was director for Charles Ray and Miss Richter was film cutter at the Ince Studio. Among the guests at the wedding were Mr. and Mrs. J. G. Hawks, Mr. and Mrs. C. Gardner Sullivan, Mr. and Mrs. Fred Niblo and Mr. and Mrs. Otto Hoffman.

Another filmland wedding, which took place on March 21, was that of Miss Ruth Wing, scenario writer, to Theodore Taylor, otherwise known as Ted Taylor, formerly director of publicity at Metro's West Coast plant and now proprietor of an independent publicity bureau. The Taylors are spending their honeymoon at Catalina.

Rehearsing for "Molly O."

The Sennett players are returning one by one from their vacations, and rehearsals are in progress at the Sennett plant for "Molly O," Mabel Normand's coming production. Charles Murray, Eddie Gribbon and Mabel will be prominent in the initial scenes.

"The Four Horsemen" Gives Brilliant Premieres in Los Angeles and Chicago

METRO'S brilliant Los Angeles premiere of "The Four Horsemen of the Apocalypse" on Wednesday evening, March 9, proved almost as worthy of position in film history as did the actual making of this masterpiece of the screen, Metro states.

Because of the unusual interest in this Rex Ingram production, the entire picture industry, from producers and stars down to the most humble extra, struggled to gain admission to the Mission Theatre, where it is scheduled for an indefinite run.

The name of the youthful Rex Ingram, whose genius as a director made the production possible, and that of June Mathis, who wrote the screen version of the Ibanez novel, were on the lips of every member of the audience as they left the theatre.

Chicago's first glimpse of the production was had March 28 at the La Salle Theatre. In anticipation of this event an elaborate publicity and advertising campaign was conducted in the Windy City under the direction of Ned Holmes, a well-known theatrical man, and William Brill, a former Chicago newspaper writer, who was connected with the recent New York premiere.

Harvey O'Higgins Joins Galaxy of Film Authors

Realart's West Coast scenario staff now includes six writers. The newest addition is Harvey O'Higgins, the dramatist, whose plays, "The Dummy," 'On the Hiring Line" and "The Argyle Case," have won him a wide reputation. Mr. O'Higgins is now at Hollywood and at work on his first original photoplay.

The following writers are now with Realart: Elmer Harris, supervising director; Percy Heath, American author of "Sari;" Douglas Doty, former editor of Century Magazine; Alice Eyton, Edith Kennedy and Mr. O'Higgins.

"Mr. O'Higgins is one of America's most capable writers, said General Manager J. S. Woody, "and Realart now feels that it is particularly wel qualified to turn out the very best in screen material."

"PERHAPS WE'LL BE FORTUNATE ENOUGH TO MEET AGAIN SOME DAY—LOOK FOR ME ON THE EASY ROAD"

Thomas Meighan in his new Paramount production called "The Easy Road"

To Start Building

The Citizens Theatre Company at Brazil, Ind., has announced that construction work will be started as soon as weather conditions permit on the new modern theatre building which it is to erect at Walnut street and National avenue. The new structure, it is announced, will be patterned somewhat after the Circle and Loew's State in Indianapolis. The building will be of fireproof construction. The company hopes to have the structure completed in time for opening about October 1.

Shepard and Klein Move

F. C. Shepard, formerly of New York City, has joined the sales force of Super Films Attractions, Inc., and has been assigned by Sidney B. Lust, head of that concern, to the southern territory.

Fred Klein, who has been managing the Loew Theatre in Memphis, Tenn., but who recently resigned that position, is back in Washington, D. C., again. While there, Mr. Klein was manager of Loew's Columbia Theatre.

DOROTHY PHILLIPS

Leading woman in First National's "Man-Woman—Matriage," which is being shown at the Strand, New York, this week

Phoebe Hunt to Appear in Her First Picture

Phoebe Hunt, leading woman in the Wilkes' Stock Company at the Majestic Theatre, Los Angeles, has been chosen for the leading feminine role in an all-star Frank Lloyd Production by the Goldwyn Company of "The Grim Comedian," an original photoplay by Rita Weiman, also author of "The Acquittal," the stage play in which Miss Hunt is now appearing. The production of the picture will begin immediately.

The selection of Miss Hunt for the part is a compliment to her ability because the role is regarded as extremely difficult. All available actresses in both New York and Los Angeles were considered before the selection was made. It will be her first screen appearance.

Miss MacDonald Signs New First National Contract

Katherine MacDonald will continue to be a First National star for a period of two years after the termination of the present contract. Announcement was made this week by Associated First National Pictures, Inc., that it has completed the negotiations and has entered into a contract with B. P. Schulberg, president of Attractions Distributing Corporation, for twelve additional productions starring Miss MacDonald in addition to the releases included in the present contract. The contract provides that the production shall be delivered at intervals of two months, which means that it will take two years to complete the contract.

The announcement is a reflection of the contract which Mr. Schulberg recently negotiated with Miss MacDonald. The contract with the star was for the definite period of two years with a proviso that she shall appear in productions made at the rate of six a year. A new company will be formed to handle the productions starring Miss MacDonald in the fulfillment of the new contract. B. P. Fineman and J. G. Bachmann, vice-president and treasurer, respectively, of the present company, will be associated with Mr. Schulberg in the one to be formed.

Ann Forrest in Hospital

Fearing an attack of appendicitis might interfere with her work in "The Great Impersonation," George Melford's next production for Paramount, Ann Forrest, who is to play a leading feminine role in the new picture, went to the Good Samaritan Hospital in Los Angeles on March 27 for an operation scheduled to be performed the next morning.

She will begin work in the new Melford picture in three weeks. Miss Forrest calculated she would be kept in the hospital two weeks. With a week's recuperation, the dainty leading woman will be in excellent condition to begin her work.

Office Has a Visitor

Claude Ezell, personal representative of Louis J. Selznick, was a recent visitor at San Francisco, and after a stay of a few days left for Los Angeles. Mrs. Elmer Selznick, wife of the Selznick manager at Sydney, Australia, arrived here on March 15 on a combined business and pleasure trip with her daughter, Miss Irene Selznick.

Ernest Shipman Sails for Continental Conferences

When the Duca Degli Abruzzi sailed for Genoa on April 2 one of the big liner's passengers was Ernest Shipman, widely known in the industry as a successful independent producer and exploitation expert. He will participate in a series of conferences with important financial and motion picture interests in London, Paris and Turin. He expects to be gone at least four weeks.

Mr. Shipman took with him prints of a number of his recent productions and it is said that others will follow him. It is rumored, however, that his activities while in Europe will not be confined to sales and exploitation only, but that he will be closely in touch with certain European film and banking affiliations, who have sought his counsel as an authority on the making and marketing of big productions.

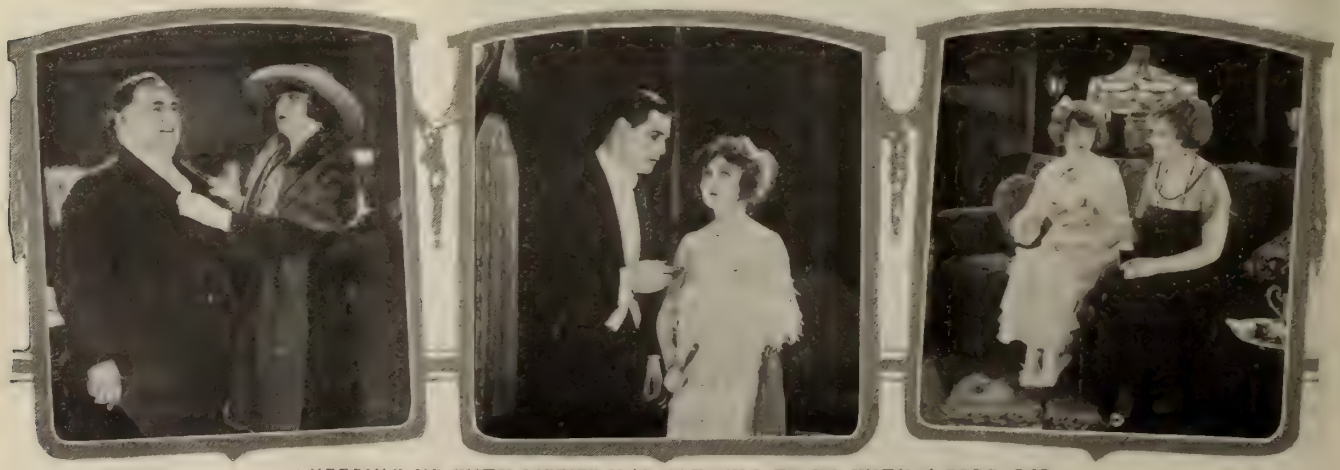
Mr. Shipman said he would devote some of his time as the representative of certain big Canadian picture interests, to exploiting and developing Canadian film productions in the world's markets.

ALLEN HOLUBAR

Who produced "Man — Woman — Marriage" for First National. The film is exhibited at the Strand, New York, this week

Committee Rewards Charles C. Pettijohn

Charles C. Pettijohn, assistant to President Lewis J. Selznick of Selznick Pictures Corporation, who was actively engaged in the recent Hoover Relief Drive as a representative of the motion picture industry, was made happy last week by the receipt of a beautiful silver cigarette case as a gift from the various organizations associated in the drive.



"KEEPING UP WITH LIZZIE" HAS NOTHING TO DO WITH A FORD CAR

It is the title of the Rockett Film Corporation production starring Enid Bennett, who is shown in the three scenes with a different member of the cast. A Hodkinson release

Hal Roach presents

Harold Lloyd

in

"Now or Never"

Three Parts — An Associated Exhibitors, Inc. Picture

You are invited to compare this comedy, *reel for reel*, with any comedy that has ever been made. There can be but one verdict—BETTER!

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

Have you ever ?

Have you ever considered that the comedy may be a bigger asset to your program than the feature?

Have you ever thought that *quality* should be the *true* test of a feature and not length?

Have you ever had a feature "go dead" on your audience, and then seen the day saved by a Harold Lloyd comedy which made your patrons go into paroxysms of merriment?

Have you ever realized that after all the value to you of a picture comes right down to this, its *entertainment value?*

Consider the Harold Lloyd comedies from all these angles; read the glowing praise of the newspaper critics; read the reviews in the trade papers; and better still sit in your own house while your operator is showing one on the screen; just listen to the waves of laughter, the howls of delight; and then book *all* the Lloyds and thank Heaven you've got the chance!

Every Lloyd comedy should be the true feature of your program

HAROLD LLOYD

in

"Now or Never"

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

Chicago and the Middle West

By PAUL HINZ

Chicago Theatres Accused of Violating Fire Ordinances; Kostner Investigates

An official investigation of Chicago theatres with a view toward enforcing fire-prevention ordinances, is now being conducted under the direction of Alderman Joseph O. Kostner, chairman of the Council Committee on Buildings and City Hall. This investigation follows a report of laxity on the part of theatre managers, sent recently by Chief-of-Police Charles Fitzmorris to J. C. McDonnell, chief of the Bureau of Fire Prevention and Public Safety. About two weeks ago, letters were sent by this department to managers of picture theatres and "legitimate" houses, advising them that there is a prevalent carelessness in regard to keeping exit doors unlocked and lighted, and in keeping the passageways unobstructed, and warning them to take greater precautions.

Following this measure, Alderman Kostner appointed a sub-committee to visit the theatres, personally, and make thorough investigations. This committee reports, that in the cases of the few houses which they have as yet inspected, there is a tendency to disregard the existing ordinances affecting fire-prevention; that aisles, lobbies and exit passages are being overcrowded; that exit doors in a number of theatres have been found locked during the show; that the lights above these doors are extinguished; that in some cases the stage vent, built for taking off smoke and gas, is either out of order, tied down with ropes, or weighed down with timbers.

The sub-committee then recommended to the Council Committee on Buildings, that theatre-owners be required to build "panic-proof" doors at all exits, doors which are always locked to the intruder but which will swing open at the slightest touch from one on the inside.

Most of the up-to-date Chicago picture houses are equipped with this type of lock on the doors, but many of the older ones are not. An ordinance requiring each theatre manager to send a signed statement, monthly, stating that he, personally, has inspected the stage vent and other devices required by law to prevent fires and panics, was also recommended.

Alderman Kostner, in an effort to combat the overcrowding of lobbies, foyers and aisles, presented a resolution for providing that all theatres display a sign, after the auditorium has been filled, reading to the effect that all seats have been sold, and announcing the time when the next show starts. These recommendations will be presented to the City Council at an early date.

At a recent meeting of the Illinois Exhibitors' Alliance, the agitation of these matters in the city hall was discussed, and the importance of every exhibitor complying with the fire-preventive ordinance was urged.

Gaumont Signs with Gollos

Arthur Lee, general manager for Gaumont Pictures in America, spent a few days in Chicago, the week of March 20. While here, he closed a contract with Gollos Enterprises for handling this season's output of Gaumont features for northern Illinois. This includes eight subjects, and in addition a super-special, "Narayana," adapted from Balzac's story, which Mr. Gollos announces will be released soon in this territory. "The Thinker," written around Rodin's famous statue by that name, and "Branded," featuring Josephine Earle, are among the first of the eight features which will be released here.

Similar Work

T. P. McGovern, formerly in charge of "Mickey" exploitation in the Philadelphia territory, is now with the Supreme exchange, Pittsburgh, doing the same kind of work for "Up in Mary's Attic."

Features One-Reeler

Andrew Karzas, managing director of the Woodlawn Theatre, made a special feature of "Presidents of the United States," a Ford Educational Library subject in one reel, last week, and his experiment proved very successful. He instructed the leader of his orchestra to arrange music apropos of the period in which each of the pictured presidents served, and used choral numbers on the Victrola as additional accompaniment. The result was that the interest and patriotism of the audience was thoroughly aroused, and the one-reeler, as a program factor, attained a new distinction.

L. & T. Sign Contract for Bushmint Service

Following the successful use of the musical score for "The Kid," the first sample product of the Synchronized Scenario Music Company, Lubliner & Trinz have signed up for weekly service from this company. The score for "The Kid" was tried out in a number of houses on this circuit during the week of March 20, and met with instantaneous favor from the various orchestral leaders. Ward Johnstone, conductor of the forty-piece orchestra at the Senate, the magnificent new L. & T. theatre on Madison and Kedzie, has pronounced it the finest musical arrangement he has ever seen. P. A. Cavallo, director of music at the Hamlin, has also recommended it.

The first release date for this company's products in Chicago, where it is handled by the Bushmint Company, will be about the fifteenth of April. About that time, the quarters in Film Row will be occupied, and every day a picture will be exhibited in conjunction with the musical score, for the purpose of demonstrating the musical arrangements before orchestral leaders.

Beban Jr. at Central Park

George Beban, Jr., aged five, helped to put over "One Man in a Million" at the Central Park Theatre, Saturday afternoon, March 26. His personal appearance coupled with that of his screen performance, was an event of great interest to fans.

E. M. Asher Announces that Max Sennett Is Getting Ready to Produce Drama

WITH the enthusiastic announcement that Mack Sennett is getting ready to spring his biggest surprise, this in the form of a big dramatic production, E. M. Asher, Sennett's personal representative, concluded a two-day visit in Chicago, March 23, when he left for New York.

"The surprise is 'Heart Balm' which marks a departure from comedy to drama, from burleque to heart interest, on the part of this producer," said Mr. Asher. "It is honest-to-goodness drama, packed with thrills. Mr. Sennett has concentrated all his skill, which has previously been put to such successful use in building laughs, in making a serious-minded production, full of emotional climaxes and while lacking in slapstick, not in humor. The story is his own.

Not a Joke

"We believe the name of Noah Beery, who has one of the most important roles, is enough to register the fact that 'Heart Balm' is not a seven-reel joke. Ethel Gray Terry, Robert Cain and Ben Deely are other principals, and Richard Jones, who directed 'Mickey,' was the director."

While in Chicago, Mr. Asher received a telegram from the Sennett studios, announcing that work had just started, March 22, on "Molly-O," which is a sequel to "Mickey," featuring the same star, Mabel Normand. This is a comedy drama written by Mr. Sennett and will be produced under the direction of Richard Jones. Very elaborate sets are now under construction. Mr. Asher stated that the Sennett program for the coming year would consist of four big productions, two comedy dramas, twelve two-reelers, from six to eight Ben Turpin specials, all of which will be handled through the Associated Producers.

Mr. Asher's prime object in going east, at this time, is to complete plans for his trip to Europe, where he will remain about two months. He expects to sail about the middle of April. He will visit England, France and Belgium, with a view toward investigating the foreign market and improving and Americanizing distribution methods.

"Under the present states rights system they are about ten years behind, over there," Mr. Asher said, "and it is impossible for super productions to get what they are actually worth, because their success in America is no criterion of their market in Europe."

Glaser Buys Theatre

Will J. Glaser, for more than twelve years manager of the Grand Theatre, Faribault, Minn., has purchased that theatre. Mr. Glaser plans many innovations in his new property.

First Associated Exhibitors Release Since Reorganization Is Maine Story

ANNOUNCEMENT is made by Associated Exhibitors that the first feature attraction to be released by the re-organized company is a Holman Day production, "The Rider of the King Log," and it is stated that at the first screening of the picture in New York City it created a sensation. All records for the quick consummation of a motion picture deal were broken in the negotiations, for Mr. Kane, stating that the picture ranks with the best ever given to the industry, insisted upon immediately closing for the release of the picture through Associated.

The executives of Associated, who were invited to see the picture when it was offered to the organization for release, were unprepared for the ensuing entertainment. The picture had been reported as an excellent one, but on its showing it proved, in the judgment of all who saw it, to be one of those pictures that appear two or three times in each year.

With this judgment confirmed by the others who saw the picture, Mr. Kane decided to conclude negotiations at once. W. B. Williamson, treasurer and general manager, and H. P. Carver, representing the Edgar Jones Productions, Inc., conferred by wire with the others interested, and before the close of the business day "The Rider of the King Log" was established as the first Associated release.

The picture is from the latest novel of Mr. Day. The book has already sold out several editions. The story is of the Maine woods and the picture was actually made there. The studio in which the interiors were taken is at Augusta, Me. Mr. Day personally supervised the making of the picture, which was directed by Harry Hoyt.

Production was commenced shortly after Mr. Day's book was published fifteen months ago. It took an entire year to complete. Many of the scenes were taken in summer and the exact locations were cut in rock so that the company could return to the scenes in mid-winter and with their cameras in the exact positions they duplicated in winter the scenes taken in summer.

Several dams constructed years ago at a cost of more than $50,000 each were blown up in the making of the production. These explosions were not designed especially for the picture but the directors took advantage of their destruction to work in the action of the story. The results are spectacular. Some of the river scenes with the dams blowing up and the giant logs rolling down a river which is steadily rising in power and volume surpass anything of a like nature shown in a feature, it is said.

The story is of a battle of lumber interests. The fight for control of the forests and the right of way on the rivers provides the action, but a strong romance and love theme runs throughout. The welding of action in the great outdoors with love and romance is the basis on which the picture rests its claim to take its place among the best productions.

S. R. Kent to Make Tour of the Country

S. R. Kent, general manager of distribution for Paramount productions, will leave New York April 5 for a six weeks' tour of the country, during which he will investigate business conditions in every section.

In the course of his tour Mr. Kent will spend one week at the Lasky studio in Hollywood, where he will confer with Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation. The week will be devoted to a resume of the big productions scheduled for release by Paramount next fall and will go fully into details as to the most advantageous manner in which they can be distributed.

Purchases By Saxe-Dayton Firm Alter Entire Theatrical Aspect of Kenosha

THE theatre aspect of Kenosha, Wis., a thriving city of 45,000, was completely changed in one day—Wednesday, March 16, when two large deals were closed selling or leasing four of the largest theatres of the city and providing for the erection of two other playhouses of mammoth proportions. One of these deals included the sale of the three theatres owned by the Charles Pacini estate, the Majestic, the Butterfly and the Strand, the owners of the Associated First National franchise and several other important film franchises for this city, to the Saxe-Dayton Company. With this sale went a building site for another theatre which the new owners are planning to erect in the near future. The consideration in this deal was more than $100,000. The Saxe-Dayton Company now controls nearly twenty theatres.

The second deal was a ninety-nine year lease secured by the Fitzpatrick & McElroy Company for the Rhode Opera House, at present the largest theatre in Kenosha, from Joseph G. Rhode for an annual rental price of approximately $10,000. Upon this site and an adjoining one secured by this company, plans are now under way for the erection of a magnificent $450,000 theatre for both the legitimate drama and the silent art.

An Interesting Deal

The sales of the Pacini theatres closes an interesting episode in the history of the business of the late Charles Pacini, the "amusement king" of Kenosha, who was shot to death last August after he had climbed his way to success here from the position of a banana peddler. It came only a few days after the sentencing of Frank Lang to twenty years' imprisonment for the murder of the theatre owner, and the two events mark the final chapter in this remarkable career.

The three theatres which he owned had come to be the home of many of the most important franchises for film releases for Kenosha and had built up a wonderful patronage here in the fifteen years they had been operated. The $100,000 received for them shows the fortune which the former "banana boy" had made in the theatrical business in this short time. The sale transfers the present leases of the buildings, the interior furnishings and all of the franchises owned by the company for the three theatres. None of the buildings were owned by the estate.

Associated with Others

The Saxe-Dayton Company, the new owner of the theatres, is a merger of the interests of John E. Saxe and Thomas Saxe, of Milwaukee, the owner of a long string of theatres in Milwaukee and other cities of Wisconsin, and Edward and Fred Dayton, theatre men of Kenosha. The new deal will connect the three Kenosha theatres and the one which the company will build on the new site, with the other playhouses operated by the Saxe Brothers in the state.

Coincident with taking over these three theatres, on the same day the company started the work of clearing the site which they had purchased for the erection of a new 1,500-seat theatre devoted to the silent drama. The building will contain five stores with a theatre, the entrance for the latter on Main street. The Saxe Company now adds these three Kenosha theatres to its string of theatres, which is as follows: Theatorium, Princess, Modjeska, Savoy, Strand, Rialto, Miller, Tivoli and Queen Theatres in Milwaukee, the Saxe and Auditorium in Waukesha, and several in other cities of the state and in Minnesota.

Other Deal Promises Theatre

The lease closed by Mr. Rhode also promises another new theatre for Kenosha. The Fitzpatrick & McElroy Company has announced plans of expending $450,000 in the erection of this playhouse which is to be one of the largest in the entire Lake Shore region and which will be used for the presentation of the largest productions as well as for the motion picture releases. This theatre is to be known as "The Hippodrome."

The actual work of building is expected to be under way within thirty days, since the plans for the new structure have all been completed. Mr. Rhode is the veteran theatre man of Kenosha, having been in the business for more than twenty-five years.

Brentlinger Heads A. F. N. P. of Indiana

At the annual meeting of Associated First National Pictures of Indiana, which was held on March 14 at Indianapolis, A. F. Brentlinger, of Indianapolis, was elected president and the directorate increased to a maximum of not more than fifteen members. Frank J. Rembusch, of Shelbyville, was elected vice-president; Henry W. Fechtman, of Indianapolis, treasurer, and Floyd Brown, of Indianapolis, secretary.

Directors Chosen

The directors chosen at the annual meeting were A. F. Brentlinger, Indianapolis; C. E. Potts, Indiana Harbor; F. J. Rembusch, Shelbyville; Bruce C. Kixmiller, Bicknell; R. H. Harris, Bloomington; H. H. Johnson, Lafayette; Ivan Arnold, Kokomo; H. W. Fechtman, Carl H. Lieber, H. P. Lieber and Robert Lieber, all of Indianapolis. Robert Lieber is also president of Associated First National Pictures, Inc., the national organization.

Numerous expressions of satisfaction with the sub-franchise plan were voiced, a number of exhibitors volunteering to convert one or more of their fellow-exhibitors to the sub-franchise idea, with the operation of which they themselves were so well pleased.

H. L. Knappen; E. S. Flynn and Ira H. Cohen Named Representatives of Selling Force

ANNOUNCEMENT has been made by Phil L. Ryan, manager of franchises of the Associated Exhibitors, of the selection of the first three representatives of the Associated franchise selling force who will carry the plan to the exhibitors of the country.

The men selected have earned the confidence of exhibitors in every territory during several years of experience in the industry and are thoroughly qualified for the task in hand. They are H. L. Knappen, E. S. Flynn and Ira H. Cohen.

Popular Men

The esteem in which they are held by exhibitors is indicated in a measure, it is stated, by the volume of enthusiastic recommendations which came from those motion picture theatre men with whom they came in contact.

Mr. Flynn comes to Associated from Robertson-Cole. Mr. Cohen was special representative for Pathe when he was invited to join the Associated Franchise sales force. After a career as a reporter on several leading newspapers, Mr. Knappen entered the industry via the publicity route in 1914. He started as director of publicity for the American Theatre, Salt Lake City.

Rita Weiman to Write Script for DeMille Film

Announcement has just been made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, of the engagement of Rita Weiman, noted playwright and author ,to write for William DeMille an original photoplay for the producer's next offering for Paramount, to follow "The Lost Romance," which has just been completed. Miss Weiman and Mr. DeMille are in constant consultation over the story.

Miss Weiman has sprung into prominence in the past few years by reason of the brilliant successes which have been scored by her plays and short stories, many of the latter having been published in the Saturday Evening Post. Her latest play, "The Acquittal," has enjoyed long runs both in the East and on the West Coast and has been praised by critics as one of the best of the season.

This is not the author's first attempt as a writer of special screen material. She recently completed "The Grim Comedian," now being produced by Goldwyn. The new scenario, upon which Miss Weiman and Mr. De Mille have already busied themselves, will be an entirely new theme, which has as yet been untouched in past screen productions. The author is also prominent as a writer of short fictoin.

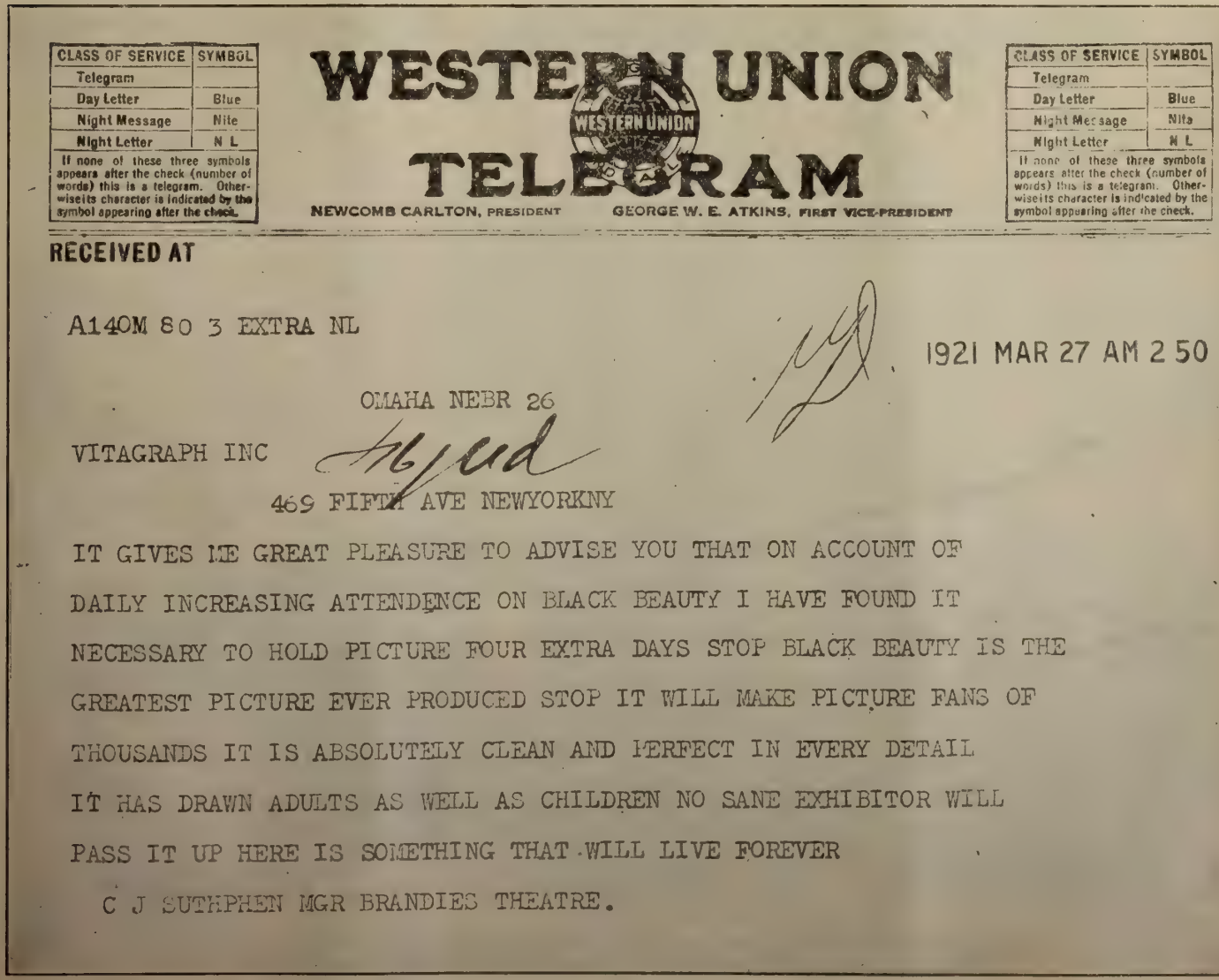
After finishing her work with Mr. DeMille on the new photoplay Miss Weiman plans to begin work at once upon a new stage play.

Vacations Ended

Herman Warren, of Warren & Cohen, operating a chain of theatres in Detroit, returned home Easter Sunday from a two months' vacation in Los Angeles. Maurice Lynch, of the Catherine Theatre, Detroit, has returned from a four months' sojourn in the South and West.

Mellon Buys Two

Frank Mellon, of the Norwood Theatre, Detroit, has taken over the Duplex Theatre, East Grand Boulevard, and the Gladwin Park Theatre, giving him a chain of three Detroit houses. He says it is his intention to enlarge the circuit.



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C J SUTHPHEN MGR BRANDIES THEATRE.

David Wark Griffith Is Honored by Friars; Dinner at Hotel Astor Largely Attended

THE large ball room at the Hotel Astor, Sunday evening, March 27, was the scene of a dinner given by The Friars in honor of David Wark Griffith. The affair was largely attended by representatives of the screen and stage and persons of the artistic and professional worlds. At the guests' table sat George M. Cohan, Mrs. R. H. Burnside, Miss Hope Hampton, James E. Brulatour, Miss Marion Davies, Hon. James J. Walker, Miss Marie Dressler, Rennold Wolf, Miss Constance Talmadge, Joseph M. Schenck, Miss Norma Talmadge, D. W. Griffith, John J. Gleason, Miss Lillian Gish, William A. Brady, Miss Dorothy Gish, Walter C. Kelly, Miss Mae Murray, Thomas Dixon, Miss Beatrice Fairfax, Daniel Frohman, Miss Madge Evans, R. H. Burnside, Miss Alice Brady and Anthony Paul Kelly.

John J. Gleason was toastmaster, and the speakers were Rennold Wolf, Thomas Dixon, Walter C. Kelly, Hon. James J. Walker and William A. Brady. This array of headliners, as the witty State Senator from New York termed them, kept the other guests amused and interested during the two hours the speech making lasted. After Friar Wolf had revealed secrets in the early life of the guest of honor that must have astonished the famous director himself and stated that his middle name should be spelled with an o in place of an a and Thomas Dixon had told of the days when "The Birth of a Nation" was brought to New York and of his feelings when he stood outside of the theatre and watched the crowds gather in front of the box office, Walter C. Kelly paid his compliments to the two speakers in a way which brought shouts of laughter from every one in the ball room. He then followed with what may be termed "fifteen minutes in one" and caught the house every time he finished a sentence. After Senator Walker and William A. Brady finished their remarks, the guest of honor rose to reply. His speech was brief and very much to the point. Mr. Griffith confined himself to expressing his appreciation of the kindness of The Friars and to the power of the moving picture to bring about an understanding of the common brotherhood of mankind. At eleven o'clock the floor was cleared for dancing. While coffee was being served, the Friars song was sung by Friar George Lydecker. Joseph M. Schenck was chairman of the reception committee.

"The Highest Law" Is Acknowledged Big Attraction for Memorial Week

BASED on the number of inquiries received at various Select exchanges throughout the country concerning the possibility of procuring prints of the Ralph Ince Special, "The Highest Law," by Lewis Allen Browne, for Memorial Week programs, indications are that this big Selznick special will be one of the leading attractions during that week at a majority of the prominent houses.

"The Highest Law," in which Ralph Ince plays the role of Abraham Lincoln, is conceded one of the biggest-drawing patriotic productions ever made. It has already played a number of the leading theatres in each territory, and the requests for prints for Memorial Week have in many instances come from houses where the picture has previously been shown.

As a portrayer of Lincoln, Ralph Ince is considered one of the best that the screen or stage affords. Mr. Ince is a keen student of the former president and has given many hours of his leisure time to a study of the life and habits of Lincoln. On the other hand, Lewis Allen Browne has written scores of Lincoln stories during his literary career and is probably one of the best informed of present-day American writers on Lincoln's political life. The result of the combination of director and author is a drama that has few equals in heart interest and romantic appeal.

Last week "The Highest Law" played Fabian's new Branford Theatre in Newark, N. J., to standing room at each performance. The importance which Manager Fabian attached to the production was indicated by the lavish prologue with which the attraction was opened. A large center setting and two side panels were used to give the effect of a camping ground for Union soldiers. Tents and guns were arranged in the foreground, while the side panels held cannons in action on the field. The curtain raised on a male quartette which rendered "Camping Tonight." This was followed by "taps" and several other patriotic songs, while just before the picture was flashed on, a vision of Lincoln was seen in the background.

In commenting on the production at the close of the week's run, Manager Fabian said: "We have never had a production that has been more favorably received than 'The Highest Law.' It is rarely that a motion picture audience is generous with its applause, but they seemed so deeply impressed with the dramatic scenes of Lincoln's life that the applause burst from them spontaneously at the close of the picture. I regard 'The Highest Law' as a model production from every artistic and dramatic standpoint."

Three New Asher Houses

Ascher Brothers expect to open three new houses this spring. The Roosevelt, their finest, will be ready about the first of May, the Capitol in Manitowoc, Wis., about the middle of May and the Capitol in Cincinnati, soon after.

Walkley Resigns

W. Walkley, of Vancouver, B. C., has resigned as manager of the Vancouver branch of the Canadian Universal Film Company after having been identified with the Universal for a number of years.

Hoover Congratulates Pettijohn

Herbert Hoover has written the following letter of congratulation to Charles C. Pettijohn, chairman of the national motion picture committee of the European Relief Council:

"In the great pressure of work during the last few weeks I have been somewhat negligent in thanking those people who, like yourself, were of invaluable assistance to us in the campaign of the European Relief Council. I wish to take this occasion to express to you my deep personal thanks for the devoted services which you rendered.

"The moving picture industry of this country undertook a most unselfish service and it deserves the undying thanks of the little children of Europe."

NORMA TALMADGE IN SCENES FROM A SELZNICK PRODUCTION, "THE MOTH"

This picture is being reissued by Selznick. In support of the star is Eugene O'Brien

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Coles Sold Window Displays Because His Own Contributions Were So Good

BECAUSE he was a nice sort of chap, merchants in Asheville told A. C. Coles that he could put signs in their windows for "Kismet." Coles has a persuasive tongue and he tries to sell them the idea of a window decoration to match his cards, but they could not see it.

Coles told himself he was not downhearted, went back to the Galax and prepared some signs and when the merchants saw them, four out of the five pulled their windows out and redressed them to match the window card texts. Coles just chuckled. He felt that he could do it. That's Coles. If he cannot win with argument, he wins with demonstration.

He could not make the merchants see that he was going to help them. They were willing to help him, because they liked him. They were willing to be nice to the extent of letting the card in, but they were people, whom he had not sold on his earlier campaigns, and they could not see the direct benefit to them. They could not understand that he could help them sell goods.

Put It Over

He got no special display from the Central Bank and Trust Company because there was nothing to sell but an idea. The other stores he helped sell goods, so he wanted the goods in the window.

For the bank his sign read: "Keep independent. Saving means ending trouble." If you'll put those words one under the other, as Mr. Cowles did, you will find that it spells out "Kismet." In the original the initial letters were slightly decorated and in another color, to mark the name.

For the Kodak store he used "Kodaks improve sport and make effective testimony." A book store got "Know important subjects. Magazines encourage thought." "Kill Impurities. Scrubbing means everything tidy" sold O-Cedar mops and "Kitchen improvements soon make everywoman thankful" was a winner for a kitchen cabinet window in a hardware store.

They All Fell

The cards, mounted with stills and lettered in elaborate style sold each merchant as soon as he saw it. He simply ran up the white flag, pulled his window and redecorated in accordance with Coles' suggestions. He did not wait to be asked again. He took the initiative. And all five report better sales as a result.

Large photographs were also used in a candy store and two florists, but Coles had them sold on the idea in connection with "The Girl with the Jazz Heart" and he did not have to worry about them. He just told them he had another display and they said "Thanks" and cleared the windows.

For the house front he used a special lobby which can be used again. The pillars are tin, painted grey over red lead and sanded. The arch is beaverboard, painted in gay oriental colorings, and is capable of being used again or being trimmed to give a slightly different outline. Tall jars filled with flowers, the star and crescent of the Ottoman empire and two oriental lamps show in the display. Two beautiful rugs do not appear in the print. These were used on either side of the lobby, replacing the six sheet boards.

And in the face of Tom Meighan working on the public square on his next picture, and Tom Meighan on the screen at a house nearby, Cowles sold "Kismet" for three days to more money than has been pulled by any fifty-cent top attraction to play the town this season, counting from last October as the season. He played to more admissions and to more money as shown by actual figures for other attractions of equal merit, *and he did it with good exploitation.*

Souvenir Serials

To ensure attendance at serial showings, prepare a card with as many numbers as there are instalments of the serial. Let your doorman punch a hole for each visit and give photographs of the star to all who have a perfect attendance record. The cards will at least serve as a good advertisement.

Put Over Barrymore With Appeal to Town

Steve Willetts, of the Liberty, Astoria, Oregon, used a time tried appeal to personal vanity in putting over Lionel Barrymore in "The Devil's Garden."

He wanted to call the attention of the better element to a theme which departed from the usual cine drama. He wanted to emphasize this unusualness, so he sent personal letters, over his own pen and ink signature ,to two hundred leading citizens.

He told them all about it and added that he was running it as an experiment to determine whether or not the people of Astoria wanted really high class stories instead of trite sex stuff.

It was an insidious sort of appeal. If people said they did not like it, they would brand themselves lowbrow, so they not only came and approved, but they told all their acquaintances they should also approve, and the picture not only went over, but the spectators liked it better than they would have done on straight billing. They probably would have liked it without this preparation, but the letters brought them into the house determined to show the manager that they knew a good thing when they saw it, and Mr. Willetts made certain that he would reach the class of patrons.

HERE'S A FALSE FRONT THAT CAN BE WORKED FOR OTHER ATTRACTIONS

A. C. Coles, of the Galax, Asheville, designed it for Kismet, but so planned it that he can change the arch and use it for other attractions. The top piece and supporting columns separate and can be taken down easily.

Selling the Picture to the Public

Burned Red Fire to Ballyhoo for "Passion"

Elaborate preparations were made to get interest for "Passion" when it played the Kinema, Los Angeles. The Gore Brothers-Ramish-Sol Lesser outfit all did some tall thinking and got up some novel stunts, but a ballyhoo stands out unique.

Permission was obtained from the Fire Department to burn red fire on the roof. Then notification was given the public that the red sky would not indicate a fire, but merely indicate that the big scenes in "Passion" had been reached and the march upon the Bastille, employing five thousand persons, had been started.

Four men with fire extinguishers stood on the roof of the theatre to guard against accident, and others shoveled the red fire into the flames. It meant absolutely nothing, yet it got an enormous amount of attention; more than all the billboards combined.

The Star, in Portland Clever at Camouflage

Believing in lobby displays as a means of ballyhoo, the Star Theatre, Portland, Oregon, changes the lobby each week, and because this is done, a lot of people make a point of dropping past the Star just to see what has been done. Because they come to see, they have been half sold. If the attraction is anything close to what they want to see, it is easy to coax them the few additional feet across the lobby and take the coin away from them.

The better of these two displays is for Pathe's "That Girl Montana" in which the entire lobby has been masked in with paintings, cut to provide entrance and exit. Even the box office is given a flat log cabin treatment and the painting is carried up the side wall, where there is usually a six sheet. This costs money, but if it brings money in, it is just as well worth while as page ads and similar splashes.

The second photograph shows the same lobby but with a smaller display for "The House of the Tolling Bell." The long painting at the top is permanent, but that on the right hand side is a special, with a Pathe six-sheet.

It does not pay to go into such elaborate decorations unless the display will pay for itself, but in the case of the Star it gets people interested and forms a permanent appeal. No one display would do as much for the house as does each one in the series, but regular use of special dressing is the house standard.

Hyman's Novelties at the Mark St rand

Another of his vocal and instrumental operatic overtures is the feature at the Mark Strand, Brooklyn, the week of April 3, where Edward L. Hyman has staged "I Pagliacci" with a baritone and tenor, the former singing the prologue and the latter the finale. A circus drop will be used, with the usual properties, and for the finale the tenor appears through the plush drops, which are lowered as the proper moment comes. The foots are white with blue border lights, a white spot being used for the tenor in front of the curtain. The full overture of Leoncavello will be used, with the songs interpolated.

EDW L. HYMAN

The topical review follows, giving place to the prologue to "Man, Woman, Marriage," which has Faith as its basic theme. This is an unusually heavy prologue for the Strand and presents an unusual feature in that subtitles are used, as in a film, these titles being superimposed upon the scrim which is stretched across the opening.

As the curtains open the title reads: "Ever since the institution of marriage as a love bond between man and woman, seldom has there been a young wife to whom, in a romantic flight of fancy, there has not come a vision of days gone by, in which she saw herself transplanted back through the years, retaining only that of the present which is most dear to her—her husband."

This dissolved into: "In the crucial moments of girlhood, it was ever a knight who saved her." As this is dissolved, the lights behind the scrim go up, disclosing a girl dancer in white in a fantastic woodland set. She does an interpretive dance of "Horror" and is rescued by a male dancer in chain armor, who dances with her, suggestive of seeking a passage through the forest.

The lights are blue foots and blue and green mixed from the sides with an overhead straw spot on the dancers.

Then comes: "As a mother, she sweeps back the pages of history, turning to daylight a faded but immortal passage wherein it is recorded that woman once ruled the universe."

The same set is again disclosed, but this time six Amazons, clad in skins, do a dance to the music of pipes and tomtoms. The dance is suggestive of woman's supremacy over man. Same lighting.

Then follows "And in her hour of trial, a woman's faith is pinned to the sweeping white robes of Christianity. Well does she know that it was a Christian slave girl—in the black centuries of Rome and Constantine—who through the power of prayer converted a pagan world to Christianity."

This shows a Roman plaza with Constantine on a throne, with his gold laurel wreath. Three dancers perform a characteristic dance. Then comes the rumble of thunder and flashes of lightning as a soprano, off stage, begins a hymn. As the song draws to a close the ensemble drop to their knees and the lights, slowly fading, reveal a white cross dimly outlined upon the screen, but growing stronger as the other lights fade.

For this red foots are used with red and amber from the sides and amber and blue on the borders, all lights coming down at the finale.

THESE CUTS SHOW THE SAME HOUSE WITH AND WITHOUT SCENIC FALSE WHISKERS

It is the Star theatre, Portland, Oregon, and the cut on the left shows the lobby completely masked in with paintings for "That Girl Montana." That one on the right shows the use of a six sheet and a special painting for "The House of the Tolling Bell." Both Pathe productions were put over to good business because the house keeps the patrons guessing and they come to see.

Selling the Picture to the Public

Harbor City Gazette in Foreign Language

This is not a foreign reprint of the Harbor City Gazette, for which Jimmy Conelly worked in "Go and Get It." This is a unique poster idea which announced the film to Swedish theatre goers and is the work of Eric Rohman, the poster artist for the Aktiebolaget Svensk Filmindustri.

This makes a striking poster layout, and one which will command attention. It is not too late for some of the smaller houses to get this into shape for a lobby display, for the Marshall Nielan film is still going the rounds here. Chiefly, however,

THE SWEDISH POSTER

it is of interest as showing the trend of European poster making, and this is an excellent example of a poster which is typical of the play. We could use Mr. Rohman over here.

"Earthbound" in Boston Brought New Front Idea

For the opening of a three week run at the Majestic Theatre, Boston, Harry S. Lorch and J. W. Rankin, both Goldwyn exploitation men, worked together, and got some striking results.

For the theatre front they used a beaverboard globe twelve feet in diameter with the water in blue and the land in black. Over this was painted the design of the man and woman chained to the sphere, which was also used in the newspaper displays to excellent effect. The streamer is nearly fifteen feet across and three feet deep, and this, too, was placed the same as in the newspaper display, with the same type face. It gives an instantaneous connection with the heavy newspaper advertising.

The display boards below are not Goldwyn three-sheets, but are special paintings of Miss Childers and Wyndham Standing.

Sold Casting Machine As Part of Campaign

Eli M. Orowitz went down to help the Luna Theatre, Danville, Pa., sell "Something to Think About" to an unexploited public. Danville was virgin territory, and Orowitz waded in to put over the Paramount.

First off was an auto tie-up with a car running around town with "Here's Something to Think About. Your Family's Happiness, a Buick." It actually sold or closed the sales of a couple of cars. The Fashion Shop also offered Something to Think About.

Then Orowitz pulled his big stunt. He sold the hard boiled editor on an "ear" with "Something to Think About" in bold type and a reference to a news feature on an inside page, with a line cut to set it off.

Sold a Hook-Up

The moral effect of this enable Orowitz to sell a two-page hook-up, to the merchants, including a good sized space for the theatre. This pleased the editor so much that to help on future campaigns he sent an order to New York for a mat casting box.

And for a final kick Orowitz got a tieup with the bank with "It's Paramount That You Start a Savings Account. That's Something to Think About." This was put directly beneath the bank's big clock, the only public timepiece in Danville, which is daily consulted by some 5,000 persons.

And the management agreed with Orowitz that exploitation was "Something to Think About," for he not only sold their tickets, but he left town with a better understanding established between the paper and the theatre.

Ghost Story Contest on "Earthbound" in Boston

A ghost story contest with the Boston Record helped to put over "Earthbound" in Boston when it opened at the Shubert Theatre. The paper ran the announcement of the contest on the first page, with the rules on the inside pages ,and printed the best of the stories, the prizes ranging from a hundred dollar prize down to ten one dollar prizes. They got some corking good stories that made the contest better worth while than usual.

A drive was made on the fact that at one time the author, Basil King, had been rector of an Episcopal church in Cambridge, and several interviews with Dr. King, who still lives in Boston, were printed by various papers.

The newspaper campaign started off with a large space in the Sunday papers, showing a man and woman bound to opposite sides of the globe, with an oval of black enclosing the display and the announcement, the black being mortised to let in press comments; altogether one of the most effective displays shown since Boston reformed its newspaper advertising and started to do things right.

Mind Reader Prologue

Branford Brayton, of the Majestic, Streator, Ill., used a mind reading act as a prologue to "A Splendid Hazard," emphasizing the mystery angle of the Walthall story. It was something different and helped to put over the production to extra business.

NO WONDER THE EARTH REVOLVES: HE'S TRYING TO CATCH THE LADY.

This is the front devised by Goldwyn publicity men for the extended run of "Earthbound" in Boston. The globe is twelve feet in diameter and the design is the same as that used in the extensive newspaper display.

Selling the Picture to the Public

Chewing Gum Novelty Was "Forbidden Fruit"

M. A. Melaney, of the Loew houses, Cleveland, sends in an apple cutout used to put over "Forbidden Fruit" at the Alhambra. The cutout showed the fruit and two leaves, but the novelty was a stick of chewing gum pasted to one side. This was appropriately enough, Paramount gum, and the text read that you can chew the stick of gum (for sale at all first class dealers), but you will talk about "Forbidden Fruit." Mr. Melaney does not send particulars, but we imagine that he hooked in with the makers of the gum for the split on the cost and got a decidedly good stunt at small expense.

Made Giant Cutout Sell Shirts, Socks and Ties

Every now and then Harry Swift, the Albany Paramounteer, drops in on Gloversville to sell tickets for the Glove. They have a good hotel there, and he likes the cuisine. Also he knows the Glove management will make him welcome, for he boosts the receipts.

Last trip they were on the verge of selling "The Life of the Party," so Swift made a cutout of Fatty from a 24-sheet, gave him a tie and striped shirt to hold for a few days, and then sneaked in a sign telling that "Any man, young or old" could be "The Life of the Party" in these nifty garments. Also he carelessly stuck in a couple of stills, handed the boss a pass for two and blew out again.

Then the store had to wire for more shirts and the Glove bought a new roll of tickets and handed Swift a contract for sixty more Paramount releases to make certain that he would have plenty of excuse for stopping off again.

Try a big cutout some time. You can sell a window without other assistance than this picture if you show the dealer this cut. But get the biggest one you can find. The larger the cutout the greater and more striking the contrast.

Telegrams from Stars Supply Lobby Display

Harold F. Wendt, of the Rivoli, Toledo, gets a big flash for his lobby a small expense. Whenever he has a picture he wants to put over with a kick he wires the stars for their opinions of their work and mounts the replies in the lobby. People who would give a blind eye to posters and pass stills with indifference turn to the telegram and read it with interest. Mr. Wendt has tried it several times and it has worked so well that it is now one of his stock feature splurges.

Gets Real Wires

He puts the wire through to get the real thing, and a fake telegram on a sending blank is not going to give the same result, but rather will have a hurtful effect. It is a simple enough matter to get a genuine telegram, for the players are all eager to get additional publicity, and gladly respond to these telegraphic requests.

It would work even better, perhaps, to start in time to get a letter from the star, asking that it be so written that it can be displayed in a lobby frame. Then mount it with one or two portrait stills and letter it "A personal message from Mary Pickford" or whoever the star may be.

Try it some time. It is worth experimenting with, but don't work it so often that it becomes common.

NONE OF THOSE SHIRTS WOULD EVER FIT "FATTY"

But as a shirt salesman Roscoe was a success up in Gloversville, N. Y., where Harry Swift, the Paramount window-grabber, used him to sell shirts and tickets, and about sixty other Paramount releases. Some salesman!

Sold Hairless Undies for "Scratch My Back"

Mrs. Caraco, who manages the New Park Theatre, Roanoke, Va., got hold of a new one when she made a special drive on "Scratch My Back" with signs suggesting that the Goldwyn hero or heroine would not have made this request had they used the hairless garments sold in the store. That would have worked better last fall about the heavy underwear time, but it worked almost as well in March.

In addition she planted 24-cutouts of the lead with the appeal to scratch her back gave an invitation performance to the 300 young women of a local seminary and hooked up with a dusting powder in the drug stores along the lines of the hairless underwear drive.

Some well planned layouts for newspaper work from single threes to a quarter page completed the drive and made the cashier work hard for her salary selling extra tickets.

Dancing Heart Jazzed "Girl with Jazz Heart"

Six red hearts dancing on top of the marquise of the Bijou Theatre, Richmond, told a lot about "The Girl with the Jazz Heart." The hearts, very large and very red, were suspended by a single support to a rod, one end of which was mounted eccentrically to a wheel turned by an electric motor, with the result that the hearts kept in constant motion, as jazz hearts should.

The idea was originated by W. R. Ferguson, the Goldwyn exploitation man, and it made such a hit that people gathered across the street to watch the performance.

Most of them came across the street to buy tickets, but a double set, mounted on the sides of the marquise, could have drawn power from the same motor and would have reached those on the same side of the street as the house. It's not a good plan to make people go across the street to look at your display. Keep them on your own side and draw those who are across as well. The dancing hearts were the talk of the town, and the idea, which was carried out by Harry Bernstein, of the house staff, sold more tickets than any other advertising factor.

An electric sign just above gave the title and motivated the display.

Had Ten Foot Jackknife

Otis Hoyt, proprietor of Hoyt's Theatre, Long Beach, Cal., used a ten-foot jackknife on his house front to exploit "The Jacknife Man" when he played that Vidor-First National recently. The case of the knife was made of papier mache, with wooden blades, painted with aluminum, which were slowly opened and closed by means of a motor. The prop. was made by the Balboa studios property department and proved well worth the cost, for the Hoyt is in the ballyhoo section of Long Beach and you have to drag your patrons away from the bathing girls.

He also gave souvenir matinees with toy ballons printed with the house and title, which the pleasure seekers carried up and down the beach and board walk.

Don't feel that advertising is going to make a picture any better. Don't waste it on poor productions. Keep it for good ones.

Selling the Picture to the Public

"DANCE AND GROW THIN!" SAYS FATTY. BUT DOES HE?

Another instance of Harry Swift's window-grabbing propensities. He added two dancing couples to a cutout of Fatty and gave more point to a window display of Paramount and phonographs. This was in Watertown for a change

Added Window Cutouts to Sell the Records

According to rumor, if a train porter finds Harry Swift on the car, he pulls down the shades until they come to the town the Paramount exploiter's ticket calls for. Once they didn't and the first town they passed that had a show window close to the tracks, Swift fell off the train and had a cutout and a set of stills behind the glass before the train could back up and the conductor reclaim him.

Some of these days he'll probably land in the nut factory and instead of a padded cell they will give him a bunch of cutouts and a plate glass window to keep him quiet. Meantime he is turning up some good ideas.

Was Sold Already

This window for the Avon, Watertown, N. Y., came easy, for he had them hitched up for "Humoresque" earlier in the season, and he did not have to sell the idea a second time. The phonograph store just reached out and grabbed him.

He painted a sign to the effect that phonograph music is always "The Life of the Party," and to give point to the idea he got a pair of cutouts of dancing couples to back Fatty up, with "Dance any time. The Victrola is always ready." All he used was five stills, two signs and a pair of cutouts, but it seemed to be sufficient.

Auto Perambulator Got John Arnold Started

"Great oaks from little acorns grow" according to the copybooks and the botany experts. This auto perambulator, tried out by John Arnold, of the Washington, Sherman, Texas, is not much of an exploitation stunt, but it is at least a starter and the chances are that it will lead him to other and greater endeavors.

It's like selling windows to a merchant. It is hard to get in the first time, but once show him that it pays and you can Harryswift any window in town.

This is just a painted sign for "The Heart of a Fool," Alan Dwan's First National attraction, described by Mr. Arnold as "A picture of men and women we all know. Thrills. Love. Surprise." The last three words are painted in blue and you can't see them in the photograph, but they are there.

Now that he has put over one picture with exploitation, we expect to hear more from Sherman.

Devils on Street Cars Increased Ticket Sale

Foye's theatre, Dallas, Texas, put over George Arliss in "The Devil with a street car stunt. They hired a car from the street railway company for the non-rush hours for five days. The first three days the car ran over the entire system with a sign merely reading "Go to the Devil." That was all there was on the sign, and no one could figure out what it all meant. The motorman and conductor wore devil suits, but they were oysters when it came to conversation.

Then the advertising for "The Devil" was launched, and there was added the fuller direction "at Foye's theatre." At the same time three small boys, also dressed as imps, appeared on the streets, passing out cards reading: "Are you going to the devil?" and this hooked up with the car stunt ,and helped to pack the house at every show.

One other stunt was the use of three sheets in shadow boxes lighted with red incandescents. Eight of these were built for prominent locations and the crimson glare helped not a little to get attention.

If your town is small enough, suppose you try bannering all the cars which pass your house with "We are going to the devil" signs during showing hours, or you can run free cars from outlying sections with the same text.

Keith Form Letter Is Backed by the Program

Keith's 81st Street Theatre sent out a form letter for "The Greatest Love" on half of a sheet 8½ by 12 inches. This was in imitation typewriting and told that the oldest thing in the world was mother love, offering Vera Gordon in "The Greatest Love" as an example of the best portrayal of that emotion. This was folded in letter form, and on the reverse side, hidden until the letter had been read, was the program in full for the week.

THIS IS NOT MUCH OF A STUNT, BUT IT'S A STARTER

It's the first exploitation John Arnold, of the Washington, Sherman, Texas, ever tried. It sold the First National picture, so the chances are that Mr. Arnold will try again and finally get the habit of exploiting. It's a good one to get

Selling the Picture to the Public

Newspaper Symposium on "The Inside of the Cup"

Prompted by Dan Roche, Paramount exploiteer for Chicago, the Chicago Examiner has taken up a new stunt that promises to be quite as profitable to the paper as to Paramount. As the result of wide discussion in ministerial circles, the Examiner has opened up its columns to presenting the cases for and against "The Inside of the Cup," Paramount's picture version of Winston Churchill's famous novel. The discussion was started by Roche's suggestion and a news reporter was sent out to get the opinions of several leading clergymen on the moral force of the picture.

Good for Circulation

Ever since the argument has been rife in the news columns. The picture has benefited wherever it has been shown and the circulation department of the Examiner is finding a lively interest taken in the controversy by the paper's readers.

This will make a good advance stunt where the novel is known and the picture is about to be shown. Get a couple of opinions on either side and the rest will care for itself.

Put Eccentric Rig in St. Patrick's Day Parade

B. Salvini, of the Lyceum Theatre, New Britain, Conn., did not know where he could get a jaunting car, but he did know where he could get a St. Patrick's Day parade, and so he dug out this nondescript rig, gave the horse a banner for Hodkinson's release, "The Lord Loves the Irish," and tailed the procession, with good results to the house. No one noticed that it was a plea and not a statement, so there was no riot.

These odd rigs will work any time, for a different sort of outfit will always command attention, but to tie up with a special event will more than double the effect, as Mr. Salvini seems to know.

THIS IS NOT AN IRISH JAUNTING CAR, BUT IT GOT NOTICE

B. Salvini wanted something for the St. Patrick's Day parade to advertise "The Lord Loves the Irish" at the Lyceum, New Britain, Conn., and it put over the Hodkinson release in good style and no one noted the dropped "s."

NO NEED TO LETTER THESE PANTS, THEY SPEAK FOR THEMSELVES

No one needed more than three guesses to tell that Chaplin in "The Kid" was coming to the West End theatre, Brooklyn. They knew that even bfore they came close enough to read the lettering. The line was strung below the banner.

Had Chaplin's Pants to Tell of Coming of "Kid"

One of the best attractors for "The Kid" is the First National's idea of the large and small pants; they cannot be called trousers, which hung on the line to suggest Chaplin and the Kid.

The West End Theatre, Brooklyn, realized this and not only used real pants, lettered with the name and playing date, but added a pair of shoes to make certain that there would be no mistake.

The photograph shows the line being held up by the management, but the display was skied under the banner, for they needed the sidewalk for the holdout line. This is one of the best simple stunts to be turned up yet for this latest Chaplin.

Cartoon a Star

The "Toonerville Trolley" was the star feature of the bill at the Strand Theatre, Louisville, when this cartoon series came for the first time to the town, for the Toonerville trolley was originally "The Crimson Rambler" and the cartoon series was inaugurated in a local paper to try and improve the service on the Brook street line, or at least get some fun out of it. Louisville still tells of the cartoon which showed a man lying on the tracks in an effort to commit suicide by being run over and who starved to death before a car came along.

With a national appeal the name was changed, but Louisville still regards the Toonerville trolley as a local institution and the attendance justified the prominence given the billing.

Selling the Picture to the Public

Combination Lobby Sign Carries New Suggestion

This handsome lobby frame from the Strand theatre, Albany, N. Y., carries the suggestion of a new stunt. In addition to five stills the space shows an original painting and lettered sign. It carries more pull than would straight signs, and it puts over "Jim, the Penman," very nicely.

THE COMBINATION SIGN.

Don't let the fact that the painting is original stop you from making use of this idea. If you have no figure painter, get something from the one or three sheet that will serve your purpose, mount it on card or against solid color wall paper, and it will do just as well.

The Strand opened with the First National attraction, and this is one of the stunts which helped to put it over.

This Single Cutout Is Enough to Sell Chaplin

This single cutout from a First National lithograph was sufficient to sell "The Kid" to the patrons of the Columbia Theatre, Pittsburgh, backed up by a somewhat crude banner, clearly hand work.

Chaplin requires announcement more than selling. He sells himself, but it is necessary to tell that he is there for sale. This is a point where many manaegrs fail. They think that a self-seller sells regardless of advertising and lay off their efforts.

Because a star can sell himself, it is all the more reason why every necessary effort should be made to tell that the star can be seen. If one cutout can do it, it is enough. If more is needed, more should be done, but there should be no letup until the last man, woman and child in the territory has been informed.

It is better to exploit one picture thoroughly than to use a little exploitation for a dozen different titles. If you cannot exploit all, concentrate on one or two and put these over so well that their success carries the others.

Made Sweeping Drive on "Man, Woman, Marriage"

Edgar Weil, of the Strand, Syracuse, was one of the first to get "Man, Woman, Marriage," and Ben Davis, of the local First National staff, was sent up to Syracuse to help him put it over. He did that little thing.

The first step in the campaign was to take Davis over to the newspaper offices, ostensibly to talk about the importance of the production, but Ben had something on his hip that was not a pocket flask, but a wad of press stories.

A local man could not have worked to the same effect. The fact that Davis was from the mysterious "home office" was what gave the excuse for consuming the editorial time.

He got special stories in all the papers and some of them took more than one, the others to be used later.

The Mayor Helped

Then the Mayor was visited and from him they obtained a list of the prominent women's clubs, the social organizations and the clergy, and to these were sent special invitations to attend an advance showing. This showing was also attended by the class in dramatic criticism of the Syracuse University and by a similar class conducted by the public librarian.

All of the guests were asked to express their opinions in writing.

This was not for advertising use so much as to offset any possible criticism of the title. The up-state sections are exercised about censorship, and with a bill before the legislature Mr. Weil did not want to do anything to arouse adverse comment.

With the approval of the leading citizens he was ready to combat any possible attack. None was made, but he did not have to worry.

Teaser ads were run in the papers, with the milestone design ,and the full story was broken on Saturday, as some of the papers had no Sunday editions.

Syracuse has no three sheet boards, but plenty of striking 24-sheets were used, and one was placed in position above the theatre. The Public Safety commissioner ordered them down, and Weil took an appeal to the newspaper editors. The editors refused to enter into the controversy, but Weil did not care. He had the moral effect of the appeal, and that was all he wanted.

Five hundred window cards were used, and the same number of "dangle" cards in the street cars; the first time these danglers have been used for a film in Syracuse. In addition 5,000 cards were supplied the hotels to be placed in the guests' mail boxes and for house distribution.

All of which contributed to put over a seven day run to top receipts.

Borrowed a Ballyhoo for Chaplin and Kid

J. Barbour Russell, of the Washington Opera House, Maysville, Ky., put over Chaplin in "The Kid" with a borrowed stunt.

The Merz Brothers show has a Buster Brown and Tige for an advance, and Mr. Russell hooked up with them to advertise the two events. They supplied the stuntster and Mr. Russell got out the boys band of 28 pieces which he has largely maintained since its formation.

There were plenty of banners and lots of noise and Buster gave out souvenirs for his own show and advertisements for "The Kid." Chaplin did a big business in spite of the fact that it was raining, that it was Lent and that he used poetry to advertise it.

THIS IS BETTER THAN NOTHING, BUT IT ISN'T MUCH

Still the Columbia Theatre, Pittsburgh, found that it was all that was necessary to sell C. Chaplin and J. Coogan in their joint starring tour, and if it sold the house out a brass band and a newsboy parade could have done no more

Selling the Picture to the Public

Runs His Own Fan News

Hal Opperman, of the Crescent Theatre, Pontiac, Ill., has a new idea in the shape of a quarter column of fan chat in the local paper which he uses daily.

This is signed by "O B Still" and carries talk of his current and coming attractions and personal notes about the stars he plays. It is made chatty and interesting and is regularly read by the fans.

He pays full advertising rates to be able to say what he wants to, and gets most of his stuff from the First National press aids. This is a capital scheme where the advertising rates permit and if space cost under 40 cents an inch it will pay large returns.

Gave Old Folks a Treat at "Milestones" Showing

For the showing of "Milestones" at the Trianon, New Orleans, one of the Saenger houses, Jean Darnell, of the Goldwyn publicity, worked a very clever stunt in connection with a local paper.

It was announced that all persons who had been married fifty years or more would be the special guests of the theatre at a matinee showing, and Mr. and Mrs. Scherer, who stand just back of the post in the cut, were married 61 years ago. Just in front of them is seated Mrs. Morrison, from the Fink Home, who never saw a motion picture before in all of her 85 years.

The others in the cut were gathered from two homes for old women, taken to the theatre in busses, given flowers and candy and taken home the longest way around, through the park.

Of course the Item told all about it for several days and the entire town talked and approved, for this is a ballyhoo with a decidedly practical angle.

The cut also shows some of the lobby collection of antiques, and the banner of milestones above the heads of the patrons. Each milestone carried one letter of the title. Portraits of Lee, Jackson and Johnson were also shown to appeal to the old timers.

THE STREET CAR STUNT IS AGAIN BECOMING POPULAR

It dropped out of sight for a while, but it has been revived. This picture shows the use of Star cutouts instead of carricatures for passengers and was worked by John B. Carroll, of the Imperial, Charlotte, N. C., for Fairbanks, in "Zorro."

Latest Street Car Ride Gave Fairbanks the Air

The perambulating street car, usually with cutout passengers, is once more coming to the front as an exploitation stunt.

J. B. Carroll treated Douglas Fairbanks to a ride when he played the Imperial, Charlotte, N. C., for three days, using the car from three until seven the Saturday before the opening, and again on Monday, the opening day. Unlike most of these wandering cars, this one carried a deckload of Fairbanks cutouts in the costume of "The Mark of Zorro." The street car stunt is a good one and reasonably cheap.

Got a Truck

And because the Mack Truck agency profited through their tie-up with the house on "What's Your Hurry," Mr. Carroll had no trouble in borrowing a truck for a banner perambulator, the truck making trips the same time as the trolley and covering the streets the trolley did not reach.

Ushers were dresed in Spanish costume and the doorman was "Zorro" himself, but the big noise was an impersonation contest with prizes of $5, ten and five tickets for the boy or girl under sixteen who appeared in the lobby of the house Monday afternoon looking most like "Zorro." The local paper carried a four and a half inch drop across five columns, top of column, to announce the display and ran a cut of Fairbanks in the costume to be copied. Fifteen children entered the contest and after the prizes had been awarded, all were given tickets for a single show and mobilized for a parade through the business section.

Cost Only $25

The cost of the entire exploitation did not exceed $25 and it made a difference of 25 per cent. in the receipts, putting the picture over for a three-day run at advanced prices. It was all good sound work and goes to show that exploitation does pay. Also it shows that when you sell a man on the right sort of hookup you can always book him back for another.

MRS. MORRISON, IN THE FOREGROUND, IS SEEING HER FIRST

She is 85 years old and never saw a motion picture until they took her to the Trianon, New Orleans, to the old-folks matinee arranged by Jean Darnell, of Goldwyn. The couple just back of the post married in 1860

Selling the Picture to the Public

"BEYOND THE TRAIL" LIES BEHIND THE SCREEN, DUCK IN.

How Ben Harding fixed up his Liberty Theatre, Council Bluffs, Ia., for Tom Santschi in "Beyond the Trail," a Pathe-booked feature. The low false front offers a new idea in handling fronts for special features.

Special Screen Made for Theatre Entrance

Ben Harding, of the Liberty Theatre, Council Bluffs, Ia., has solved the problem of a false front for a high lobby. To mask in his entire front would cost more than the stunt was worth, yet he figured that a screen would help sell the Pathe feature, "Beyond the Trail" with Tom Santschi, so he had a screen made which rises only a little more than seven feet, which enables his three sheets and cutouts to be shown above the barrier.

Then he lettered the screen for the attraction and had all of the advantages of a special front at a small portion of the cost. He worked the box office into the decorative scheme nicely and made it help instead of hurt the display.

If you want to try a screen stunt, be certain that there is nothing in the fire laws to prevent you. Some cities have rather stringent ordinances in regard to obstructions to the entrances and exits. Find out just what you can do before you start to do it.

Made Three Contests Carry Chaplin Date

C. A. Barbian was a busy man when he opened Chaplin at his Waldorf and Empress theatres, Akron, Ohio.

To begin with he made "The Kid" the first of three of the big five to carry prizes for the best reviews. There was a first prize of $20 and a second of $10. The same were offered for "Passion" and for "Man, Woman, Marriage." The best of the six got an additional ten dollars. This was worked with a local paper and carried a lot of columns of free publicity.

Then a "filmrick" contest was started with $15 to the person who supplied the best last line to a limerick, and finally there was an impersonation contest with prizes of $20, $10 and $5.

With 1,600 entries in the filmrick contest and more than a thousand in the literary contest, backed by the heaviest billboard campaign ever worked in Akron, the tire city knew all about Chaplin and his Kid.

Canadian Exhibitor Has a Capital Window Card

H. Wood, of the Bijou, Rivers, Manitoba, who invented the new layout for a three-change, one-sheet program, kicks in again with something even better. It is a card about 4½ by 5½ which is printed up to read:

This is not
"The Forbidden Thing."
This article can be purchased for
(Ornamental panel for price mark.)
The Forbidden thing cannot be purchased
It can be seen at the
Bijou Theatre,
(Dates here).

He had several hundred of these printed up and given the merchants, all of whom used them in the window displays and many plastered them all over the store interior.

Every store in town used them, and the cumulative effect put the picture over to the limit. This can be adapted to any "purchase" title ,and it will work like a tractor on a down grade.

Mr. Wood also adapted the hotel card for First National attractions used by the Majestic Gardens, Kalamazoo, and shown in the issue for February 5. There were not enough hotels, so he used them for door knobs, and he had to stop the sale of tickets early in the evening.

Another house-packer, available in Canada, was a bill in exact reproduction of the general style of official notices, but this proclamation "To the good people of Rivers," proclaimed that George R. I. would appear in person in "The Devil's Passkey." It reached the entire town.

LOOKS MORE LIKE A "KID" THAN A CHAPLIN CONTEST, DOESN'T IT?

This was just one of three contests worked by C. A. Barbian, of Akron, for "The Kid," the first of the First National's Big Five to be shown in his theatres. The first prize winner was the little girl of three shown in the centre.

Selling the Picture to the Public

Copied the Stage Bills for "Brewster's Millions"

This space is a novelty in that it reproduces one of the stage money "greenbacks" turned out by Paramount to advertise "Brewster's Millions." We don't know whether or not the cut is stock material, but it gives an effective punch to the announcement of a story dealing with money, and it puts over the "one thousand laughs" as nothing else could. It is odd and it sells, but don't let this latter fact lead to the utilization of real money, for the Treasury Department officials are severe on any reproduction of government is-

THE GREENBACK AD.

sues, and they will make trouble if you try to reproduce anything in that line. A newspaper cut of a dollar bill probably would not fool even a blind man, but having such a cut is forbidden on the ground that you might not use it always for newsprint. This reproduction is all right, and within the law, apparently, but be careful of real coins or bills.

—P. T. A.—

Bleich Theatre Likes the Sidewalk Cutouts

The Bleich Theatre, Owensboro, Ky., which is run by the son of the late George Bleich, uses sidewalk cutouts where it can. The cut shows a display for the First National-Mack Sennett, "Married Life," with cutouts from the one and three sheets. Sidewalk cutouts are good where they can be used, but it is only in the smaller towns, with comparatively little street traffic, that they can be kept in place. The display shows those used around the house, but we presume that others were used through the business district. A cutout also forms the main portion of the house banner, suggesting a very good display which can be worked for most releases. It probably cuts down the cost of the banners and at the same time gives a better effect.

—P. T. A.—

The Temple, Toledo, Gets Good Results with Lines

R. G. Bride, of the Temple Theatre, Toledo, does not fool with half tones. He knows that it costs money for space, and he takes such large spaces it does not pay to save a couple of dollars on art

MR. BRIDE'S IDEA

work and lose ten times the cost in poor reproduction. He uses line work, makes his artist keep the lines open, and works type for a majority of the smaller lines. In other words, he believes in getting all that he pays for when he runs up a big advertising bill. This space for "The Devil" is an eleven-inch drop across seven columns and is about the best of several sent in, but not much better than the others, all of which are about the same size. They are all marked by the same care for clearness. The sketches are not messy and the drawing stands away from the type mortises to let these have full effect. Mr. Bride does not use many mortised effects, but the little he uses gets over and helps sell the picture. The type matter in this space is an extract from one of the leaders, the "I am the good friend who visits your home—'." The matter in the panel is the full program. The circles carry the showing times and the prices.

—P. T. A.—

Simple Facts Used to Interest in "Passion"

Most of those who have made real money with "Passion" seem to have done it on the type talks rather than big splashes. The big run at the Capitol, New York, seems to be a favorite argument, and it undoubtedly carries weight. This space is a three fives for the Newman Theatre, Kan-

The world's attendance record for all forms of entertainment was smashed when 250,000 people paid over $100,000 in admissions to see "Passion," the greatest of all photoplays, at the Capitol Theater, New York, in two weeks.
"Passion," with Pola Negri, the famous European star, and a cast of 5,000, required two years to produce and cost over two million dollars. It will be presented at the Newman Theater, starting next Sunday!

A READER FOR "PASSION"

sas City. It links up with the two fact that "Passion" pulled a quarter million people to the Capitol and that it cost two million dollars. There is not much to the display, but this form of advertisement puts over a reasonably small space better than display type will put over four times the space allowance. A few years ago the reader display was almost unknown, but today it is widely used and is coming more and more into play as its mertis are realized by a greater number of readers. If you are one of those who have clung to old traditions and conventional layouts, try this style, just for once, on the next big picture you want to put over and it is a certainty that you will use it more than once. But it is something to be kept for the special stories and not used so frequently that it loses its effect through being too common. It has worked in papers of all sizes, from the big New York dailies, where it first got its hold, to the yap sheet pulled on a Washington hand press. Get in the game with a tryout and be convinced. It surely does the work.

—P. T. A.—

Simple Advertisement Works in Small Space

Not all the good advertisements are the big ones. Sometimes it is more commendable to do well with limited facilities than with every aid. This display for the Strand, Omaha, is only a two fours, but while it uses no great space, it makes a very complete use of the space it has at

THE BLEICH SIDEWALK CUTOUTS

Selling the Picture to the Public

command. The bottom is a stock cut, the top a signature with ears. In between are five lines which tell a lot about story and really gain interest. It reads: "The story of a young automobile salesman who inherits a girls' boarding school with fifty beautiful pupils—installs himself as professor, and instead of teaching them bugology and mathematics, teaches grace and charm via swimming, fencing,

All Week Shows at 11, 1, 3, 5, 7 and 9
Strand
DIRECTION—A. H. BLANK
Positively "Wally's Best Picture
The story of a young automobile salesman who inherited a girls' boarding school with fifty beautiful pupils—installs himself as professor, and instead of teaching them bugology and mathematics teaches grace and charm via swimming, fencing, etc., etc.
WALLACE REID
"The Charm School"
A Paramount Picture

A SIMPLE DISPLAY

etc." That's just a plain statement of fact, but it is going to interest the average reader in the picture, probably more than the ear, which reads, "Positively Wally's best picture." That may be, but no one will give serious heed to the statement because all pictures are "best," when you read the ads, or at least the reader thinks so. But he is going to be interested in that school—decidedly interested, particularly if he gets a flash at some of the stills. We do not believe that the picture could have been better sold with four times the space. It's not the space, but what you put in it which counts, and here the filling is good, and the arrangement shows up as well as some much larger displays would have done with a different arrangement of type.

—*P. T. A.*—

Roth and Partington Start in Ample Time

Some time next August Roth & Partington are going to open the Granada Theatre which, to quote Nick Ayer, "May not be the largest, the exterior may remind one of a van and storage company's plant from the rear—but inside—Oh BOY!" In other words, it may be quite a nice house, and an addition to San Francisco's show places. And they are already starting in to popularize the house, while it is still only a steel skeleton. The right hand type panel of this cross page 140 lines is all about the Granada and what a whale of a house it is going to be. They are going to keep this up from now until the house opens, and then they will take a can of verbal dynamite and literally blow the town into the bay. We shudder when we think what Nick Ayer will do by the time he gets really warmed up to action. Nick does not emit much hot air, but when he gets his gait he slings the language something scandalous, and already he gives evidence of believing that the Granada is really going to be a big noise and add to the glory of the houses over which Roth & Partington preside. They have made the big three so big that there are two house classifications, the C. I. P. and the others, but with the Granada they will move the other houses over to Oakland if it can be done with words, and we think Nick knows where words grow, and if he doesn't he knows where he can get help to look for them. Between Nick and Jewett Burbar, who does the art work, these C. I. P. spaces stand among the best in the country. This reproduction is not among the best they have done. It is not offered as a sample, but to show the Granada booming. It is good, not nowhere near the best Burbar can do.

—*P. T. A.*—

THE THREE LEADING PHOTOPLAY THEATRES.
PORTOLA
STARTING TOMORROW
DOUGLAS MacLEAN AND DORIS MAY IN "The ROOKIE'S RETURN"
Literature's Masterpieces on City's Big Picture Screens
Imperial
COSMOPOLITAN PARAMOUNT PRODUCTION
"The INSIDE of the CUP"
from the noted novel by Winston Churchill
SECOND WEEK STARTING TOMORROW
Granada to Be World's Grandest Picture Theater
California
STARTING TOMORROW
"The JUCKLINS"
WITH MONTE BLUE AND MABEL JULIENNE SCOTT
FROM THE FAMOUS STORY BY OPIE READ AND THE PLAY BY AUGUSTUS THOMAS
SECOND EDITION S.F. SONG WRITER'S CONTEST
PATHE NEWS SCREEN TOPICS
CALIFORNIA ORCHESTRA HERMAN HELLER CONDUCTOR
—HARVEY— AT THE ORGAN
GRAND CONCERT
MME. LIZETA KALOVA
RUSSIAN VIOLINIST
A PARAMOUNT PICTURE

A SIX MONTHS' ST 'RT ON A NEW HOUSE

Ever Try This?

The Loud Speaking telephone will give you a ballyhoo in towns where it has not yet been done to death. The outfit is a telephone receiver which talks into a megaphone and amplifies the tone. Painted black it is not noticable. It can be installed in the lobby as Mr. Metzger used it, but a better stunt would be to use two, putting one up the street and the other below the house a hundred feet away. Then have someone talk into the phone about the show, using such phrases as "Are you on your way to the Rialto to see 'Voices of the Night?' It's a great show." The effect will be unusual and startling, and on a busy thoroughfare you can drive in a lot of business.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

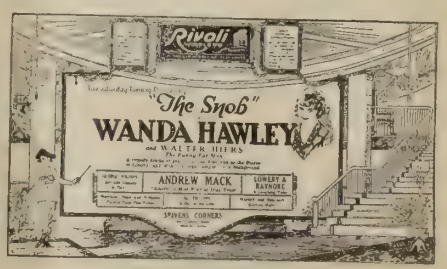
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Line Cut Looks Well in Spite of Drawing

This is one of the best things Harold Wendt, of the Rivoli, Toledo, has sent in, in spite of the fact that the page on the left seems to be badly knock kneed. Where the artist cannot do figure work, he should be encouraged to paste up. The design does not mean much; unless it is a sketch of the Rivoli lobby, but it gives an open display, and that gets the reader, who feels



MR. WENDT'S SEVEN COLUMN

that it should mean something, even though it does not. It at least gains his interest in what the frame contains, and to that extent it does good service. If it really is the lobby, then there is the added advantage of local interest. If it is a purely fanciful sketch, it at least attracts. But where so large a space is taken, something to suggest the play would be better, and the portrait cut does not mean much. Mr. Wendt is working on the right lines, but his artist does not go far enough.

—*P. T. A.*—

Head Cutouts Work Well for All Lobby Displays

This picture of the lobby of the Rivoli, Denver, with the head of Constance Talmadge cut from a six sheet, is a good example of what can be done with the larger sizes of paper in a polite lobby. The full six sheet would have put a curse on the house for weeks, but the cutout head not only sells tickets, but it adds to the attractiveness of the lobby. It is decora-

Selling the Picture to the Public

tive rather than irritating, and catches the eye quickly. It was used for "Dangerous Business," but if you play this First National star, make a permanent cutout, varnish with waterproof varnish, so that it may be washed up before each use, and then keep it as a permanent announcment for the star. The Rivoli, which is a Fox house, makes a very pretty display, but it advertises. There are three narrow banners just below the head, all advertising "Dangerous Business" and two more fill in the spaces above the inside lobby frames. That same area on a cheap muslin stretcher would be of no use at all, but by splitting up the space, five different approaches are made and the eye is caugnt by at least three of these even in passing the house on the street, and all five are displayed when you face the box office. With double lobby frames and four three sheets, the Rivoli advertises heavily without appearing to be doing much of anything. It is a model layout.

—P. T. A.—

THE FOX RIVOLI THEATRE, DENVER, WITH FIVE BANNERS, A SIX SHEET CUTOUT, FOUR THREES AND FOUR STILL FRAMES

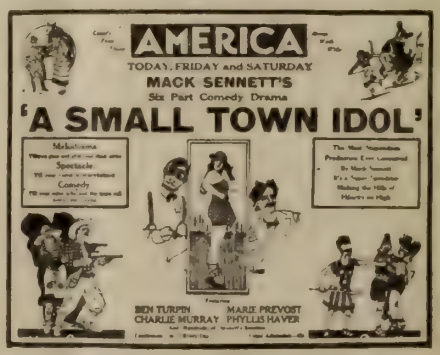
Some of Mr. Chambers' Well Devised Layouts

Stanley N. Chambers, of the Palace and Regent, Wichita, sends in a whole bunch of good stuff and the problem is not what can be used, but what to leave out. We think these four column spaces are some of the best of his recent work, but they are not so much better than his average as to be distinguished, but they are better because they do not drop so far down the page. Most of the Chambers' stuff is almost overlong. These show a better proportioning. The advertisement too deep for its width does not look as well as one in which the depth is not much greater than the width, but most of the cuts supplied are designed to entirely fill the column spaces. A seventeen-inch drop on a four column (eight inches) is too much for good looks, and we have selected these because the cuts do not entirely fill and he can plant his talk where it will better hook up with the cut. For this reason, the two cuts for "To Please One Woman" work better than that for "Idols of Clay," but the curse is lifted from this by notching the cut and setting in a panel. But this panel works so well that we like it even better than the surrounding cuts on either side. The drops are from eleven and a half inches on the right to thirteen inches for the middle space. All are good studies in making use of supplied cuts, but we wish that Mr. Chambers would experiment with the use of ones and twos for a three or four column space, the same as Pat Argust does. But these three are good to look at. Mr. Chambers must get some altitudinous space bills. One campaign, for "Nineteen and Phyllis," for instance, shows a three and a four seventeens, a pair of two nines and one two eights, all for a three-day run. That makes 145 column inches for the run, and this is not an extra campaign, but just an ordinary thing. But it gets the business and so it pays, and it keeps the two houses at the top of the list, which is the main reason for what might otherwise be excessive advertising.

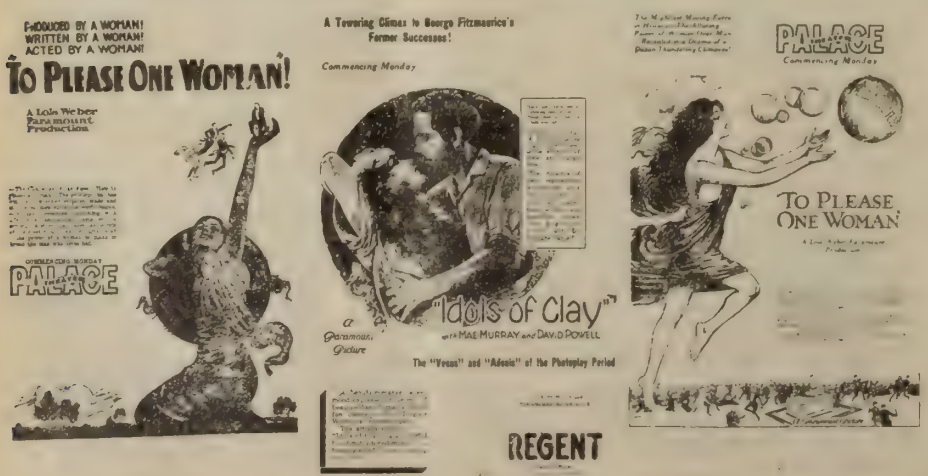
—P. T. A.—

Made a Half Page Ad. with Stock Supplies

The America Theatre, Casper, Wyoming, has a manager, G. R. Stewart, who does not spend his time bewailing the fact that the exchange will not give him the cuts he wants. Instead of wasting his time with fruitless repining, he does the best he can with what he can get. He had to put over "A Small Town Idol" and all he had was some one and two columns mats of line cuts. He made his own layout in a half page space and he sold the picture at forty cents to big crowds. He merely used the cuts to carry out the suggestion of his type matter. You saw the cuts, they seemed interesting, so you read what Stewart had to say, and the conviction was formed that it would be a dull, dreary day, unless you could see the Mack Sennett. The text is simple, but comprehensive. He doesn't tell you a lot about the cost and all that. He tells the featured players, tells that it is melodrama and spectacle and comedy and that it is above the average. You can read all of the space without getting brain fag, but almost every line sells—even the forty cents—for you rather expected to find extra prices being charged and when you find that the "usual prices will prevail," you feel that it is really bargain day and are more than ever determined not to miss the big time. There is nothing about this space that will ever win gold medals for artistry. It doesn't look pretty, and it is not flossy, but it sells right down to the last pica line.



A HOME MADE HALF



THREE FOUR-COLUMN SPACES FROM MR. CHAMBERS

Nicholas Power Cameragraph Club Has Its Annual Theatre Party and Dinner

THE Cameragraph Club of the Nicholas Power Company gave its annual theatre party and dinner Saturday night, March 26, and the event was one of the most enjoyable of the many entertainments which have been given by this organization. Formed in 1912, the Cameragraph Club is one of the oldest organizations in the film industry. Its membership is made up of the shop heads of the Nicholas Power Company plant with the addition of several executive head sand the chief officers of the Nicholas Power Company as honorary members.

After attending the performance at the Hippodrome, which was thoroughly enjoyed, the club adjourned to Shanley's Restaurant. Here a good dinner with a plentiful supply of good will completed the evening's entertainment in a very pleasant manner.

President Earl and Vice-president Cassard informally conveyed their great interest in the club and their pleasure in having an opportunity to enjoy the evening with the organization. Louis Merkin, the club president, has been seriously sick for several weeks and took this opportunity to rejoin his associates.

Those present were Edward Earl, S. S. Cassard, A. D. Bell, Louis Merkin, Raymond Dengel, William Ellwood, Ferdinand Elsbeck, Charles Wickerscheimer, Max Baurer, Charles Linderer, Joseph Abrams, Gabriel Rigger, Joseph Koch, Leonard Ruess, Roman Stawicki, Harry Kawn, Theodore Horst, Percival McGuire, Herbert Griffin, William Kron, Herbert Conord and Frank Dojahn.

OFFICERS AND MEMBERS OF THE NICHOLAS POWER CAMERAGRAPH CLUB

Paramount Starts a School for Bookers

In pursuance of its policy of training its forces to give greater service to exhibitors, Paramount will start a class for bookers April 15 in the home office. This class, which will be under the direction of Fred F. Creswell, who is instructor in the Paramount sales school, will be for three weeks, and the course has been so designed that the bookers will be trained to serve their local exhibitors even more efficiently than they do now.

The class for bookers is part of the plan of S. R. Kent, general manager of the department of distribution, to bring Famous Players-Lasky's booking system to the highest point of perfection in all the exchanges.

Following the class for bookers, it is Mr. Kent's plan to inaugurate the fourth class for salesmen. Present plans call for forty members of this class, and many of the sudents will be chosen from outside the Famous Players-Lasky selling force. Mr. Creswell, who will conduct the class, states that the entrance requirements call for the highest type of salesman.

H. Higgin Tells of the Development of Detail

Howard Higgin, production manager for Cecil B. De Mille's Paramount productions at the Lasky studio offers a new and interesting revelation on the development of art in motion picture production.

For the settings of "The Great Moment," Elinor Glyn's original manuscript, which will be Gloria Swanson's first starring vehicle for Paramount, a Russian ballroom scene was constructed, modelled after original photographs of a ballroom from an imperial palace in Moscow.

Mr. Higgins recalls a similar set built five years ago upon the same site where the present one has been constructed, and declares that, while in the former one the best effects and ideas of that day were used, they could not be compared with the perfection of the present time's efforts at imitation and portrayal.

Bracker to Draw Posters for Williamson Pictures

M. Leone Bracker, one of the most brilliant of the younger artists of the country, has been engaged by Goldwyn to draw the posters for J. Ernest Williamson's story of the submarine pirates and the hunt for their buried treasure which forms the basis of his latest photoplay, "Wet Gold," which Goldwyn has acquired and will distribute.

Mr. Bracker is not only a magazine illustrator of note, but one of the outstanding figures among the younger American painters. He was the artist who painted the famous "Keep 'Em Smiling" poster for the United War Work Campaign, the War Savings Stamp poster, "Behold Your Enemy," the "Help lest we perish" poster placed over a cradle at the aviation show held in Grand Central Palace.

Long Leaves Griffith to Go it on His Own

Robert Edgar Long, for three years general press representative for David Wark Griffith and his productions, and who was a vice-president in D. W. Griffith Inc., has resigned to "got it alone" as an adviser on matters pertaining to advertising in the trade publications and general exploitation for producers, directors and screen stars.

Mr. Long's plans include a widespread advertising campaign for super productions, the consulting directorship in the mapping out of advertising plans and general exploitations for pictures of the higher class. His handling of "Hearts of the World," "Broken Blossoms," "Way Down East" and other Griffith features has stamped him as a man of exceptional ability in high class, dignified, clean publicity. His headquarters are in the Fitzgerald Building, 1482 Broadway.

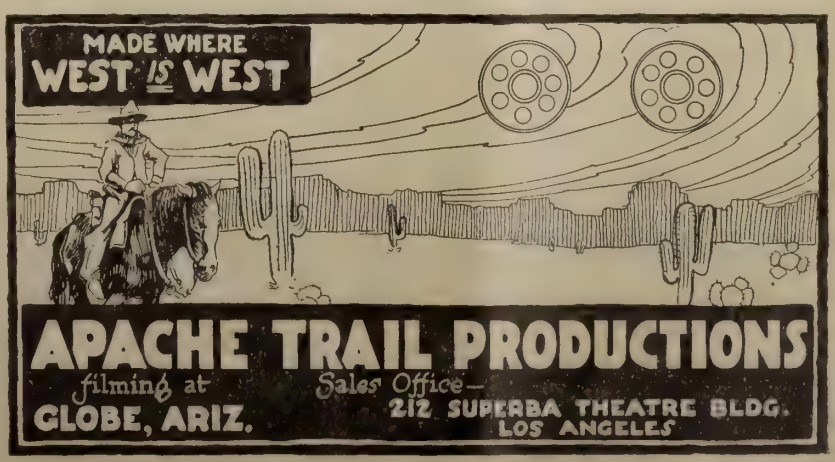
J. J. Galvey Sues Film Company for $52,378

Claiming damages of $52,378 for an alleged breach of contract, John J. Galvey, of 315 West 106th street, has filed suit in the N. Y. Supreme Court to recover this sum from the Broadwell Productions, Inc., a Boston motion picture concern with offices at 133 West 44th street.

Galvey, in his complaint filed in the County Clerk's office, says that in May last he made a contract with defendants to act as general publicity man, scenario examiner and general agent at a salary of $250 a week for the first 13 weeks, and for the remainder of his two-year contract at a graduated salary up to $300 a week. Glavey says that on January 15 last defendants wrongfully breached the contract and dispensed with his services.

Changes Policy

The Majestic Theatre, Detroit, managed by Sidney Smith and owned by Famous Players, changes to a full week policy on Easter Sunday.



Realart's President, Back from Tour, Reports Showmen Convinced of Industry's Stability

THE exact status of the industry in general; the censorship problem and what exhibitors are donig to combat it, and the future outlook for the motion picture are some of the subjects discussed by Morris Kohn, Realart's president, in an interview given shortly after his arrival in New York.

Mr. Kohn has just returned from an extended tour of the key cities of the country, during which he went into the various problems of the industry with leading exhibitors, studio officials and managers of Realart's exchanges.

"On the West Coast, in San Francisco and Los Angeles particularly, the conditions are very favorable," said Mr. Kohn. "Things are booming right along and business seems excellent.

"In the northern section, around Seattle, and in the Northwest and Middle West States, business seems to be about twenty-five per cent. below normal. This, I believe, is due to the general readjustment which the motion picture business is going through.

Business on Sane Basis

"Speaking with exhibitors I found that they are not in the frame of mind where they believe that the end of the motion picture is in sight, or that the millennium is approaching. Far from it. They are convinced that the business is on a sane, healthful basis and that once we become adjusted to new conditions the entire industry will ride on to continued success and permanence.

"Every exhibitor," continued Mr. Kohn, "seems determined to bend his mind toward the improvement of local conditions. In many instances this improvement takes the form of the erection of bigger, better motion picture theatres or the general physical improvement of the older houses. It is, in either case, a healthful, progressive sign."

The problem of censorship was one to which Mr. Kohn paid particular attention while away, discussing it with practically all the exhibitors with whom he talked. He found that the average exhibitor is leaving this matter very largely to other to combat.

Not Alarmed Over Censorship

"The censorship problem," he added, "while a vital and serious one, has not unduly alarmed the average exhibitor. He finds with his local board that there is a tendency on the part of the agitators to accept as fact the statement of producers that they are cleaning house from the inside. The tendency, I observed, is to lay off and permit the industry to work out its own salvation.

"I want to sound this one word of warning, however, to producers. Don't forget that we must work for the betterment of the industry and endeavor, in good faith, to place the motion picture on a clean, sound basis; not temporarily, in order to still the present censorship agitation, but permanently.

"The motion picture," concluded Mr. Kohn, "holds greater possibilities for unlimited success through the medium of clean, wholesome pictures, than it does through the temporary profits which may be made by the presentation of risque pictures."

MABEL BALLIN

Who appears in the leading feminine role in "East Lynne," which Hugo Ballin made for Hodkinson release

Wm. Fox Opens Offices in Copenhagen to Supply Entire Scandinavian Field

WILLIAM FOX has placed another dot on his office map which shows that Fox Films encircle the globe. This dot was made at Copenhagen, where Arthur G. Gregory will open Fox offices from which the entire Scandinavian field will be covered. When Mr. Gregory has the new branch office in working order he will open other branches in Norway, Sweden and Finland.

The opening of the Scandinavian office, which will become an accomplished fact about May 1, will give Mr. Fox personal supervision over his releases through a vast proportion of the continent. Already he has Great Britain and Ireland covered with the principal office in London, under the directorship of F. W. Mortaunt Hall; he has E. Auger, located in Paris, as the guiding hand for France, Belgium and several other countries, including the northern portion of Africa. Now in the Scandinavian countries he will get direct representation under Mr. Gregory, for the name of Fox and the vast Fox product, with advertising and publicity methods that have been so successful in the United States.

Mr. Gregory is now in New York preparing to sail for Copenhagen in a few weeks with all the 1920-1921 Fox output. He will begin to place these on the Scandinavian market immediately, and the releases of Fox pictures will approximate the releases in this country. Mr. Gregory is taking with him all the new Pearl White, the new Farnum, the new Mix and the other latest releases, and a vast amount of advertising and publicity matter.

Mr. Gregory has been in the film trade nearly twenty years. He began to learn the business in New York City, but soon branched out into the foreign field. He has handled film in London, Paris, Berlin and Vienna, and for the last nine years has given his attention to Scandinavia. In fact, he was something of a pioneer in introducing American films into Scandinavia and knows conditions there thoroughly.

Sues to Obtain Money Alleged Due on Notes

Suit has been filed in the circuit court at Bluffton, Ind., in which Nettie A. Williams names Flo Sirk, manager of the Grand Theatre, of that place, as defendant in an action seeking judgment for $5,000 on notes of $3,500, secured by a chattel mortgage on the Grand furniture and equipment. The notes, it is averred, were given as part payment on the $6,000 purchase price of the theatre equipment and lease last July.

In her answer to the suit, Miss Sirk alleges there was false and fraudulent representation on the part of the plaintiff in representing that the theatre was of a value of $6,000.

Plans Building Fine Theatre in South Bend

Plans for the construction of another new theatre, the Palace, at South Bend, Ind., at a cost of approximately $1,000,000, have been announced. It will be situated at the northwest corner of Michigan street and Colfax avenue and will be one of the finest theatres in America, it is stated.

The present plans are to operate the new theatre with a combined program of moving pictures and vaudeville. The theatre will be of brick, with terra cotta trimmings, and will have a seating capacity of 3,000.

Kerr Leaves Regal

G. W. Kerr, formerly with Regal Films, Ltd., Montreal, has been appointed Montreal manager of the Canadian Exhibitors' Exchange, Ltd., Harry Decker has succeeded Kerr with the Regal Company.

Change in Personnel

Manager Robert Cotton of the Vitagraph exchange of Minneapolis announced three changes in the personnel of his forces. C. A. Schulz, formerly with Pathe's Milwaukee office, will handle the Southern Minnesota and Iowa territory. M. E. Montgomery, until recently office manager for Pathe at Des Moines, has assumed charge of the booking department. Marvin Dyrness, for many years head of the booking department, will take charge of the Wisconsin territory for the exchange.

Sues Over Three Notes

According to a summons and complaint filed in the New York county clerk's office, Marie H. Swan seeks to recover $4,500 from the International Church Film Corporation. The papers allege that on February last the film corporation executed to the order of the plaintiff its three notes for $1,500, each payable on March 1 last at the office of her attorneys, which were signed by O. H. Hemt, Jr., assistant treasurer of the film corporation, and which went to protest when due.

Rubbernecking in Filmland

Old Jupe Pluvius Sprays Filmland Liberally, Turning Streets Into Rivers

By GIEBLER

AND the next day it rained and it didn't stop raining until two inches of precipitation had descended on the just and the unjust of Filmland.

The deluge referred to above occurred, or started to occur, immediately after I had heralded the debut of Spring in my last week's Rubbernecking. That's the trouble with our otherwise justly celebrated climate—just when you think you think the rains are all over and the natives are out huddled on the warm sides of the bungalows soaking up sunshine and saving fuel, along comes a big black cloud and precipitates all over everything.

It takes an awful long time for two inches of moisture to fall when it comes down in a slow drizzle—if you don't believe it try to fill a soup bowl with an atomizer. The rain caused a revival of the human ferries on Broadway, Hill and other downtown streets. The two legged ferry is one of the unique features of the life in our fair city that is described and pointed to with pride in our tourist literature. The human ferry boats are used to transport feminine passengers from the street cars to the curbs when a heavy or long continued shower causes our sewers to put out the S. R. O. sign.

Public Spirit

The police are supposed to do this work, but a great many of our sprightly and public spirited citizens are always willing to lend a hand. It's quite the thing when riding on a street car on a rainy day, to grab a gal under each arm and slosh to the sidewalk with 'em. Of course, you can't do this in dry weather; the lady that will thank you very prettily on a damp day is apt to bawl you out something fierce when it's dry.

The police do not seem to appreciate this helpful attitude on the part of the citizenry, however. They have been heard to complain that all of the heavy work is left to them; and one cop was heard to remark bitterly during the recent wet spell that "nobody wants to pack the old dames."

There isn't a great deal of news this week. There was a large number of alarming and disquieting reports that caused a lot of excitement, and even considerable profanity, floating around the colony last week, but they have all been filed with the Income Tax Collector.

Pomona Recalcitrant

We were all tickled to death at the news from New York to the effect that Bill Brady and the other censorship fighters have got Wilbur Crafts to agree to lay off us for awhile. The people out at Pomona, a nearby burg, are trying to enact a "No Movies on Sunday" law in their village, which is no more than you could expect from a town that is named after a hired girl in Frank R. Stockton's story, "Rudder Grange."

We are not going to let Pomona put it over, however, if we can help it. Rupert Hughes, Sol Lesser, Ben Hampton, Gouverneur Morris and a lot more of our Sour Sunday opponents, are going out to Pomona and make speeches and show 'em the error of their ways.

We have got word from Wallie Reid and Adam Hull Shirk, of Lasky's, who went up to Vancouver, B. C. ,to help open the new Capitol Theatre. Vancouver treated the boys fine, gave 'em three rousing cheers, a car to ride round town in and a key to the city. Of course, Adam being along, they didn't need the key. Adam's a magician, and all he's got to do is to pull a little abracadabra stuff and he can get in anywhere without busting any doors or anything.

A Musical Demon

After the opening there was a banquet at which Wallie demonstrated his ability as the musical demon of the movies by playing a piano, saxophone and violin. I don't know whether he played 'em all at once or not, but I wouldn't put it past him; at any rate he made such a hit that His Worship, Harry Gale, Mayor of Vancouver, felt impelled to uphold the musical honors of Canada by executing a charming solo on the bass drum.

The Metro indoor baseball team licked the stuffing out of the Douglas Fairbanks outfit on the Fairbanks lot this week. Neither Doug (he hasn't gone to Mexico yet), who is suffering from a broken finger, nor Buster Keaton, star of the Metro team, who has a busted leg, took any active part in the game outside of making the welkin ring with encouraging remarks from the side lines. The score was 16 to 4.

Upper Case G

Roy Del Ruth, brother of Director Hampton Del Ruth and a director himself, has entered into a contract with Miss Olive Simon, known to the screen as Olive Dale, to co-direct in a heart interest drama entitled "Married Life." The papers were signed in the presenc of a parson.

I dropped in at the Metro plant this week and found the welcome door mat out and the place all shined up for Maxwell Karger, Bert Lytell, June Mathis and Rex Ingram, who are on their way to the coast.

I watched Dallas FitzGerald (note the upper case G in Dallas' name, and please, everybody, spell it that way from now on) directing a scene with Viola Dana and Gareth Hughes, for a story called "Life's Darn Funny"—I'll say it is. The story is an adaptation from Satevepost yarn called "Caretakers Within," and it suits Viola down to the ground.

More Music

Mr. FitzGerald was making a scene in a girl's bedroom and Viola was wearing the cutest little bungalow apron anybody ever saw. It was kind of sad stuff, and Norman MacNeil, well known to the Orpheum Circuit, was doling out soft sad strains on his piano accordion (I've always called them things Dutch pull outs). After the scene was over Norman, who knows I like his music, came over to where I stood and said, "What do you crave?" and I replied that I craved something that would be in keeping with the thoughts of a bird that has just paid his income tax, and Norman started teasing, "Ah, I Have Sighed to Rest Me Deep in the Silent Tomb," from L'Trovatore, and I went away from there over to where Alice Lake was working with the uplifting diapason of a jazz orchestra.

Wesley Ruggles was directing Alice in a story by Arthur Somers Roche that has not been named, but they were shooting stills and I didn't get to seen any of the action.

The coast has been as hot as the Gates of Gehenna after the big rain, but when I went to the Fox lot and stepped into the big Alaska set that Emmett Flynn is using for "Clung," I forgot all about the heat.

40 Degrees Cooler Inside

This set is the biggest thing of its kind I've ever seen. The entire space of the new dark stages that have just been erected on the comedy side of the street at Foxville is used for the stuff. It's not a set, it's a picture, 220 feet long and eighty feet wide, showing hills, valleys, a young forest of pine and fir trees, with a miner's cabin, a river and waterfall in the background. The ground was covered with five or six inches of prop snow—it took twenty-eight tons of salt, to say nothing of plaster, mica and asbestos to get the snow effects. Everything was white and glaring, and when the big sunlight arcs began flooding the scene with their millions of rays, and the wind jammers started to whip the snow into a blizzard, blowing it over the hills, streaming it down the slopes, it was great—it was immense—it was a picture no artist could paint. Honest my feet got cold and I had to rub my ears to keep from freezing.

Huskies and Wolves

Then a dog sled drawn by eight Alaskan huskies, two of which were with the Stefanson expedition, dashed across the frozen wastes, making for the cabin. Doris Pawn was in the sled and Billy Mong, who plays the part of Li Clung in the story, was driving. The blizzard bent the trees to the ground, the cabin was almost obscured by the flying snow, the dog team trotted down a slope and begain toiling up the hill that led to the cabin and then—wolves, a pack of fierce ravening wolves attacked the sled—Billy Mong stopped to fight them off and the dogs take the sled and Doris on to the cabin, where Jack Gilbert, whom Doris has come all the way to Alaska to find, carries her into the open doorway, but not before one of the wolves, that had left the pack, gets into the cabin, where a desperate battle between Jack and the animal takes place. "Clung" looks big—it looks as if Emmett Flynn was going to knock their eyes out with it—as he did with "The Connecticut Yankee."

Malone Sees Friends

George W. Malone, former Minneapolis film salesman, theatrical manager and all-around showman, was in Minneapolis last week renewing acquaintances. Mr. Malone is now affiliated with the Kansas City Universal office.

Vogel Appointed

P. N. Brinch, sales manager of the W. W. Hodkinson Corporation, announces the appointment of S. J. Vogel to be western division manager for the company in charge of the territory from Denver to the West Coast.

In the Independent Field

By C. S. SEWELL

Allied Distributing Corporation Handling Alt and Howell Comedies

The first series of pictures to be handled by the Allied Distributing Corporation, the newly formed releasing company headed by Mr. Rosenfeld, whose product will be distributed on the state right market, will be twelve two-reel comedies starring Alexander Alt and Helen Howell, which are being produced by the Union Film Company.

It is the intention of the Allied Distributing Corporation to put out twelve of these comedies this coming year, releasing them at the rate of one a month.

Under the releasing plan of the Allied, their product will be distributed on the franchise basis to the state right buyers throughout the country. The Alt-Howell Comedies will constitute one of their short subject units to be augmented by other short subjects and several series of features.

The plan as outlined by this new organization will offer to the producer a distribution of his product on the independent market to the franchise holders in the various territories. These franchise holders in turn will know what their product for the coming year will consist of, not only in short subjects, but also in features.

Mr. Rosenfeld, in speaking of the Alt-Howell Comedies, said: "We believe that we have a strong series of pictures in these two-reel subjects. Both Mr. Alt and Miss Howell are well known in the comedy field and their work has commanded attention from both the public and exhibitor. They are not the calibre of comedies that are usually known as fillers, but will be regarded as distinctly high standard in quality, worthy of a particular place for themselves."

According to statements from their office negotiations are rapidly going forward for the handling of a series of one of the well-known stars.

Kineto Offers "Down in Dixie"

Early in April the Kineto Review, "Down in Dixie," released by the Kineto Company of America through the National Exchanges, will be available to exhibitors. It follows "Babyhood."

"Down in Dixie" is one of a charming travel subject—a journey through the "Sunny South" of America and is a lesson in industrial geography of the South together with beautiful scenery.

The trip starts as the party is enroute to Tennessee, through the Cumberland Gap. The Cumberland folk are often referred to as "16th Century Americans." Then there is a 1,000-mile jump to the swampy country where irrigation and other modern engineering works show how civilization is piercing these wildernesses.

From the country the sightseeing party and the cameramen go to the cities, and see how many of the old, quaint customs of the South still persist.

The old Mississippi steamboat is seen still transporting its quota of cotton and cotton seed. The busy workers and their occasional game of "African golf" are shown.

A New Territorial Sales Plan

EVERY one in the independent field who has marketed a production has found that in every instance certain territories cannot be disposed of as easily as others, and that where a flat division of the total selling price is made on a straight percentage basis, as is the usual custom, it is much easier to secure your figure in some sections than in others, although in some instances the territories may be adjoining.

A variety of causes enter into this, but one which the distributor is sometimes inclined to overlook is the fact that the tastes and desires of the theatre patrons in various sections are not the same. For example, while there is at the present time a strong demand for westerns in a large proportion of the country the demand is not so heavy in others. The same is true of society dramas and other types, although there are, of course, certain productions which are of practically universal appeal.

The exhibitor and, through him, the exchangeman, must be guided by the wishes of his patrons, and a production which goes big in one city or state frequently meets with mediocre success in another. As one exchangeman expressed it, the very pictures which reports indicate go like a house afire in some other sections starve to death in his territory, while those that go poorly elsewhere "clean up" in his section.

With this condition in view an independent company recently announced that, instead of establishing a fixed quota, it would conduct test showings in certain key cities and be governed by the results in setting the value of the picture. While this would seem to work to the undue advantage of certain sections, its sponsors call attention to the fact that this is a branch of the show business and that the value of anything in the theatrical line depends on its box-office pulling power; consequently if a picture pulls well in one section it is worth more to the exchange and exhibitor, while if it averages lower somewhere else it is only fair to take this also into consideration in setting the price.

It was inevitable that sooner or later some one would experiment with a plan differing from the straight territorial percentage division, and if the above plan is put into effect the result will be watched with interest.

C. S. SEWELL.

Big Foreign Sale on Hallroom Films

The Inter-Ocean Film Corporation, handling the foreign distribution of C. B. C. Film Corporation's "Hallroom Boys" comedies, report that they are meeting with great success in foreign markets.

The contract for the distribution of this series has been in effect a little less than a year, during which a large portion of the foreign market has been sold. Gus Schlesinger, manager of the department of foreign film sales for Inter-Ocean, announces that the twenty-six subjects comprising the first year's output of Hallrooms has been sold for Argentine, Uruguay and Paraguay to a large distributor. A prominent film renter is also successfully handling them in the United Kingdom, while they are also being distributed with success in Japan, Belgium and Holland.

Plymouth Makes Fifth Big Sale

On his recent visit to New York D. Padorr, president of the Empire Film Exchange of Chicago, bought the Northern Illinois and Indiana rights to "Every Woman's Problem" from Nat Levine, president of Plymouth Pictures, Inc.

This is the fifth sale by Plymouth on this production, the others being to Cosmopolitan Film Company of Boston for New England, to Soskin Photoplays for Canada, to American Film and Equipment Company for California, Arizona and Nevada, and to R. D. Lewis Film Company of Dallas for Texas, Oklahoma and Arkansas.

National Buys

National Film and Distributing Company of Atlanta has bought the Georgia, Florida, Alabama, South Carolina and Tennessee rights to "West of the Rio Grande" and Bert Lubin, distributing this picture, states that this concludes the sale of seventy-five per cent. of the country.

Fischer Buys

Exhibitors Film Exchange of Milwaukee, of which B. K. Fischer is manager, has acquired the rights to Herman Garfield's feature, "The Parish Priest," for Wisconsin, and is inaugurating an extensive exploitation campaign on this production.

In the Independent Field

S. & S. Firm Buys Western Feature

Rights to "Under Western Skies" for Western Pennsylvania and West Virginia have just been purchased by Paglin-Davidson agency for the S. & S. Film and Supply Company of Pittsburgh.

This company was recently organized with two new members, Messrs. Sullivan and Gross, and a new policy inaugurated. President Steinberg will visit New York within a short time and formulate plans with the Paglin-Davidson Company for handling the New York end of the business.

Louis Baum Starts on Extended Sales Tour for Equity and Joan

Louis Baum, sales manager for Equity and Joan companies, left recently on a three months' tour of Western exchanges. He will stop at Chicago and wind up at Los Angeles.

It is announced that Mr. Baum's main purpose will be to study business conditions in the independent field, and to follow up the pictures already sold, in accordance with the policy of Equity and Joan that the sale of a territory does not terminate the distributor's interest, but that co-operation in exploitation and advertising should be kept up on the part of the producer and distributor until the last run of the picture.

Mr. Baum also expects to close out the few remaining open territories on "Whispering Devils," "Keep to the Right," the Billy West Comedies, "She Played and Paid" and "The Invisible Ray" serial.

He reports business increasing.

"Screen Snapshots" Will Include Scenes from Musical Comedy Hits

An innovation in "Screen Snapshots," beginning early in June, will be the inclusion of the "high spots" of musical comedy successes. This new feature is in reply to requests received by Jack Cohn from Broadway producers asking if it would be possible to include musical comedy bits with some of the pretty girls in this screen magazine. Mr. Cohn decided to comply with these requests after receiving requests from several exchanges.

This phase of "Screen Snapshots" will be under the supervision of Mr. Cohn and Pell Mitchel, formerly editor of Gaumont and Fox news reels. It is believed that these bits from the Broadway successes will be especially welcome in the smaller towns which are never visited by the productions themselves, also among patrons in the larger cities who cannot afford to visit the Broadway attractions.

Schlesinger Preparing Special Campaign for "Things Men Do"

M. B. Schlesinger, distributing "The Things Men Do" on the independent market, announces that A. L. Feinman has been engaged to handle the publicity and advertising campaign on this production. Mr. Feinman has already prepared an attractive eight-page press book on this production, which contains news stories, advance notes, feature articles, reproductions of ad and text cuts and an effective teaser campaign, and an attractive line of posters in various sizes as well as lobby displays, photographs and other accessories have been prepared.

Mr. Schlesinger, whose offices are located in the Times Building, also announces that he will conduct a personal sales campaign among the independent exchanges in connection with this production, which has been titled by one of the country's leading film experts and for which he has high hopes.

Glucksman Buys Ziegfeld Feature

The entire foreign rights to "The Black Panther's Cub," starring Florence Reed, and directed by Emilé Chautard, have been sold by the Ziegfeld Cinema Corporation to Jacob Glucksman.

Mr. Glucksman is well known in the export field. With his brother Max he was formerly active in the Argentine; he later became active throughout Latin-American and more recently began world-wide operations.

Stillwell Author of Screen Farce

Elaborate sets are being built in the Estee Studios on 125th street for the initial production of Brownie Comedies, Inc. The first production will be a farce by Arthur E. Stillwell, who recently gained prominence by the publication of stories purporting to have been dictated to him by persons in the spirit world; he is also prominent in the railroad construction and financial world.

John S. Lopez is director of the company, and the cast includes Margery Wilson and Lorraine Manville.

A Gripping Romantic Tense Photo Drama

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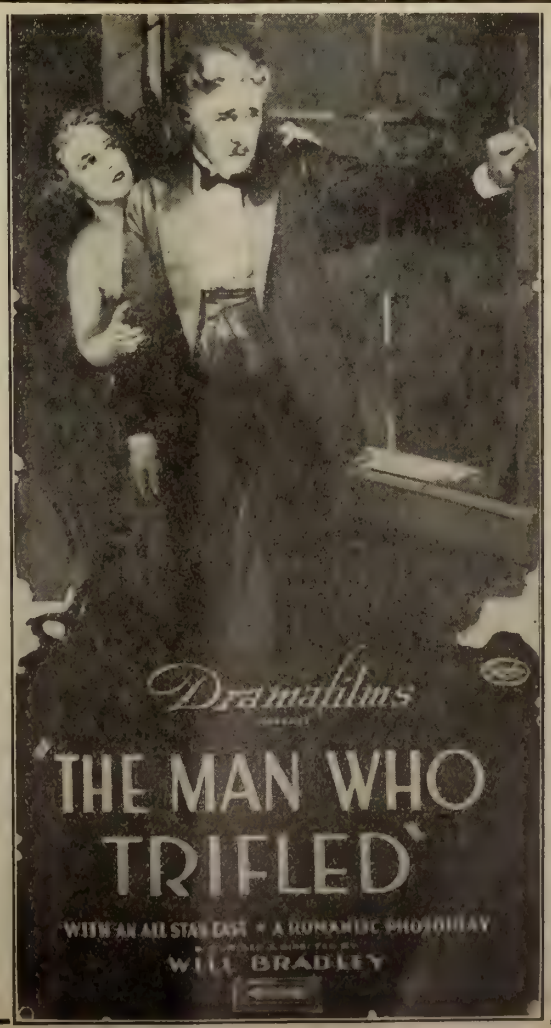

In the Independent Field

Arrow Receives First Prints of New Serial Featuring Ann Little

The first few episodes of the new Ann Little serial which has the working title of "The Blue Fox," have been received by Arrow and viewed by the sales organization, which pronounce it a super-production. It is said to be a serial with a real story, exceptional direction and big sets.

This production was directed by Ben Wilson, who has had a great deal of experience, both as an actor and director of serials, and besides the star, the cast includes Charles Mason, J. Morris Foster, Joseph Girard, Duke Worne, Hope Loring and Lon Seefield, all of whom are experienced in serial work.

President Shallenberger is particularly enthusiastic regarding this serial and believes that it will be only a question of salesmanship on the part of state right buyers to secure bookings in first-run houses in a great many cities, in addition to the regular serial houses.

A novel advertising campaign is being planned and already the rights to a large section of Asiatic territory has been concluded with J. Pearson & Son, of Bombay, India.

Equity Photoplay Buys Six Features

Equity Photoplay Company of Cleveland has bought the Ohio and Kentucky rights to Hugh Dierker's "When Dawn Came" from Producers Security Corporation and is arranging for a big Cleveland premiere for this production. Equity has also bought from the same company "Diane of Star Hollow," described as a successor to "When Bearcat Went Dry;" also from Richard Kipling Enterprises, 516 Fifth Avenue, "Midnight Riders," "Outlawed" and "Battlin' Kid," the three latest Richard Kipling westerns, and from Tom Hancock, of the Pacific Film Company, rights to the outdoor feature, "The Call of the Wild," for the same territory.

Western Company Changes Its Name

At a recent meeting of the board of directors of McDermond Theatre Amusement Company of Salt Lake City, Utah, the name of the company was changed to "Superior Screen Service, Inc."

This exchange is buying and distributing state right features for Colorado, Wyoming, Utah, New Mexico and Idaho, and is also handling Clara Kimball Young and other Equity Film Corporation productions for Utah and Southern Wyoming.

WAS HE A FATHER?
"THE MAN WHO TRIFLED"
Ask Your Independent Exchange

Irving Lesser Announces Title of First "Scattergood" Comedy

The first of the Scattergood stories to be distributed by Irving Lesser through the Western Pictures Exploitation Company will be "Scattergood Makes a Match."

These two-reel comedies produced by Edna Schley are based on the Scattergood stories by Clarence Buddington Kelland which appeared in the Saturday Evening Post and in book form and arrangements have been made with the publishers to reissue the volumes and add about sixty stories.

William H. Brown is the star of the series, and Alfred McKinnon, who was formerly with Mack Sennett and Fox, is the director. The cast includes Charles Gordon, Magda Lane, Hal Wilson, and Ruth Handforth.

State Right Features Presented in Two Chicago "Loop" Theatres

Another record for the independent field has just been scored by Gollos Enterprises of Chicago, by having two big productions running at prominent Chicago houses in the Loop district simultaneously. While "The Hidden Light," with Dolores Cassinelli was the attraction at Barbee's Loop Theatre, "Deliverance," featuring Helen Keller, opened for a two weeks' run at the Playhouse.

Considerable exploitation was used in connection with both productions, and Helen Keller, the remarkable deaf, dumb and blind woman featured in "Deliverance," which is being distributed nationally by George Kleine and who was playing in Chicago at the Majestic Theatre, co-operated with Gollos Enterprises in putting the picture over.

Halfway Mark on Butler Feature

Irving Lesser announces that in spite of considerable difficulties which were experienced by Fred J. Butler in filming the Russian and other scenes required for "Sophie Semenoff," starring David Butler, the half way mark has been reached and that this picture, the first in which this star will appear under his management, will be a big special feature production, big in production, cast, sets and story.

Pantheon Begins on First Picture

Paul Schoppell, president of Pantheon Pictures Corporation, which recently acquired extensive studio properties in Port Henry, N. Y., where a year-round producing unit will be established, paid a flying visit to New York last week to arrange the final details for the company's first production, work upon which will begin at once.

Upon his return to Port Henry Mr. Schoppell took with him George Dubois Proctor, the well-known scenarist, who will be in charge of this branch of Pantheon Pictures activities. Mr. Proctor will also co-operate with the technical director in preparing the necessary studio sets, pending the arrival of Charles Miller, supervisor of production, who will personally direct. Anetha Getwell, the famous beauty, has the stellar role.

News Reel Shows Cardinal Gibbons

Pictures of the late Cardinal Gibbons, taken on the occasion of his last public appearance, are included in a recent issue of Kinograms, released through Educational.

Visitors are shown thronging the White House which has been opened to them again for the first time in years. There are some striking views of the launching of the newest super-dreadnaught, the Colorado, and from San Francisco come pictures of the landing of the body of Lieut. Langdon, U. S. N., who was killed by a Japanese sentry at Vladivostok.

There are some intensely human touches with views of the home of President Monroe in New York, now occupied by rag pickers, and photographs of a barber shop for kiddies.

Big Showmen Visit Producing Plants

Among well-known exhibitors who recently have toured to the West Coast and taken an opportunity to become acquainted with the production end of the moving picture business are Louis Gumbeiner, owner of a chain of nine theatres in Chicago.

Mr. Gumbeiner was accompanied to the coast by his wife and daughter, and by his wife's parents, Mr. and Mrs. J. L. Lasker. While in Los Angeles he was taken on an inspection trip through Universal City, where he watched scenes being filmed for "Reputation," Priscilla Dean's new film. I. Lesserman, Universal's Chicago exchange manager ,was in Universal City at the time and personally conducted the tour.

Among others in the party was Mrs. Michael Stadter, wife of the owner of the De Luxe and Orpheum Theatres of Hammond, Ind.

Cosmopolitan Film Nears Completion

Frances Marion has also completed at the Metro studio in 61st street the taking of "Just Around the Corner," a Cosmopolitan production, which she is directing from a scenario which she made from a collection of stories by Fannie Hurst.

In this production Miss Marion has written another story of mother love, the theme of which was so delicately handled in "Humoresque." This time, according to an announcement by George B. Van Cleve, general manager of W. R. Hearst's film interests, Miss Marion is taking a different phase of the same theme. In the picture Miss Marion is making a picture which deals with plain everyday people, who are familiar to all of us.

The leading part is played by Lewis Sargent, famous for his interpretation of "Huckleberry Finn." Miss Sigrid Holmquist, the Swedish screen actress, plays the heroine. Others in the cast are Margaret Seddon, Zyllah Shannon, Edward Phillips, Madame Rosonova, Peggy Parr and Fred C. Thomson.

Ince to Direct Conway Tearle

Ralph Ince will direct Conway Tearle in a forthcoming Conway Tearle production for Selznick Pictures Corporation, according to an announcement from Myron Selznick, production manager of the Selznick Fort Lee studios. The name of the production and Mr. Tearle's supporting cast will be announced next week.

The most recent Conway Tearle picture to be completed at the Selznick Fort Lee studios was "Bucking the Tiger."

In the Independent Field

Tweedy Dan with Reelcraft Films

Tweedy Dan, known on both sides of the Atlantic as a comedian, is to be the star of a new series of two-reel comedies to be distributed by Reelcraft Pictures Corporation. The organization for the series has been completed and the first picture is now being made at the Mittenthal studio in Yonkers.

Tweedy Dan was one of the first actors to appear before the camera. He was with Pathe for five years then with Eclair, and later with Ambrosia in Italy, where he was the featured comedian in a series of one-reel comedies distributed throughout the world, and which proved to be very popular. He became director-general of that company and later came to the United States and was featured in a series of Jester Comedies for William Steiner. His efforts have recently been confined to directing, having produced a series of features under the name of Marcel Pereaz.

Russell-Greiver-Russell Building Studio City at Fresno, California

Another city of the silent drama will be Film Art City on the outskirts of Fresno, California, devoted to the filming of productions for Russell-Greiver-Russell, of Chicago. Edward Middleton will be in charge of productions, and Jack Richardson, Lee Hill, William Laury and Eula Leigh will form the nucleus of the new producing organization.

Ready July 1

Fresno is located about midway between Los Angeles and San Francisco, and the new studios which are expected to be ready by July 1, are located on land formerly the home of a Spanish governor. The property consists of 150 acres and the studio will have a total floor space of 193,000 square feet, the open air stage measures 120 x 300 feet and the enclosed stage 150 x 100 feet. There will also be the necessary working buildings, homes for the directors and bungalows for the members of the company.

Ideal Location

This studio city is said to be ideally situated. Within an hour's drive are the San Joquin and Sacramento Rivers and the Sierras. Within a brief journey are Grant National Park, Yosemite Park and the Madero Desert, vineyards, orange groves and fig orchards, as well as some of the finest ranch and grazing lands with ranches employing hundreds of cowboys, which will be available. The producers have also secured the privilege to use public buildings, banks, hotels and beautiful private homes in the community. It is said that the U. S. weather reports show Fresno to have more hours of sunshine than any city in California.

Apfel Company in Adirondacks

With Nell Clarke, Loetta Miller, Evangeline Russell and Baby Ivy Ward, together with eight male members of his cast, Oscar Apfel is in the Adirondacks making scenes for the first of the special Blazed Trail features.

The remaining members of the cast, including John Lowell, Kempton Green, James Phillips, Charles Beyer, John Hamilton, Richard Carlysle and J. Norman Wells, are at the Gloversville studio of the company, and it is expected that the production will be ready for cutting and editing within two or three weeks.

Criterion, Rivoli and Rialto Show Kinetos at Same Time

All three of the Broadway theatres under the direction of Hugo Riesenfeld are playing Urban popular classics simultaneously. At the Criterion "Bonnie Scotland," a Kineto Review which is a beautiful scenic, lends atmosphere to the feature picture, "Sentimental Tommy." It will be presented during the entire run of "Sentimental Tommy," lasting several weeks.

The Kineto Review at the Rivoli is "Combating the Elements," showing views of angry elements, storms, flood, fires, etc.; while the Rialto is showing Movie Chat No. 31 containing a variety of subjects featuring "The Germination of Plants," wherein the process of plant development taking six weeks is shown on the screen in as many seconds.

Graphic Planning Simultaneous Showing of Film in Key Cities

As a result of the unusually large number of letters reaching the offices of Graphic Film Corporation inquiring as to the release date of "Mother Eternal," the newest Ivan Abramson production which he has just finished cutting, it is announced that negotiations are under way with a view to arranging for simultaneous first-run engagements in the key cities of the country on this production.

Mr. Abramson reports that many exhibitors have complimented him on the excellence of the cast selected for this production which is headed by Vivian Martin, and includes Thurston Hall, Earle Metcalfe, Jack Sherrill, Vivienne Osborne, J. W. Johnston and Ruth Sullivan.

Arrow Holding Sales Conference for Its Special Representatives

Two special representatives of Arrow Film Corporation, J. E. Jessey, with headquarters in Chicago, and Clinton M. White of Cleveland, are now in New York attending sales conferences at the Arrow offices under the direction of President W. E. Shellenberger.

Mr. Jessey, during the last few months has practically closed out his territory on Arrow subjects and is leaving for Chicago in a few days with a new line of attractions, including "The Blue Fox" serial, featuring Ann Little. Mr. White also expects to return to his territory within a short time.

A third Arrow special representative, Tom Curran, of Kansas City, reports that he is doing so well with Arrow subjects in his territory that he does not expect to visit New York before June.

SCREEN SNAPSHOTS
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Live News from Everywhere

California

Ray Kelsall, formerly with the Johnson Supply Company, of Seattle, Wash., is now with G. A. Metcalfe at the new Turk street headquarters, San Francisco.

* * *

Floyd St. John, proprietor of the Co-operative Film Exchange, San Francisco, Cal., has returned from a visit to the Los Angeles branch, where he installed Harry Kreuter as manager, succeeding R. A. Hazelton, who has resigned on account of ill health.

* * *

Charles Hamilton, of Chicago, manager of the construction department of the Orpheum Circuit, has arrived at San Francisco to supervise work on the Junior Orpheum being constructed at Golden Gate avenue and Taylor street. He will also give his attention to the new house being erected at Los Angeles and will remain on the Coast until these are completed.

* * *

Sam Harris, of the firm of Ackerman & Harris, Western representatives of Loew's, Inc., left San Francisco recently for Salt Lake City to attend the opening of the new State Theatre there. He was accompanied by his son, Herbert Harris.

* * *

Gilbert Moyle, who is connected with the Selznick exchange at San Francisco, is chairman of the art committee recently appointed at Berkeley, an east-bay suburb, to arrange for the holding of an art exhibition, which is expected to lead to the establishment of a permanent art gallery. George Stone, well known producer of educational pictures, is also a member of this committee.

* * *

Vogel & Meehan have taken over the handling of the W. W. Hodkinson productions in the Pacific Coast territory, including Denver and Salt Lake City, and Fred I. Wescher has been placed in charge of the San Francisco office. Mr. Vogel has been engaged in the life insurance business, with a high business record, while Mr. Meehan has long been connected with the Wobber theatrical interests in this city and is thoroughly conversant with the moving picture business. The product will be distributed through the Pathe exchange, and the new organization will devote its attention strictly to selling.

* * *

Robert A. Brackett, formerly of the Select office at San Francisco and also connected with this exchange at Seattle and Salt Lake City, has joined the T. W. Chatburn Enterprises at 94 Golden Gate avenue, San Francisco, as assistant to Harry Oviatt.

* * *

W. O. Edmunds, until recently in charge of the Hodkinson branch at San Francisco, Cal., is preparing to engage in the State right business and has already made arrangements for taking over several productions. Offices will be opened at 94 Golden Gate avenue, with the Peerless Film Exchange.

* * *

M. B. Barnett, formerly with the Select exchange at San Francisco, has been made manager of the Film and Equipment Company, which recently opened for business at 170 Golden Gate avenue. He succeeds Fred I. Wescher, who is now with Vogel & Meehan.

Minneapolis

M. L. Finkelstein, of Finkelstein & Ruben, returned this week from New York, where he contracted with Famous Players-Lasky for 26 first run new Paramount pictures to be used in the 40 Northwest houses controlled by their firm, according to an announcement by Phil Reisman, district manager for Paramount.

* * *

Requests for bookings on the "Gumps" have swamped his office, according to A. W. Wunderlich, Minneapolis manager of the Merit Film Corporation.

* * *

A benefit midnight show was given at the Minneapolis Pantages Theatre March 23 for the fund for the starving Chinese children. It was under the direction of the United Theatrical Protective League.

* * *

G. Carroll Johnston, formerly manager of the New Lyndale Theatre, Minneapolis, has been appointed manager of the accessories department of the Minneapolis Famous Players-Lasky exchange, it was announced this week by Al Bernstein, manager.

* * *

Manager Harry Rolbiecki, of the Strand Theatre, Winona, Minn., called at the Universal Minneapolis exchange this week to see that his July 4 boking included a Harry Carey picture. Manager Rolbiecki has offered Harry Carey as an Independence Day attraction for years at Winona and plans to keep up the custom indefinitely, he says.

* * *

Manager Robert Cotton of the Minneapolis Vitagraph exchange has just returned from a trip over the Northwest, where he reports widespread interest in "Black Beauty." He has booked the picture for Eau Claire, Stevens Point and Wausau, Wisconsin.

* * *

Virtually every key city in the territory has contracted for the entire Goldwyn output for 1921, according to Newton Davis, Minneapolis manager.

RECENT LUNCHEON OF THE THEATRE OWNERS' CHAMBER OF COMMERCE AT THE HOTEL ASTOR

President William Brandt, in the foreground, presides at a similar meeting every Tuesday. This group portrays the average attendance. The organization has just completed its initial year of worthwhile achievements, and its members control more than six hundred theatres in Greater New York and vicinity

A New York office will be opened immediately by Samuel Ludwig, owner of the Ludwig Film exchange of Minneapolis. In this way Mr. Ludwig expects to be in a position to purchase more systematically for the Northwest.

* * *

"Mickey" Coen, manager of the Theatre Owners, Minneapolis, announces that this organization has reached already 75 per cent of its quota for the year.

* * *

T. C. Reavis, manager of the Cline Theatre at Santa Rosa, Cal., was a recent visitor at San Francisco and states that plans are being completed for the remodeling of this house. Several hundred seats will be added and the house placed in first class shape.

* * *

W. Henning, who has been in business at Redding, Cal., for many years, has sold the Empire Theatre and the Opera House to Blair & Penny, who plan extensive improvements, including new pipe organs. Mr. Henning is one of the oldest exhibitors in point of service in the northern part of the State.

* * *

The Cory Theatre on Union street, San Francisco, Cal., a Pioneer district house, has been taken over by W. C. Brumfield, head of an electric sign house, and will be operated under his direction.

* * *

The T. & D. Junior Circuit, with headquarters at San Francisco, Cal., has opened the Park Theatre at Paso Robles, Cal., as a part of its chain of houses. This theatre is located on the grounds of the Hot Springs Hotel.

* * *

The Strand Theatre at Oakland, Cal., has been purchased by S. Perlin, who is putting in an organ and much new equipment. The improvements will cost in the neighborhood of $20,000.

* * *

Henry Heber, who has conducted the Majestic Theatre at Sacramento, Cal., for some time, is expanding his interests there and has recently taken over the Sequoia Theatre.

* * *

Rust & Christie have secured a site for a district house at Oakland, Cal., and will erect a theatre at an estimated cost of $100,000.

* * *

The Curran Theatre Company has been incorporated at San Francisco, Cal., with a capital stock of $500,000 by Homer F. Curran, J. J. Shubert, I. M. Golden, Herman Wobber and Herbert L. Rothchild. A theatre is to be erected on Geary street.

* * *

The Film Art Productions Company has been incorporated at Fresno, Cal., with a capital stock of $150,000 by Gordon McLean, L. O. Stephens and William F. Dunn. Producing activities are already under way.

* * *

Paul R. Sprague, who conducts the Opera House at Quincy, Cal., was a recent visitor at San Francisco, Cal., to have his projection machines overhauled and to arrange for film service for the summer months.

Buffalo

E. T. Gomersall, manager of the Buffalo Fox exchange and president of the Buffalo Exchange Managers' Association, has resigned both positions to accept an offer from Robertson-Cole to manage its Cincinnati branch. Mr. Gomersall has left Buffalo to assume his duties in that city and Clayton M. Sheehan, district manager, is taking charge of the Buffalo exchange pending the appointment of a new manager.

* * *

Charlie Johnson, city salesman for Fox in Buffalo, has organized a Junior Times sales force, which includes the bookers, cashier, shipping and poster clerks. Each evening this force visits Buffalo exhibitors in search of contracts. Everybody's working hard to put Buffalo in first place at the end of the annual sales drive.

* * *

Bob Harris, who has been covering the city of Buffalo on features for the Pathe exchange, has been transferred to Newark, N. J. He has been succeeded by Fenton Lawlor, who has been representing the same company with short subjects in the Southern tier. L. A. Adler, traveling auditor, is making his annual visit to the Buffalo Pathe exchange.

* * *

E. J. Hayes, manager of the Buffalo First National office, has put aside his big fur coat, following the suggestion of several Buffalo newspapers and has donned his new light weight costume, so Buffalo film men are now sure that spring is here. Eddie is knocking 'em dead these days with the F. N. franchise.

* * *

C. Charles, formerly with Nu-Art and later with the Stoll Film Company, has returned to Fred M. Zimmerman's outfit in the Albany district, according to announcement at the Buffalo Nu-Art office.

* * *

Fannie Bernstein, one of Buffalo's veteran exchange girls, formerly with Triangle and Goldwyn and recently in charge of the Ben Fitzer office in the Palace Theatre building, will remain with this branch of the new Sardino exchange in Pearl street, Buffalo. Mr. Sardino has taken over the Dooley and Fitzer enterprises, although the Fitzer business will keep its name.

* * *

Howard F. Brink, manager of the Buffalo Robertson-Cole office, has signed up all the company's big production at the Palace Theatre, Buffalo. He has also signed up a lot of business with the Rialto and Victoria in Rochester, the Winter Garden and Majestic in Jamestown and the Tioga and Empire in Owego. Leo MacGuire, R-C salesman, has purchased a "Henry-Built" sport model.

* * *

Messrs. Lanigan and Kelley, owners of the Hi-Art Theatre in Lockport, N. Y., have secured an option on a property in business district of that city on which they will soon build a new theatre, the policy of which has not as yet been decided upon. The Hi-Art Theatre is being enlarged.

* * *

M. Steinhorn, 245 William street, has taken possession of the Premier Theatre, at Main and Leroy avenue, Buffalo. He has installed a new five-piece orchestra. Mr. Steinhorn purchased the Premier from Claude Weill. It was formerly leased by Joseph A. Schuchert and Art Schmidt and managed by Elmer C. Winegar.

Kansas

The Fifth Avenue Theatre, Arkansas City, Kansas, has been sold by Lenhart and Barker to C. Cusson, who is now operating it.

* * *

The Barber interests have opened a new moving picture theatre at Pittsburg, Kansas.

* * *

George Pollard, one of the most popular exhibitors in the Southwest, has sold his theatre interests at Guthrie, Okla., to Ned Pedigo, who has a theatre in the same city.

* * *

The Auditorium Theatre, at Salina, Kansas, has been reopened by Joe Yeager, with pictures and a road show.

The Liberty, a new theatre at Bevier, Mo., was opened March 10.

* * *

Oklahoma City, Okla., which had three regular picture houses, is getting two fine new ones. One of these is the Capital, a Lynch organization enterprise. The Wichita Amusement Company, operating a house at Wichita, Kan., is also establishing a new theatre here. The Oberholzer, the largest local theatre, is being remodeled and will be put on both vaudeville and pictures.

* * *

Ben Taylor, manager of the Diamond Theatre, Kansas City, has completely redecorated his house and has installed a motor generator set and an elaborate lighting system.

PRISCILLA DEAN RUNS THE GAMUT OF EMOTIONS IN "REPUTATION"

Four poses of the star that suggest the wide variety in characterization she is called upon to portray in her next Universal-Jewel production

"Hush" Makes Hit in Chicago; Runs Four Weeks to Big Houses

Coming to Chicago's Ziegfeld Theatre, February 27, "Hush," the fifth and latest Clara Kimball Young production, held sway for four consecutive weeks. In a month full of big screen hits "Hush" competed against them all and held out after all others had run their course, Equity says.

I. Van Ronkel, head of the Favorite Players Film Exchange of 63 East Adams street, Chicago, who opened his new exchange with this new series of Clara Kimball Young productions, anticipated a prosperous run for the fifth Equity release, but even his high hopes were surpassed.

When production after production began to bid for public favor and Van Ronkel found that "Hush" had to fight against heavy odds to beat a dozen or more strong features current in Chicago's biggest theatres, he welcomed the battle as a test of box-office strength.

Rarely have so many big productions invaded the Windy City at the same time. Chicago fans were literally flooded with a host of new features and sensations, and against all these "Hush" played to capacity for four weeks.

Chicago is known the country over as one of the most "ticklish" towns for first-runs. Its reputation as a burial-ground for legitimate productions that run for months elsewhere but die after a week in Chicago is well known. The number of pictures that have played long runs in other key cities, but have "flopped "miserably in Chicago is legion.

The success of "Hush" is all the more creditable when one considers the theatre in which it played. The Ziegfeld is not a program-picture house. It has no franchise on any series of productions. It is not an institutional theatre, like some others are. It is common knowledge that an established theatre will do a good business even with a mediocre picture. Its patrons are accustomed to go to that theatre habitually.

But every patron of the Ziegfeld comes on the strength of the picture and nothing else. When the most fastidious "fans" flocked to see "Hush" for four weeks at a stretch, it was nothing but the performance of Clara Kimball Young and the story that drew them, Equity alleges. There was no bait.

There is still another achievement connected with the four-week showing of this production at the Ziegfeld. This theatre, located in the most exclusive section of Michigan Boulevard, charges twice as much for admission as any of the surrounding theatres, it is stated. The lowest price was 50 cents at matinees, and $1 in the evening.

There is another significant fact attached to the extraordinary success of "Hush." When other pictures open in Chicago, there is generally an extensive and elaborate advertising and exploitation campaign, calculated to boost the picture. Van Ronkel, being a veteran exchangeman, believed that "Hush" was good enough to create its own advertising, so he spent very little in pushing it. In the last two weeks of its run he limited himself to inch-spaces in the dailies. It seems that from the very start, the "good news" of Miss Young's latest performance spread like wildfire and advertised itself, according to Equity.

On Schedule

Completion of the work of photographing interior settings for the Bert Lytell picture, "The Man Who," a Maxwell Karger production for Metro, established a record for the time consumed and the number of settings used.

When Director Karger started work he informed the Hollywood studios of Metro that he would have it completed in time for him to be at the coast for his next picture by March 23 and to make the necessary arrangements for work to start on that date. According to his present schedule Mr. Karger will arrive in Hollywood with several days to spare.

Mother!

Will nothing induce you to save my reputation?

Famous Circus Men Assist in Filming "The Little Clown"

"The best representation of 'Big Top' conditions as yet placed in a motion picture" is the verdict circus authorities returned, according to Realart, on "The Little Clown," Realart's latest Star Franchise production with Mary Miles Minter.

Bert Leo, one of the most famous of circus clowns, declared he considered the picture the acme of circus realism. Together with Rex Roselli, manager of the Al G. Barnes show, Mr. Leo supervised the filming of the circus scenes which form an important feature of the production.

"I particularly enjoyed my association with the picture," continued Mr. Leo "because Avery Hopwood, who wrote the play, has made his circus characters just what they are—one big family enjoying all of the joys and sorrows of travelling thousands of miles together."

Realart rented an entire circus for the "Big Top" scenes in the picture. The Escalante circus camped on the Hollywood lot for several days. Thousands attended the show because it was all free and as a result Director Thomas Heffron was able to obtain some unusual crowd scenes.

"Life" Finds Vignola's Picture Fully Deserving of High Praise

Designated in the March 17 issue of "Life" by Robert E. Sherwood, the critic, as one of the season's outstanding cinema achievements, Robert G. Vignola's current production, "Straight is the Way," a Cosmopolitan-Paramount release, seems to have hit the bull's eye of popular taste and appeal.

The reception that this Vignola special has been accorded by critics and the public at large is particularly gratifying to Mr. Vignola since it justifies the ideas he has always entertained concerning the public's wants. "Straight Is the Way" is more truly a Vignola production than anything he has done in the past since it embodies more of himself and more nearly approximates his idea of what the ideal picture should be, remembering that the ideal motion picture satistes not only the artistic requirements of the director, but the commercial and exploitation requirements of the exhibitor.

Quoting from Mr. Sherwood's criticism in "Life":

"The story of the crook who goes to a small town and is reformed by coming in contact with simple, credulous, honest folk, has been told many times in novels, plays and movies, but we venture to say that it has seldom, if ever, been told better than in 'Straight is the Way.' It is a picture which shows that even a hardened criminal may be turned to the right without forcing him to resort to floods of glycerine tears or relinquish his sense of humor.

"The credit for this meritorious production must go first to Robert G. Vignola, the director, and to his cameraman, nor should one overlook the fact that Ethel Watts Mumford wrote the original story or that it is satisfactorily interpreted by Matt Moore and en entirely competent cast. 'Straight is the Way' is a picture that we can recommend to everybody without fear that our mail the next day will be cluttered up with time bombs from vindictive readers who went to see it at our suggestion."

Fox Expedition to Sail on April 10

A small army of Fox Film artists and artisans, it is now announced, will set sail for the old world to take part in what is described as the most elaborate film presentation ever turned out by the Fox company—a special gigantic production of "Mary, Queen of Scots."

J. Gordon Edwards, the director who completed the work on "Queen of Sheba" several weeks ago, will sail for Europe on April 10 to arrange for the filming of this big subject. A large company of American and English players have been engaged, though the actress to play the part of Mary Stuart has not yet been selected. Mr. Edwards will be accompanied by an assistant director, a scenario writer and a corps of cameramen.

New Sweet Comedy

Harry Sweet's latest comedy, "The Country Fair," is asserted by the Century Film Corporation, which made it, and by Universal, which is to release it, to be the best yet enacted by that comedian. It was directed by William Watson, and is said to contain a continual sequence of laughs and humor of the highest type. Sweet is supported by Florence Lee, the blonde comedienne, recently seen in many of his two-reelers.

Forming Company

Charles Maigne, former special director for Famous Players, is forming his own producing company. Plans are under way for the purchasing of the rights of several notable works, which Mr. Maigne will make for the screen.

Athens Library Searched for Facts on "Queen of Sheba"

There was so much to be done in the way of research for authentic data in connection with the making of the Fox production, "Queen of Sheba," that William Fox had the famous records of Athens University searched diligently for a long time before the actual work of filming was started.

The picture, which had a private showing at the Fox studios recently after a year of production work on the West Coast, reflects in a marked degree the determination of the producer to offer this fascinating subject with as much fidelity to detail and accuracy in reproduction as the libraries of the world afforded.

The ancient records of Athens University are said to have been part of the archives of antiquity's famous library at Alexandria, and it is upon these records that the designing of the ornaments and costumes of the production depended. Two interesting examples of authenticity in detail are apparent in the weird and grotesque head of a battering ram used in the great Jerusalem battle scene, and the queer looking, ornate crown worn on important occasions by the Queen of Sheba.

The ram's head was chiseled out of a solid block of Oregon pine measuring 22 by 22 inches and weighing thirty pounds. The crown of Sheba is elliptical in form and twenty-three and one-half inches in circumference. It is surmounted by a winged horse, and the whole is burnished like gold.

Real Auto Race in Wally Reid's Next

Action a-plenty is promised in "Too Much Speed," Wallace Reid's next starring production for Paramount. Every facility has been utilized to provide a picture teeming with action and with realism as the dominant note; and as a climax to days of feverish activity an actual automobile race was staged, to furnish the thrills in this picture which will mark another addition to the long list of Wallace Reid's automobile pictures.

As adjuncts to the realism of this scene, eight famous racing pilots, most of whom have won laurels on the track, drove their cars around the Beverley Speedway, near Los Angeles, reputed to be one of the fastest racing courses in the world. The drivers were Roscoe Sarles, Jimmy Murphy, Eddie Hefferman, Harry Hartz, Eddie Hearns, Al Soules, Ira Vale and Al Melcher. The first four drivers used machines especially built for racing, while the last four piloted cars in which they had recently competed on the track.

New Lloyd Film Setting Records

Maintaining his place in the finest theatres in the country, Harold Lloyd is establishing a new record for prices with the first of his new series of comedies for Associated Exhibitors. His initial picture is "Now or Never," a comedy full of thrills, and the word from all branches in which exhibitors have seen it is to effect that in this picture Lloyd has reached his best mark in production. It is a three-reel picture and in practically every case exhibitors are booking it as a feature.

A three reel comedy was regarded as something of a novelty and an experiment, but so filled with laughs and thrills is Lloyd's latest that exhibitors have stated to the Associated managers that time was the least important facor in the comedy.

"The Devil" Gets Many Engagements

Associated Exhibitors, distributors of "The Devil," report exhibitor tendencies in widely separated parts of the country to arrange their bookings in a manner to provide for unlimited engagements for this successful George Arliss feature.

Following a recent trade showing at the Ziegfeld Theatre, Chicago, Barbee's Loop closed for a two weeks first run, and the key cities of Rock Island, Moline and Davenport were booked. Advantage taken of the advance exploitation value of the title is said to have awakened unprecedented public interest.

Bayard Veiller Directing Metro's "Woman Next Door"

Mystery involving the direction of the forthcoming Metro special, "The Woman Next Door," finally has been dispelled by official statement from the studio offices. Bayard Veiller, chief of productions at the West Coast studios, playwright and author, will make his bow as director with the release of this picture.

It was inevitable that the directorial debut of the man whose name is so closely associated with "The Thirteenth Chair" and "Within the Law" should have been in connection with a production dealing with a gripping mystery that remains unsolved until the final dramatic situation and the last grind of the camera.

In the initial Veiller production, May Allison is being starred, with a supporting company that promises much for the picture. Among the principals are Albert Roscoe, Frank Elliott, Irene Hunt, Stanley Goethals, Dana Todd and Wilton Taylor. Stanley Goethals in the-years-old player who was the sensation of "Outside the Law," a recent Universal production.

Praise Robertson

John S. Robertson's production of Barrie's "Sentimental Tommy," now playing at the Criterion Theatre, New York, has won the unanimous praise of the critics. Josephine Lovett, who adapted this classic for the screen, has also been praised. Mr. Robertson is now finishing Footlights," starring Elsie Ferguson, which Miss Lovett adapted.

Norma Talmadge Re-release Film

"Ghosts of Yesterday," another Norma Talmadge production, is announced for re-release by Selznick Pictures Corporation. This is the second re-release of Norma Talmadge production since the first of the year, the first having been one of Miss Talmadge's most popular productions, "Panthea," which is now being shown in leading theatres throughout the country.

"Ghosts of Yesterday" was adapted from the Rupert Hughes play, "Two Women," and was directed by Charles L. Miller. Eugene O'Brien, who is now a Selznick star, is seen in the leading male role.

Dorothy Farnum

Miss Dorothy Farnum has signed a contract by which she will become exclusive scenario writer for all the Whitman Bennett special film productions. She is the youngest photoplay author at present holding a conspicuous position in the industry. Miss Farnum is 23 years of age and has been engaged in photoplay work only about two years.

Comedy Picture Opens Theatre

Mack Sennett's feature comedy, "A Small Town Idol," featuring Ben Turpin and a big comedy cast, had the distinction of opening Joseph Erber's new theatre in East St. Louis, Illinois.

Mr. Erber runs three acts of high class vaudeville, but always plays up his cinema attraction. In addition to newspaper advertising, Mr. Erber plastered the town wth window cards.

Lytell Leaves

After completing the final scenes in "The Man Who," a Maxwell Karger production for Metro, Bert Lytell, the star of the picture, left for the West Coast studios, where, after his absence of nearly a year in the East, he will start work at once upon "A Trip to Paradise," adapted from Franz Molnar's famous stage success, "Lillian."

As in "The Man Who," Mr. Lytell's leading lady in "A Trip to Paradise" will be Virginia Valli.

Dorothy Dalton and Mae Murray in Pictures Released March 27

Dorothy Dalton and Mae Murray take their places again as star and featured player respectively in the two pictures released for general distribution on the Paramount schedule for March 27.

In appearing as the star of "The Idol of the North" the picture released on that date, Miss Dalton returns to the role of a daughter of the great Northwest, her characterizations of which have marked the heights of her greatest popularity.

The story of "The Idol of the North" is an original script prepared by J. Clarkson Miller especially for Miss Dalton. She plays the part of Colette, the daughter of a French Canadian and who is forced into an unwelcome marriage. She eventually brings out the manhood in the dissolute wreck who has been forced upon her.

By contrast the picture in which Mae Murray is featured, "The Gilded Lily," centers around cosmopolitan life featuring a galaxy of Broadway cabarets.

Mother!

Have you no thought for your reputation?

Begin Shooting

The first scenes on a forthcoming Eugene O'Brien production for Selznick Pictures Corporation were shot this week at the Selznick Fort Lee studios by Director Alan Crossland. The picture is an adaption from George Weston's recent Saturday Evening Post story, "The Open Door." A permanent title will be announced later.

"Gilded Lies"

Eugene O'Brien's latest Selznick Picture, "Gilded Lies," was released last week and is being shown in first run theatres throughout the country. Martha Mansfield, who is soon to be starred in Selznick Pictures, is seen in the lead. Others of the cast include Katherine Perry, Huntley Gordon, Ida Darling, Billie Dove and George Stewart.

Filming "The Old Nest," a Hughes Story, Will Soon Be Completed

Photography will be completed at the Goldwyn studios, Culver City, Calif., this week on the forthcoming Reginald Barker Production, "The Old Nest," from Rupert Hughes' successful novel of the same title. Roland Rushton was recently added to the cast for an important role, bringing the total number of players in the cast up to twenty-one, the largest number of principals ever used in one photoplay at the Goldwyn studios.

"The Grim Comedian," Rita Weiman's original scenario, went into production this week under the direction of Frank Lloyd. Goldwyn has borrowed for the leading male role in the photoplay Jack Holt, one of Paramount's best known leading men. The leading feminine role will be played by Phoebe Hunt.

An original photoplay by Mary Roberts Rinehart, famous novelist and playwright, will go into production soon under the direction of E. Mason Hopper who directed the picturization of Mrs. Rinehart's novel, "The Empire Builders," under the screen title of "It's a Great Life." Her original scenario is tentatively called "A Glorious Fool."

Tom Moore has started on the Charles Kenyon story, "Beating the Game." Victor Schertzinger will direct.

Gouverneur Morris' second original film story, "Ace of Hearts," is progressing rapidly under the watchful eye of Wallace Worsley. The author is on the set daily in collaboration with the director.

Alice Duer Miller, novelist and playwright, arrived at the studios this week, accompanied by Marion Frances Lee, continuity writer, to collaborate on the film version of Mrs. Miller's story, "The Woman Who Hated Politics."

Lambert Hillyer has been engaged to write the continuity for Katherine Newlin Burt's story written directly for the screen, "The Man from Lost River." Will Rogers is in the midst of filming the "Romeo and Juliet" episode of his new comedy, "Doubling for Romeo," written by Elmer L. Rice, under the direction of Clarence Badger.

Many Premieres to Be Held at the New Symphony Theatre

Going further in establishing Los Angeles as the world's premiere show place for motion pictures, F. B. Warren, general manager of the Associated Producers, Inc., announces that in the future all the productions of the Associated Producers will have their premiere at the New Symphony Theatre, Los Angeles, California.

The complete details were worked out a meeting held several weeks ago between Thomas H. Ince for the Associated Producers and Dr. H. B. Breckwedel, who is managing director and owner of the New Symphony Theatre.

The A. P. directors, all of whom are producing on the coast, realize that if the premieres are held on the coast where they can be personally supervized in all presentation details, that it will be no trouble at all to eliminate a perfect picture, and the producer would not have to rely upon criticisms via telegraph before altering the picture.

The formal opening of the New Symphony Theatre held February 22nd, was by invitation exclusively, the feature being Thomas H. Ince's production, "Lying Lips," featuring Florence Vidor and House Peters.

Mother!

Unless you stop at once we will both lose our reputation

Realart Comedian Is Kept Busy

Walter Hiers, Realart comedian, who appeared with Bebe Daniels in "Oh Lady, Lady"; Wanda Hawley in "The Snob," and in other Realart productions, is in great demand, both at the studios and in nearby California cities. During the past six weeks his personal appearances included: Ad Club, Los Angeles; Cauldron Club, Pasadena; Hoover Children Benefit, Philharmonic Auditorium; Ohio State Alumni Association, Hotel Raymond, Pasadena; Western Shoe Manufacturers' banquet, Los Angeles; Strand Theatre, Pasadena; Florence Theatre, Pasadena; and Clune's Broadway Theatre, Los Angeles.

Cecil Owen Now Casting Director

Cecil Owen, Broadway actor, producer and manager, is now casting director in Realart's eastern studios, having risen in four weeks from a lowly "atmosphere" role to his new position.

Owen will be remembered for his stage roles with Jane Cowl in "The Crowded Hour," "Lilac Time" and "Information, Please," and for his screen appearance with Ethel Barrymore, Violet Mercereau and others. He produced Earl Carroll's "The Lady of the Lamp" and "Daddy Dumplin's."

Was a "Super"

To accomplish his desire—that of entering the Realart organization—he came to the studio as a supernumerary and played the inconsequential part of a human derelict in "The Magic Cup," Constance Binney's latest Realart production.

At the completion of his work in this picture he was called into conference with officials of the company and a week later was established as casting director, which post he now occupies.

Big Exploitation Campaign Put Over for "The Greatest Love"

One of the largest and most successful exploitation campaigns ever put over in the South has just been completed by the management of the Alamo Theatre in Louisville, Ky., in connection with the showing of the big Select special "The Greatest Love," starring Vera Gordon. The picture was booked for a week and as a result of a splendid advance campaign conducted by Andy Sharick of the Select sales promotion department is said to have done a record business.

The first move in the Louisville campaign was made a full week before the beginning of the showing. Special stories and pictures were planted in every newspaper in the city. This was followed by other pictures and stories during the ensuing week. The climax was reached on Saturday and Sunday with big stories and four-column advertisements.

The newspaper publicity was augmented by a special teaser campaign conducted of one-column line cuts which were run in the dailies. The newspapers conducted in connection with the picture a contest with prizes for school children.

Standing Plays in Ballin Film

Wyndham Standing has been added to the cast of Hugo Ballin's "Ave Maria," now being produced for Hodkinson release. He will, of course, play the leading masculine role while Mabel Ballin will be the heroine.

Standing plays the part of a young Englishman who comes to America to manage a steel mill and later finds himself involved in a complex psychological problem.

Tells of Buying Several Stories

Universal announces the purchase of several new stories by prominent writers, and a playlet from the pen of Wilber Daniel Steele. The playlet is called "Ropes" and was published recently in Harper's Magazine.

"Three in a Thousand," a tale of humor, mystery and melodrama by Ben Ames Williams, has been bought for Frank Mayo's next starring vehicle.

"Renunciation," a western story by Peter B. Kyne, will be picturized with an all-star cast.

WAS HE A HUSBAND?
"THE MAN WHO TRIFLED"
Ask Your Independent Exchange

Four Five Reel Productions Are for April Release by Universal

Four high-class five-reel features, beginning with what is said to be the best Harry Carey picture in many months, are announced for release by Universal during the month of April. They include pictures starring such other favorites as Carmel Myers and Gladys Walton, and one introducing a new star to the screen in the person of "Breezy" Eason, Jr., the four-year old son of Reaves Eason, Sr., a Universal director.

The first April release is a Harry Carey picture called "The Freeze Out." It is a red-blooded western drama from the pen of George Hull, well known as a scenario writer and who now has turned his entire attention to the construction of Universal photoplay plots. It was directed by Jack Ford.

The next five-reel on the Universal release schedules is "The Dangerous Moment," starring Carmel Myers and directed by Marcel de Sarho. It is a Greenwich Village story written by Douglas Doty, formerly editor of the Cosmopolitan Magazine.

The third April release is "The Big Adventure," a boy and dog story in which little "Breezy" Eason, Jr., is starred. The story was written especially for the young film star by James Edward Hungerford. Reaves Eason, Sr., directed.

The last Universal release this month will be a new Gladys Walton picture. It is called "Desperate Youth," and is an adaptation of F. Hodkinson Smith's popular novel, "A Kentucky Cinderella." Harry B. Harris was the director.

W. S. Hart Film Broke Records

William S. Hart in "O'Malley of the Mounted," was released on the Paramount schedule March 20.

This picture Paramount says, is already giving every indication that it will prove the biggest money-maker for exhibitors that Mr. Hart has ever appeared in. The week of its premiere at the New York Rivoli it broke all records for Hart productions, topping the receipts for "The Testing Block," the best previous Hart money-winner, by more than $5,000. In every other pre-release showing in the larger cities it has made a similar record.

The story was written by Mr. Hart and scenarized by Lambert Hilyer, who directed the picture. Eva Novak heads the supporting company.

"Good Women" Gasnier's Next Production for Robertson-Cole

American exhibitors, most of whom by experience know of the great drawing powers of "Kismet," have been eagerly awaiting the next release of Louis J. Gasnier, who is producing super-specials for release by Robertson-Cole. They are about to be rewarded through the early release of "Good Women," the first of four super-special productions which the director of "Kismet" is making.

"Good Women" was produced from an original story by C. Gardner Sullivan and is acted by a notable cast. Robertson-Cole is expecting its success to be a very broad one, because of the fact that it is based on one of the most mooted questions of the day —that of how far the marriage relation is governed by the laws of convention.

In this picture Director Gasnier once more shows himself to be a master of artistic background and picturesque settings, it is said. The production is laid in Greenwich Village, in Monte Carlo and in various parts of Europe. The great world in which people of fashion move is shown in all its sparkling grandeur.

C. Gardner Sullivan, who wrote "Good Women," has a name with a definite drawing power upon the screen. His original stories have been the basis of many of the most successful photoplays of the past few years, and in "Good Women" he has conceived a wonderful central situation, the actors in which are most human and sympathetic in their emotions. The titles are said to be especially notable for their terse, direct conversational tone. They were written by Beatrice Van.

The cast includes Rosemary Theby, who had an important part in "Kismet," as well as Hamilton Revelle, who also was seen in the great Gasnier-Skinner production. Earl Schenck, who also has played leading parts, is another who has a big part, while Arthur Stuart Hull and William P. Carleton play the other leading male roles. Other women in the cast are Irene Blackwell, Rhea Mitchell, and Eugenie Besserer.

Big Ad. in Paper

The photoplay section of the Seattle Times of Monday, February 21, looked like a Blue Mouse Theatre-Associated Producers section. The Blue Mouse Theatre, John Hamrick, managing director, took a three-quarter page advertisement, the length of the paper announcing the coming of "A Small Town Idol," the Mack Sennett comedy feature. The remaining section of the paper was devoted to another Blue Mouse Theatre advertisement announcing the last performance of "Lying Lips."

Jerome Storm Ends MacDonald Picture

Jerome Storm will complete work this week on the Katherine MacDonald production which he is directing for First National release and will commence work at once on the cutting end editing which he expects to complete within the next two weeks. The cast includes Roy Stewart, Bertram Grassby, Helen Raymond, Betty Ross Clark, Joseph Girard, Vincent Hamilton, Lillian Rich and Winter Hall.

Mr. Storm has made no announcement of his plans following the completion of the MacDonald picture, but it is understood that he expects to commence work on a special production sometime in May or June.

Thomas Holding Has Been Chosen

From the Brunton Studios at Los Angeles comes the announcement that the problem of choosing the right leading man for Rudyard Kipling's first Pathe feature, "Without Benefit of Clergy," has been satisfactorily solved by the engagement of Thomas Holding.

Mr. Holding is an English actor of excellent reputation on both sides of the Atlantic. Before going into pictures his stage career in England and here covered twelve years. James Young is directing the production.

Fox Predicts Great Success for "Thunder," Race Picture

No picture launched recently by Fox Film Corporation has carried with it so much of the producer's enthusiasm as does the new special production, "Thunder," which according to advices from that organization, is a work of dramatic intensity that will equal, if not surpass, any offerings of the contemporary screen that makes their productions solely from the standpoint of thrills.

"Thunder" is the name of a race horse which, at a critical moment in the story's development, wins a race that has the effect of straightening out the tangles in several lives, and incidentally is the direct cause of the death of a crooked gambler, who pays with his life for his participation in a dastardly deal.

While the horse race is one of the biggest incidents, the story is utterly unlike the regulation "out-and-dried" horse race melodrama of the stage, in that Thunder's winning of the race is but the culmination of a host of equally exciting situations. The locale includes high-play gambling resorts, luxurious drawing rooms and several scenes in Chinatown.

One interesting aspect of the picture is the fact that it serves to bring back to the screen Mary Carr, whose distinguished characterization of Ma Benton, the mother in "Over the Hill," is still to be seen at the Broadhurst Theatre in New York and who has not been seen in any new film since her work in that now famous production.

Books "Hush"

The Capitol Theatre, largest first run house in the country, has booked "Hush," an Equity production, for the week of April 17. S. L. Rothafel, director of presentation, after viewing the film at a private showing some weeks ago, expressed his desire to book it for the Capitol.

As "Frailty"

Florence Flinn, who played the ingenue lead in "Daddy Dumplings," which closed recently on Broadway, has been chosen to play the part of "Frailty" in Paramount's super production of George V. Hobart's "Experience."

Mother!
Be careful.
your
reputation
is at
stake

Storey Says Business Conditions Stimulated Desirable Production

That the tension brought about by economic conditions during the past six months has actually been of benefit to the motion picture business in some important respects is the conclusion reached by John E. Storey, sales manager of Associated Exhibitors, Inc., in an analysis of conditions. Mr. Storey believes that economic necessity compelled the exhibitor to exercise greater caution in the selection of product and in that way productions of real merit came into their full value.

"As a result of the necessity of better showmanship to maintain profits the exhibitor has become a discriminating buyer," Mr. Storey states. "Although the motion picture business did not feel the depression as did other industries, the exhibitor could not help being influenced by his environment, and he developed the quality of caution.

"The producers of good motion pictures cannot quarrel with that development. The stronger the caution of exhibitors in buying pictures the better it will be for the producers of good pictures.

"The experience of these past few months should be a pretty good guide to producers in the next year. The condition fits in exactly with the policy established by Associated Exhibitors, Inc., for the mediocre picture is out of the schedule of Associated releases.

The policy of careful selection of product started with the inception of the company has been vindicated by events. As a conspicuous example we may cite the case of George Arliss in "The Devil.' 'What Women Will Do' is another Associated Exhibitors release that will set records."

Seena Owen Has Lead

Seena Owen has been engaged to play the leading role in "Back Pay," a new Cosmopolitan production, which Frank Borzage, who directed "Humoresque," is directing. The story is by Fannie Hurst and the scenario was written by Frances Marion, who stopped work temporarily on "Just Around the Corner," another Fannie Hurst story which Miss Marion is directing and which she wrote for Cosmopolitan.

Borzage Now Making "Back Pay" for Cosmopolitan Productions

Frank Borzage, who directed "Humoresque," has begun work for Cosmopolitan Productions on "Back Pay," another Fannie Hurst story, which Frances Marion adapted for the screen. Miss Marion stopped work on "Just Around the Corner," a Fannie Hurst story which she adapted, and which she has been directing for Cosmopolitan Productions, in order to write the scenario for this new picture.

Seena Owen, whose last picture, "The Woman God Changed," Cosmopolitan Productions will release soon, is taking the leading role of Hester Bevins. Matt Moore takes the leading male role of Jerry. In "Back Pay" there is only one other important character who has not yet been cast, and Mr. Borzage said that he is glad of the opportunity to handle a small cast. His last Cosmopolitan picture, "Get-Rich-Quick-Wallingford," to be released in a few months, required the management and direction of a large cast of principals and numerous supers.

Matt Moore, who plays the part of Jerry in "Back Pay," played in "The Passionate Pilgrim," a Cosmopolitan success, and also played the leading role in "Straight is the Way," a Cosmopolitan Production which has been delighting audiences since its release early in March.

"Back Pay" is the story of the redemption by means of true love of a girl who has taken the line of least resistence in her struggle for a livelihood. Its theme is of great heart interest and it is a distinct departure for Mr. Borzage to go from "Get-Rich-Quick-Wallingford," a comedy, to this drama of modern life.

The theme of "Back Pay" also differs essentially from Mr. Borzage's tremendous success, "Humoresque." "Back Pay" presents a problem that any girl might have to solve, and at the same time the drama of the situation around which this problem is woven is so intense that the story holds the interest throughout. The heroine, Hester Bevins, when she is told that "the wages of sin is death," remarks that then she has a lot of back pay coming to her, and that is the basis of the picture's title.

Mr. Borzage plans to take his most difficult scenes first. These are the scenes in a war hospital in this country after the hero has returned from France.

Pioneer Is Shaping Plans for New Season; Has Many Features

With its new product representing a bigger array of super-specials and features than ever before in its history, the Pioneer Film Corporation is shaping its plans for the new season with keen enthusiasm. The new feature productions include several screen classics, and in this connection the one that heads the list is particularly deserving of special mention. It is known as "Out of the Dust" and is a John P. McCarthy production inspired by the paintings of Frederick Remington. For the exploitation of this feature Pioneer has prepared an elaborate lobby display.

"Out of the Dust" is one of the fifteen coming releases on the Pioneer calendar. There is also a series of eight two-reel parlor comedies entitled "Peeps Into the Future" as well as a series of twelve Fairbank "westerners" which touch a new high note in quality production.

"Pioneer is indeed proud of the record it has achieved," said A. E. Lefcourt, president of the company, "and it does not lose sight of the fact that the confidence existing between the exhibitor on the one hand and the Pioneer personnel on the other has been responsible for this success. We have always tried to give the exhibitor pictures of merit—pictures that appeal and delight the audience. We also have always realized, and will continue to realize, that the exhibitor is not in business for his health.

"In lining up our product for the new season," continued President Lefcourt, "we have exercised unusual care to procure only such pictures that measure up to the highest possible standard. I am very happy to state that they are bigger features than we have ever been able to obtain in the past and they do credit to the indepenedent field. We regard them as the biggest independent productions of the year, and I want to take this opportunity of thanking the many thousands of exhibitors who are booking Pioneer pictures today for the co-operation and support they have given our twenty-six exchanges scattered throughout the United States."

"The Rossmore Case," Soon to Be Shown, Stars Jewel Carmen

Roland West believes he has in his latest screen production, "The Rossmore Case," a picture as powerful in its appeal to film patrons as his stage play, "The Unknown Purple," proved to regular theatre audiences.

The author has just returned from Palm Beach, where he took the closing scenes of the play. Palm Beach society availed itself of the opportunity to get itself filmed and volunteered to pose for groups incidental to the story, which in part is laid at the Florida winter resort.

The director was further specially fortunate in getting for a scene at a fashionable gambling club involved in the drama about $100,000 worth of costumes voluntarily contributed by the many firms who recently bulked their fabric exhibits at New York's Silk Show.

The Palm Beach scenes include besides its society element a group of well known theatrical celebrities, including Flo Ziegfeld, Arthur Hammerstein, Lee Shubert, Edgar Selwyn, Ray Comstock and others.

The Palm Beach home of Otto Kahn and the yacht of Jesse Livermore are filmed bits included in the feature, which is now being cut. The picture will be shown shortly at an invitation showing at the Ritz.

Samuel Sax, Back from Trip, Tells of Excellent Business

Samuel Sax, general sales manager of Selznick Pictures Corporation, returned to the home office recently from a trip which took him to Chicago, Detroit, Cleveland, Kansas City, Omaha, Minneapolis and Milwaukee.

Mr. Sax reports business is usually good in those territories, the volume of bookings on Selznick and Select Pictures being considerably greater than at this time a year ago. "Moreover," Mr. Sax declares, "indications point to the fact that business will hold up everywhere in the west and middle west throughout the summer months. In fact I have every reason to believe that it will increase rather than decrease during the summer."

Mr. Sax is reported as saying that exhibitors are invariably in favor of star series. He was instrumental in closing the Finklestein and Rubens circuit for "The Greatest Love," starring Vera Gordon, and also the leading towns on the Blank circuit. Mr. Sax is expected to remain in New York about ten days, after which he will go to Washington, Atlanta, Charlotte, New Orleans and Dallas.

WHO IS
"THE MAN WHO TRIFLED"?
Illinois and Indiana Exhibitors Ask
Harry Weiss, Chicago

Owen Moore Starts on New Picture

Owen Moore, Selznick star, who completed a Selznick star series production, "A Divorce of Convenience," at the Selznick Fort Lee studios last week, will commence work on a succeeding production this week under the direction of Robert Ellis, according to an announcement from Myron Selznick, production manager of Selznick Pictures Corporation.

Mr. Moore's new production will be "Rest for the Weary," by Garret Elsden Fort, a writer who has contributed a number of stories to the screen in recent years, in addition to his regular contributions to leading magazines and periodicals.

This is the second Owen Moore production to be directed by Robert Ellis.

To Write Titles for Cosmopolitan Film

Dr. Frank Crane has been engaged by George B. Van Cleve, general manager of William Randolph Hearst's film interests, to write the titles for "The Woman God Changed," the famous story now appearing in Hearst's Magazine.

Because of the impressiveness of the story, Mr. Van Cleve, in line with Cosmopolitan Production's policy of obtaining the right man for the right job wherever he may be, considered that Dr. Crane was just the writer to infuse into the titles the moral message that the picture tells.

Press Book Is Being Prepared

The advertising department of the W. W. Hodkinson Corporation is preparing an exceptionally elaborate campaign book on "The Other Woman," a J. L. Frothingham production, shortly to be released.

Many unusual and extraordinary exhibitors' aids are contained therein, it is said, while the exploitation combines to a rare degree practicability with low cost. Plans are also under way for the press book which will be issued on "A Certain Rich Man," a Benjamin B. Hampton picturization of William Allen White's best known story.

Hears That Film Is on the Way

Word has been received from the West Coast that the print of "Keeping Up With Lizzie" is en route. This picture is a Rockett Film Corporation production and has been directed by Lloyd Ingraham. Heading the strong cast of players is Enid Bennett.

This is the first Irving Bacheller story to be completed for the screen. "The Light in the Clearing," another Irving Bacheller story, is in course of construction. Under the agreement of the W. W. Hodkinson Corporation with Irving Bacheller two of his stories are to be screened yearly.

Four Productions Are Started at Selznick Fort Lee Studios

With two productions starting this week and two others scheduled to get under way early next week, the end of the forthcoming week will find the Selznick Fort Lee studios a hive of activity. According to present plans the end of next week will find all four Selznick stars, Conway Tearle, Elaine Hammerstein, Eugene O'Brien and Owen Moore, busy on new productions.

Owen Moore and Eugene O'Brien, who are completing the final scenes in their respective productions, will get started on new pictures under the direction of Robert Ellis and Alan Crosland, respectively. Elaine Hammerstein will start Monday or Tuesday on "Handcuffs or Kisses," under the direction of George Archainbaud, while the following day Conway Tearle will start under the direction of Ralph Ince.

Only three or four days will elapse between the completion of the present Owen Moore and Eugene O'Brien pictures and the first scenes of their forthcoming productions. Final scenes on "A Divorce of Convenience," the Owen Moore picture, were shot this week by Robert Ellis and the star was given three days to get ready for his next, "Rest for the Weary," by Garret Elsden Fort, which will be started this week by Director Ellis.

Eugene O'Brien finished last week under the direction of Alan Crosland, and is starting this week under Mr. Crosland's direction on a production which has not yet been titled.

Several New Pictures Being Made at the Lasky Studio

William DeMille having completed his production for Paramount of Edward Knoblock's original story "The Lost Romance" is now busy preparing for his next picture. This will be written by Rita Weiman in consultation with Mr. DeMille. No title has yet been chosen.

Betty Compson begins work next week under the direction of Penrhyn Stanlaws upon her first Paramount star picture "At the End of the World." Cecil B. DeMille is scheduled to start very soon on his next production. William D. Taylor will begin work on "The Lifted Veil," a starring vehicle for Ethel Clayton, next week.

Gloria Swanson is nearing the end of her first Paramount star picture, Elinor Glyn's "The Great Moment," under the direction of Sam Wood. Wallace Reid is preparing to start work on a new picture, "Tall Timber." Frank Urson will direct.

Tom Forman leaves shortly for the East to direct Thomas Meighan in "Cappy Ricks," an adaptation of a number of Peter B. Kyne's stories. Roscoe (Fatty) Arbuckle is making the George Pattullo story, "Gasoline Gus," under James Cruzes's direction.

Arthur H. Jacobs and Max Hart Have Combined Their Interests

The announcement that Arthur H. Jacobs, well known and long identified with business activities in connection with the motion picture industry, has combined forces with Max Hart, is expected to arouse considerable interest. Mr. Jacobs has for several years devoted his efforts to business negotiations relating to the producing and managing end of the film business, and for the past twenty months has been most successful in the personal representation of stars, directors and players.

Max Hart may need more of an introduction than does Mr. Jacobs, so far as the film business is concerned, but to the vaudeville world, he is known as one of the most aggressive and successful artists' representatives in the business. His interests in the general theatrical world are varied.

Rose Franzblau, who has been associated in business with Mr. Jacobs for six years, will be included in the combination of Jacobs and Hart.

Loew Circuit Books "Roads of Destiny"

Goldwyn's picturization of Channing Pollock's play, "Roads of Destiny," based upon O. Henry's famous short story, starring Pauline Frederick, playing the Capitol Theatre this week, has been booked in the Loew theatres, following the success achieved by Miss Frederick's previous picture, "Madame X," on that circuit.

"Roads of Destiny," aside from winning excellent critical notices, proved, in its Capitol showing, that it is a good audience-picture. Its appeal to the heart-strings is poignant and its embodiment of the spirit of romance enkindles the imagination.

Frank Lloyd, who directed Miss Frederick in "Madame X," also directed "Roads of Destiny." The supporting cast includes such popular Goldwyn players as John Bowers, Richard Tucker, Jane Novak, Hardee Kirkland, Willard Louis, Maude George and M. B. Flynn.

Completes Cast for First Pantheon Film

With the engagement of Vincent Coleman, the well-known leading man, to play opposite Miss Anetha Getwell, who will star in Pantheon Pictures Corporation's first production, Charles Miler, supervisor of production, who will, himself, personally direct this picture, announced that the cast was complete and that camera work would begin at Port Henry early next week.

Coleman left for Port Henry, N. Y., with Mr. Miller late this week. Miss Getwell will leave for Port Henry on Sunday so that by Tuesday at the latest work on the picture will be under way.

The technical and studio staff which Mr. Miller engaged for the Port Henry unit are already on the ground and include some of the best known men, in their respective fields, in the industry. They are Joseph Stirling, technical director, L. E. Taylor, cameraman, Joseph Ford, electrician and Martin Hall, property master.

Receives Letters of Commendation

That "East Lynne" would be a huge money-maker for the exhibitor was a foregone conclusion long before the picture was released, says Hodkinson, for coupled with the huge appeal of the title and the fact that it was a name known to hundreds of thousands of people was attached the added worth of Hugo Ballin's name.

Now the Hodkinson Corporation takes great pleasure in announcing that all expectations for the success of this picture have been far surpassed and states that many congratulatory wires and letters are coming into the home office of the corporation.

Irene Castle Is Ready to Begin

Final negotiations have now been completed for work on an Irene Castle production. Director Edwin L. Hollywood—who is also an executive of the company—announces that camera-work will be begun within the next week.

The first production will be made in the East and will be the picturization of a Clarence Buddington Kelland novel which recently appeared in "Everybody's Magazine." Eve Unsell is writing the continuity.

This production will be the first feature in a great many years wherein Mrs. Castle has danced on the screen.

WAS HE A LOVER?
"THE MAN WHO TRIFLED"
Ask Your Independent Exchange

Moris Kohn Thanks Showman

Moris Kohn, Realart's president, who has just returned from an extended tour of the country, sends the following letter to the trade:

"I wish, through the columns of the trade press, to express my sincere thanks to exhibitors who gave me their time and contributed in so many ways to making my trip a very pleasant one.

"In all of the principal cities which I visited I endeavored to get in touch with exhibitors to learn their views and to study local conditions, and it is due in no small measure to their courtesy and co-operation that I was able to do this."

Beauty Contests Give Publicity to Fitzmaurice's "Experience"

As the opening drive in its publicity campaign on "Experience," George Fitzmaurice's latest Paramount picture, the Paramount publicity department has just staged one of the biggest publicity exploits ever given any one picture. To select girls who would compete for the role of "Beauty," contests lasting three weeks each were conducted by the Daily News, of New York, and the Detroit News, of Detroit.

The Daily News, which has a circulation of nearly 500,000, opened its contest on February 21 and every day until March 14 carried a two-page spread, amply illustrated with photos of contestants. Each story set forth the name of "Experience" and told the nature of the picture. More than 6,000 girls sent in their photographs. On March 21, Miss Edna Wheaton, an 18-year-old music student who had come to the metropolis from Ithaca, was announced as the most beautiful girl in the city.

The Detroit News opened its contest with a double-column display head story on the front page of its issue of February 16, and every day thereafter carried a front page story. On each Sunday during the contest it carried a full-page layout of contestants in its rotogravure section, and in addition to this publicity carried posters on all its billboards and delivery wagons. In every story and in all the Detroit News advertising the title of "Experience" was prominently featured.

More than 5,000 photographs from all over Michigan were received by the Detroit News, which, with a circulation of 250,000, is the leading newspaper in its section. The winner was Miss Juliette Henkel, 17 years old, a student of the fashionable Liggett School and the niece of Julius H. Haas, president of the Wayne County and Home Savings Bank.

Miss Wheaton was finally cast as "Beauty" and Miss Kenkel as "Charming."

Vitagraph Chooses Tom Gallery for Title Role of Super Film

Tom Gallery has been selected by George Randolph Chester to play the role of Jimmie Wallingford, the leading character in "The Son of Wallingford," the Vitagraph special production, which is now in the preliminary stages at the West Coast studios. The story was written especially for Vitagraph by Mr. Chester, production editor of that organization, and his wife, Lillian E. Chester, and the story will be transferred to the screen under the personal direction of the author, who recently went to the Hollywood studios for that express purpose.

Having created all the characters Mr. Chester has a definite idea of the type he wants to portray them, and as two characters in the earlier Wallingford stories, J. Rufus Wallingford, of "Get-Rich-Quick" fame, and his equally notorious side partner, Blackie Daw, are known the world over, Mr. Chester purposes to have them ideally cast. Therefore he is not making haste in his selections.

With young Wallingford, however, it was different. He is a newcomer. Tom Gallery, whose rise in pictures has been the most phenomenal in the past year, fitted the part so exactly that the author-director didn't hesitate in accepting him for the role. In fact, it was the easiest role to cast, although perhaps the most important.

Several other of the important roles in "The Son of Wallingford" also have been cast and it is expected that the roles of J. Rufus Wallingford and Blackie Daw will be filled within a week. Actual work on the screening has already begun.

"The Pretenders," a Cabanne Picture, Soon to Be on Market

Word from the Robertson-Cole studios in Los Angeles to the effect that William Christy Cabanne's production, being made under the title "The Pretenders" for this company is almost completed indicates that there will be three of these Cabanne super-special productions on the market within a very short time.

Robertson-Cole has just released "What's a Wife Worth?" the second Cabanne production, while the first one, "The Stealers," has been playing for some little time. These three pictures are the fruits of Mr. Cabanne's years of experience under the best masters in the industry, and his own years of directorship. He directed the first five reel picture made, and soon after became recognized as a leading director.

When not directing he still studied under the tutelage of the master who taught him his art. Nine months ago he entered into a contract to make four special productions during the ensuing year, the first of which, "The Stealers," was made in the East last summer.

"The Pretenders" will deal with a theme as big and vital as those taken up by the two pictures already released, Robertson-Cole says.

H. G. Harper of Inter-Ocean's English Company Arrives Here

Horace G. Harper, managing director of the Inter-Ocean Photoplays, Ltd., London, England, together with his wife arrived in the United States last week. Mr. Harper, who, as a member of the Inter-Ocean sales staff left this country two years ago as the unofficial emissary of the American motion picture industry to spread the gospel of American films and motion picture accessory products throughout Europe and the Far East, has taken a suite at the Hotel Pennsylvania, and while in America will make his headquarters at the Inter-Ocean Film Corporation's executive offices at 218 West Forty-second street, New York.

The Inter-Ocean Film Corporation's decision to dispatch Mr. Harper into what was then the undeveloped regions of the foreign film market, was the culmination of intensive investigation and research work, and was in line with the company's policy as made public by Paul H. Cromelin, president of the Inter-Ocean organization four years ago, to open up wider channels of distribution for the American manufacturer who entrusted his product with Inter-Ocean. Mr. Harper's trip, fruitful of results both in effecting contracts for the distribution of American-made film and in cementing the ties of international trade between America and the film peoples of the Far East and Continental Europe, justified the company's expenditure in financing Mr. Harper's trip.

HAVE YOU SEEN
"THE MAN WHO TRIFLED"?
Iowa and Nebraska Exhibitors Ask
Reelcraft Film Co., Davenport

Strong Cast for Betty Compson As Star of Paramount Picture

One of the strongest casts ever assembled on the screen at one time will be seen in "At the End of the World," the picture which will mark Betty Compson's first appearance as a star under the Paramount banner.

Among those selected to support Miss Compson are Mitchell Lewis, Milton Sills and Casson Ferguson. The first named is a graduate of Syracuse University and the Naval Academy. He spent six years in the navy before taking up a stage career, during which he played with William Faversham and Nazimova. His six feet of height lends strength to the description that he is a man of unusual physique.

Milton Sills' work in recent Paramount productions, "Behold My Wife" and "The Faith Healer," have increased his popularity to the extent where he requires no further introduction. Casson Ferguson, a southerner, who derived a large part of his education in Paris, has played in many recent Paramount pictures, excelling in juvenile types. Although he is best known for his screen art, Mr. Ferguson spent a number of years in musical comedy and concert work.

The appearance of Miss Compson as a Paramount star is not the only new feature which will mark "At the End of the World," on which production work was commenced last week. Another feature will be the evolution of Penrhyn Stanlaws, world famous artist, into a full fledged director of motion pictures, this being the first production in which he has taken complete charge.

Universal Breaks Attendance Record

H. P. Plank, manager of the Bijou Theatre, New Haven, Conn., has notified Universal that "Outside the Law," the Tod-Browning-Priscilla Dean melodrama, played to more than 25,550 paid admissions during its recent week's run in that city. The Bijou is a vaudeville house running split-week picture programs.

"Reputation," a Film Starring Miss Dean, Is for April Release

Carl Laemmle, president of the Universal Film Manufacturing Company, has sent word from Universal City, Cal., that "Reputation," the new big Universal-Jewel starring Priscilla Dean, will be ready for release about the middle of April. Bookings already are being accepted for dates after April 15, it is understood.

Cutting and editing of the new feature has just been completed by Stuart Paton, the director, assisted by Frank Lawrence, film editor, under the supervision of Mr. Laemmle and R. H. Cochrane, vice-president of Universal.

"Reputation" is from the story "False Colors" by Edwina Levin, which ran serially in Ainslee's magazine. It is a drama of stage life and contains a dual role in which Miss Dean is said to do the best work of her long screen career.

The new Priscilla Dean picture will be the last big Universal-Jewel production released this season, Universal announces. The other two Jewels now under way, "Foolish Wives," Von Stroheim's next picture, and "Fanny Herself," a Tod Browning production, will not be ready for release before summer and probably will be held for the fall, it is stated.

A country-wide exploitation campaign already has been started on "Reputation." It will include trade paper and newspaper advertising, and widespread poster advertising. The production is said to have the strongest cast ever assembled for a Universal picture.

Carey Working on Powerful Feature

What is regarded as the best story secured by Universal for Harry Carey in a long time has been placed in production at Universal City under the direction of Jack Ford. The story is called "Christmas Eve at Pilot Butte" and attracted considerable attention some time ago when it appeared in the Red Book Magazine. Courtney Ryley Cooper is the author of the original tale. The screen version is the work of E. J. Clawson.

Strong Story

"Christmas Eve at Pilot Butte" is a strong story of life in the raw. It deals with the primitive emotions and the elemental passions and preaches the doctrine that virtue and nobility know neither social station nor geographical limitations.

Universal has engaged an unusually splendid cast to support Carey in this feature. His two leading women are Irene Rich, who has just finished a two years contract with Goldwyn and Barbara LeMar, who recently left the stage to play a principal role with Douglas Fairbanks in "The Nut." Edward Coxen, a well-known leading man, plays the part of a weakling and George Seigmann, one of the most capable character actors on the screen, has been cast for the vital role of the sheriff. Other important roles are played by George Stone, Helen Field and Charles Insley.

Standing Is in a Leading Role

Hugo Ballin has announced that his leading man for the production that is now under way under the working title of "Ave Maria" will be Wyndham Standing, who has but recently returned from abroad. Mr. Standing played the leading role in T. Hayes Hunter's picturization of Basil King's "Earthbound."

The leading feminine role will be in the hands of Mabel Ballin, who recently played "Isabel Vane," the heroine of "East Lynne."

"Proxies" to Show at the Capitol

"Proxies," the latest Cosmopolitan production, described as "the fastest moving comedy drama ever screened," will be shown for the first time at the Rivoli Theatre, New York City, beginning April 10. According to an announcement by George B. Van Cleve, general manager of William Randolph Hearst's film interests, "Proxies" is in a class by itself for its skillful blending of mystery, thrills, fights, love and regeneration, and the manner in which it carries the audience along breathlessly at high speed.

"Proxies" was screened from a story by Frank R. Adams in the Cosmopolitan Magazine. The scenario was written by George D. Baker, who directed the picture production, and is based on the age-old truism that "honesty is the best policy." It concerns the efforts of a man and a girl with criminal records to leave evil behind them and play the game straight.

Norman Kerry and Zena Keefe play the man and the girl who have reformed. Raye Dean, Jack Crosby, William H. Tooker, Marie Shaffer, Paul Everton and Robert Everton complete the cast.

"Skirts," Six Reel Comedy, with Cook

Considerable interest attaches to the announcement of William Fox that "Skirts," the six-reel comedy which has been foreshadowed from time to time, will be released April 10—and that in it Clyde Cook, the contortionist comedian who has scored such success in Fox two-reel special comedies, will appear as the central figure among the fun-makers. The cast includes the army of Fox Sunshine Widows and the Singer Midgets. The Widows represent the last word in feminine pulchritude, and the Midgets have achieved fame throughout the country by their appearances on the vaudeville stage.

As a vehicle for sensational fun making "Skirts" promises to be a prize winner. For example, there is a rescue of the heroine from a speeding train—the rescue being effected by the hero, hanging head downward from an airplane in full flight. Also, the Limited crashes through a burning bridge. There is a 2,000 foot drop into the ocean by parachute; a submarine rescue; an explosion which sends a man crashing through three stories of a building; a tornado which levels a circus outfit; a remarkable exhibition by the Singer Midgets and their trained animals and a banquet at which are present 1,500 American Beauties.

Harrisburg Showmen Opens Theatre in Long Beach, Cal.

J. M. Lenny, former owner and manager of two theatres in Harrisburg, Pa., has built and opened a new 1,412-seat house in Long Beach, Cal., which he named the Elite. Application for the Associated First National Pictures, Inc., franchise for the Long Beach territory was made by Mr. Lenny upon the completion of the architectural plans of the new house and the franchise was awarded to the Elite just a week before the opening.

The new theatre stands within a half block of the ocean front and its big electric sign attracts attention from the Boulevard. Nearly 600 of the seating capacity of the house is located in the balcony. Lenny has installed a five-piece orchestra and is using the fact to good advertising advantage, inasmuch as all the other theatres in Long Beach depend upon organs for their music.

Mr. Lenny disposed of one of his two theatres in Harrisburg before moving to California. He still retains the ownership of the other, however, but has placed it under a long-time lease.

Resume Work on "Boomerang Bill"

Lionel Barrymore, who is playing the title role, and Tom Terriss, who is directing "Boomerang Bill," the new Cosmopolitan production now in production, were both striken with grippe last week. Mr. Terriss had been under medical care for a week and Mr. Barrymore was ill for several days. It was necessary to stop work on "Boomerang Bill" entirely for a week, but production has now been resumed.

"Boomerang Bill" is a scenario by Doty Hobart from a story by Jack Boyle, author of the famous "Boston Blackie" stories. Marguerite Marsh plays opposite Mr. Barrymore, and Miriam Battista, Cora Williams, Frank Shannon, Leslie King, Matthew Betts and William Parke are also in the cast.

Big Vitagraph Feature Booked Over the Entire Poli Circuit

"The Heart of Maryland," based on David Belasco's famous Civil War drama and put out by Vitagraph as a Tom Terriss production, has been booked over the entire Poli Circuit, and the palatial Capitol Theatre, at Hartford, Conn., will be the first playhouse to present it to the public. This will be some time in mid-April.

It was at the Capitol Theatre, Hartford, that the first theatre presentation of "Black Beauty," which afterward swept the country, was given. It was also at the Capitol that "Dead Men Tell No Tales" had one of its first public performances and set a record for the theatre that was excelled only by "Black Beauty." Now, with its patronage thoroughly sold on Vitagraph superfeatures, the Capitol management hopes to set the record one notch higher on attendance and box-office receipts when it offers "The Heart of Maryland." It realizes that this is a difficult task, and is already preparing a mammoth exploitation campaign.

The engagements for "The Heart of Maryland" were made by R. C. Miller, who has charge of the Poli bookings, immediately after he had seen the special production, "The Heart of Maryland," at a private showing. Arrangements for early showings were made for the entire circuit, with theatres at Bridgeport and Hartford, Conn., Worcester, Mass., Wilkes-Barre and Scranton, Pa., and Waterbury Conn., as well as at New Haven, where Manager Edwards, of the Palace Theatre, with "Black Beauty" set a house record which may never be equaled.

WHAT IS
"THE MAN WHO TRIFLED"?
Minnesota and No. and So. Dakota Exhibitors Ask
Fred. Cubberly, Minneapolis

SOCIETY GIRL IN PICTURES

Gladys Gentry is to be starred in productions designed especially for exhibition in schools and churches

Kentucky Society Girl Is to Be Screen Star

Miss Gladys Gentry, socially prominent in New York and Louisville (Ky.) society, despite the opposition of relatives, is to forsake the soft glow of the drawing room for the pitiless blaze of the Cooper-Hewitts.

Miss Gentry, who is a member of an old Bluegrass family, by way of trying out her talents for screen work before announcing her determination to her family, played ingenue leads in one or two Metro and Famous Players pictures. She will be seen with Bert Lytell in "The Man Who"—— and Alice Brady in "Out of the Chorus," respectively Metro and Realart photoplays, both of which will be released later this season.

Now she is to be starred in a series of big photodramas designed especially for presentation in schools and churches, but which are not of a Biblical or educational character. Booth Tarkington is said to have written the story which will be her first starring vehicle.

"Dream Street" Opens

"Dream Street," the latest D. W. Griffith production in ten reels, was shown at the Central Theatre on Broadway, Thursday night, March 31, to a capacity audience. It attracted unusual attention in that it is the five hundredth production Mr. Griffith has made since he entered the industry. Almost at once he established a reputation with a picture titled "The Adventures of Dolly," in which Mary Pickford and Henry Walthall appeared. Sufficient copies of the production will be ready for delivery to the United Artists for April 25 release.

Rogers Made Traveling Sales Manager for R-C.

Frank B. Rogers, until recently traveling sales manager for J. Stuart Blackton Productions, releasing through Pathe, has been appointed traveling sales manager for Robertson-Cole, and has assumed his new duties. He will be constantly in the field for Robertson-Cole representing its sales organization in various parts of the country.

Mr. Rogers comes to his new position with this rapidly advancing distributing firm after a thorough training, the earlier part of which was obtained in the Middle West. He entered the ranks of the motion picture industry several years ago as a salesman for George Klein, in Chicago, where he sold Essanay product. After a substantial grounding in the essentials of field salesmanship he joined the Standard Film Company, of Chicago.

Here he was assistant manager. Three years ago he joined the Pathe forces in Chicago, again in the capacity of assistant manager. From this position he rose to be branch manager in Chicago for Pathe, and then district manager, covering the Chicago territory. Later he came to New York City to represent Blackton in the Pathe sales forces.

Shenfield's Application for Receiver for Victor Kremer Features Is Denied

JUSTICE Newburger, of the New York Supreme Court, has denied the application of Jacob Shenfield, of 420 Riverside Drive, for the appointment of a receiver for the Victor Kremer Film Features, Inc. The decision holds that while Shenfield had an arrangement with the concern which placed him in the category of an employe, and as compensation says he was to receive a certain percentage of the profits, he is neither a judgment creditor nor a stockholder, and under section 90 and 91 of the general corporation law the term creditor has been denied to be a judgment creditor. "It is true," said the decision, "that the plaintiff is entitled to an accounting, but he can have that in this action. The motion for the appointment of a receiver must be denied."

Shenfield alleged that under an agreement with Victor Kremer he arranged for the financing of the Victor Kremer Film Features, Inc., through one Isaac Macowsky, and in return for this he was to receive 25 per cent. of the net profits of the new corporation and become a director. After accomplishing his part of the agreement, Shenfield alleged that he was completely ignored and finally ousted from the concern as a director.

Shenfield's suit can now only go to trial on his motion for an accounting on which he can base the amount of damages he claims he has suffered.

New Select Manager

Lynn S. Card, formerly general manager for Hallmark Pictures Corporation, has been engaged by Vice-President and General Manager Sam E. Morris of Selznick Pictures Corporation to be manager of the Select branch in Kansas City, succeeding Arthur S. Hyman, who has resigned.

Mr. Card is a well-known figure in the motion picture industry and has a wide acquaintance among exhibitors in the Kansas City territory. His appointment to the management of the Kansas City branch for Select became effective on Monday, March 28.

Sam E. Morris on Tour

Sam E. Morris, vice-president and general manager of Selznick Pictures Corporation, is in Cleveland this week conferring with Manager George Erdmann of the Select Branch in that city. He will leave Cleveland this week and go to Chicago for a short conference with Manager Edward Silverman of the Select branch there.

Before returning to the Selznick home office in New York Mr. Morris will visit Kansas City and Atlanta. It is expected that he will be away from the home office about three weeks.

Teplitz Well

Matthew Teplitz, of the Penn Film Service, has recovered from a siege of la grippe. and is being congratulated.

CAFE SCENE THAT FIGURES PROMINENTLY IN "GOOD WOMEN"

This restaurant set contains some of the important action contained in the production, which was made by Gasnier for Robertson-Cole

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

Sidelights and Reflections

HERE are two stories of the early days of the screen that cast a humorous light on the subject and illustrate the vast improvement in the making of film fiction, and the growth of the pay envelopes of the men and women who pose before the camera, since the invention of the moving picture. One story is of English origin; the other American. The English article was printed in a recent issue of the "South African Pictorial" and is as follows:

"Few things show how picture-making in England has advanced during the last 20 years more than the story told by Robert Vallis, who has appeared in many British productions. Says Vallis: 'In my early days I used to play leading male parts at 3s. 6d. a day—and a 3d. luncheon ticket, which provided me with three ha'porth of bread and cheese, a ha'porth of pickles, and half a pint of beer. At that price, I remember, I once played the parts of four policemen in one day. I figured as a young policeman with no mustache; as a little older policeman with a little mustache; as a still older policeman with a moustache and little beard; and as a very old policeman with a white moustache and a long white beard!

"'I played these four parts, by the by, in the same uniform (second-hand, of course) with the same hat, the same number, the same truncheon, and, in fact, the same everything. When we worked extra hard, in those days, we were presented with half a pint of shrimps between eight of us. And they called it 'High tea.' It was nothing unusual for the leading lady to help us put up the scenery—or for a gust of wind to come and blow it down again. Whereupon the leading lady might be seen tacking the tablecloth on to the table legs, so that it shouldn't blow away again.'"

The old days of the "rep" show, when everybody "doubled in brass," have nothing on those early movie days when the entire cast, leading lady and all, doubled as stage carpenters.

The American story relates to D. W. Griffith and goes back to the time when at the old Biograph studio, the now famous director was showing the makers of moving pictures how to develop screen fiction. One day an excited individual, who spoke broken English with a French accent, arrived at the studio and demanded to see Griffith. He was asked if his business was important and assured his questioner that the whole future of the film industry depended upon his having a heart to heart talk with the man who was then engaged in building up that series of short dramas that taught the film world what putting human interest into pictures meant to everyone concerned in the art of the silent stage. It was evident, from his manner, that the caller was not in a happy frame of mind. When taken in onto the stage of the studio and asked to wait until Griffith finished with a scene then under way, he showed his disapproval of everything that was being done. Every time an actor or an actress came near him, he scowled and muttered strange oaths to himself.

At last the chance came to unburden his overcharged feelings and impart his weighty message to the man he had come thousands of miles to meet.

"Monsieur Griffith," he began, "do you know you are ruining the moving picture business?"

"How so?" asked the director calmly.

"By putting in them a plot! You will ruin us all, Monsieur! Before, I make money—I make a moving picture of my horse—I make him walk—I make him run—I show the picture and customers come and are satisfied. Now, you have men and women and a PLOT! and my customers will no longer look at my horse!"

IN THIS ISSUE

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"The Heart of Maryland" (*Vitagraph*).
"What's Worth While" (*Famous Players*).
"Roads of Destiny" (*Goldwyn*).
"The Freeze Out" (*Universal*).

"Gardens of Normandy"

A Prizma Scenic Study, this picture in colors was taken at Deauville, the famous French seaside resort. The first views are of the chateau of Henri Rothschild, a member of the celebrated family of European bankers. The scenes of the magnificent building and the beautiful grounds with their wonderful flower beds, are very impressive. Views along the beach and of the fashionable hotels, including the Hotel Normandy that is so well known to many Americans, keep the interest keenly alive. Glimpses of the race track with the horses getting ready for the Grand Prix, and other beautifully tinted scenes, are also shown. An excellent short subject. E. W.

"Acrobatic Flies"

It is difficult to decide whether this Kineto Insect Study is more amazing than it is amusing or if it is the other way around. Ants, fleas, house-flies and other less familiar insects, juggle matches and corks and bits of wood many times their size under the glass of the microscope, and exhibit an ease and dexterity that put the greatest of human jugglers to shame. As the sideshow barker proclaims of the entertainment inside of his tent, "A marvelous exhibition! ladies and gentlemen! a marvelous exhibition!" A remarkable filler. E. W.

"While the Devil Laughs"

Excellent Entertainment in Fox Production Featuring Louise Lovely.

Reviewed by Jessie Robb.

This picture takes its title from the theme that too much or too little of the world's goods is productive of evil. A swiftly moving melodrama with the requisite amount of punch, it deals with the lives of the submerged tenth and gives obvious entertainment. Director Hill, who is responsible for the story and direction, thoroughly understands his business. The dramatic tension is constantly cumulative, relieved by touches of humor in the antics of a pair of lively youngsters, and with pithy sub-titles. The redeeming influence of good is suggested rather than made dominant in the person of a singing street evangelist. A breath catching climax of a burning tenement, where the hero and heroine are saved by jumping into a life net is skilfully managed.

The cast is excellent. Louise Lovely is a live-wire Mary Franklin. Wilson Hummell as Joe Franklin is the old toper to perfection. Coy Watson, Jr., and Helen Field, as the two Franklin kids, are a pair of natural child actors.

The Cast

Mary Franklin.....Louise Lovely
Billy Anderson.....William Scott
"Fence" McGee.....G. Raymond Nye
Mr. Foreman.....Edwin Booth Tilton
Joe Franklin.....Wilson Hummell
Mother Franklin.....Molly Shafer
Pearl DeLaMar.....Oleta Ottis
Gus Franklin.....Coy Watson, Jr.
Gertie Franklin.....Helen Field

Story, Scenario and Direction by George William Hill.
Cameraman, Friend Baker.
Length, 4,200 Feet.

The Story

On the young shoulders of Mary Franklin rests the burden of supporting her drunken father, invalid mother and small brother and sister. As hostess at a cafe owned by "Fence" McGee, she "lifts" jewelry from her dancing partners, getting a share of the profits. Her fiancee, Billy Anderson, inventor of a dishwashing machine, tells McGee he intends to go straight, as his patent has been granted. Gus, the small brother, has an attack of heart failure. The doctor gives up hope. Then comes a singing evangelist. Mary listens to him and promises that she too will go straight, if Gus is cured.

McGee gets Billy jailed through a frame-up. Pearl, McGee's wife, becomes jealous, visits the jail and lies to Billy about Mary. Mrs. Franklin dies, and Mary, unable to get work, pawns the furniture. When Billy is released he tries to "get" McGee. Mary's father sets the building on fire in his attempts to make home-brew. Before the burning building Pearl confesses that she has lied, and Mary rushes in and saves Billy. The invention is sold and Mary and Billy are married.

Program and Exploitation Catchlines:

Louise Lovely in "While the Devil Laughs" Appears as Mary Franklin, Who Supports Her Parents as Hostess in a New York Cafe.

Exploitation Angles: Offer this as another in the series of Fox productions with the unusually accurate underworld coloring. Hook it up with "The White Moll," "While New York Sleeps" and other productions which depict the seamy side but slightly stressed. Then play up Miss Lovely and others who may be local favorites, but sell the story.

Newest Reviews and Comments

"The One-Man Trail"

Western Melodrama Starring Buck Jones Is Packed With Thrills—Produced by Fox

Reviewed by Edward Weitzel.

There is no nonsense about "The One-Man Trail." This Fox feature, starring Buck Jones, is billed as a romance of love and vengeance, and lives up to its billing. Tom Merrill returns home with presents for his father and mother and sister to find that his father has been killed by a gambler, Jim Crenshaw, while the elder Merrill was trying to prevent him from eloping with Tom's sister. From that moment Tom starts on the one-man trail after the murderer. His search brings about his meeting with Cressy, a young girl who has attracted Crenshaw's attention. Tom gets his man, frees his sister and wins Cressy.

All this is brought about with more deadly seriousness than some of the situations warrant, and there are scenes that are theatric rather than plausible; but the fight that Tom puts up when he realizes that Crenshaw is found more than atones for the over-stressed pathos of the first two reels. Tom's riding and fighting would stir the blood of a wooden Indian.

There are plenty of life and color to the story, and the production makes the most of both. Buck Jones is a fine figure of a cowboy and acts with no little skill. He is cleverly supported by Beatrice Burnham and Helene Rosson.

The Cast

Tom Merrill.....Buck Jones
Cressy ..... Beatrice Burnham
Grace Merrill.....Helene Rosson
Jim Crenshaw.....James Farley

Story by Jack Strumwasser.
Scenario by William K. Howard.
Directed by Bernard Durning.
Photography by Frank Good.
Length, 5,000 Feet.

Tom Merrill quits his job at a distant ranch and rides home, to find that his father has been murdered. A gambler named Crenshaw shot down the elder Merrill while the old man was attempting to prevent him from eloping with Tom's sister. The cowboy starts on a one-man trail after Crenshaw. The gambler is running a saloon under another name, and already is tired of Tom's sister and has his eye on another girl. This girl, Cressy by name, has a drunken old father and a little sister. Tom saves the little girl from the water and this leads to his discovering the whereabouts of the gambler. Tom's sister has been forced to help Crenshaw fleece some of the men who patronize his gambling tables. She finally rebels and Crenshaw scores her bare back with the wheel of a heavy spur.

When the gambler learns that Tom is in town and has begun to take an interest in Cressy, he tries to murder him and has one of his men kidnap Cressy's sister. About this time Tom gets into action. He pursues the kidnappers on horseback, rides like a whirlwind, fights like a ton of wildcats and just about wrecks Crenshaw's saloon before he has squared accounts with the gambler and freed his sister. When he takes her home Cressy and her sister go with him.

Program and Exploitation Catchlines:

Buck Jones Does the Fastest Riding and the Hottest Fighting of His Screen Career in "The One-Man Trail."

"The One-Man Trail" Leads to Love and Vengeance and Buck Jones Puts Up a Terrific Fight for Both.

Exploitation Angles: Sell Buck Jones to the limit in this, and add that it is the fastest production in which he has yet been seen. Sell it on the line of "If you like real fights —" "If you like fast riding—" and always concluding with "See Buck Jones in 'The One-Man Trail.'"

"Sentimental Tommy"

Barrie's Delightful Characters Have Been Transferred Bodily to the Screen

Reviewed by Edward Weitzel

The essence of Barrie's two books, "Sentimental Tommy" and "Tommy and Grizel," is to be found in the John S. Robertson production featuring Gareth Hughes, May McAvoy and Mabel Taliaferro, and released by Paramount. Lovers of the Scotch novelist's delightful characters will find them on the screen, living and loving in the Thrums of which Barrie knew every stone in the street and which he describes with such tender fidelity. The incidents in the novel are followed conscientiously until the finish; here a happy ending is used. The love affair between Tommy and Grizel defied its celebrated creator to make it commonplace. The ordinary run of human beings prefer the commonplace, when it reads "they married and lived happy ever after." It is only necessary to believe that Tommy stopped deceiving himself, to be sure that Grizel and he found happiness at last.

The Scotch atmosphere in the settings and the characters would pass inspection before a committee of Thrums elders. John S. Robertson knows the ways of Barrie's folk and the manner of place where they lived; and there is a quiet beauty and compelling truth about every foot of film that shows the town where Tommy first met Grizel. Gareth Hughes comes as near living Tommy Sandys as it is possible and not be that arch sentimentalist himself. He has the brilliancy of countenance that is the mark of a born actor and his comeliness of features and natural method of acting make him a coming star of the first magnitude. May McAvoy as Grizel gives a companion portrait to Gareth Hughes' Tommy that is worthy to hang along side of it. Mabel Taliaferro as The Painted Lady and George Fawcett as Doctor McQueen are notable figures among a perfectly chosen cast.

The Cast

Tommy Sandys, an author....Gareth Hughes
Grizel, his sweetheart.....May McAvoy
The Painted Lady, her mother,
Mabel Taliaferro
Dr. McQueen.....George Fawcett
Corp Shiach.....Harry L. Coleman
Elspeth Sandys.....Leila Frost
Dr. David Gemmell.....Kempton Greene
Lady Alice Pippinworth.....Virginia Valli
Gavinia .....Kate Davenport
The Little Minister.....Alfred Kappeler
Dominoe Cathro.....Malcolm Bradley

Author, Sir James M. Barrie
Scenario by Josephine Lovett
Directed by John S. Robertson
Cameraman, Roy Overbaugh
Length, 7,575 Feet.

The Story

The hero of "Sentimental Tommy" is a poor Scotch boy, who has so much imagination that he eventually becomes a great novelist. When he is sixteen he comes to Thrums with his sister and meets Grizel, a quaint little girl whose mother was deceived by the man she supposed she had married, and who is known in the town as the Painted Lady. The poor woman's mind has been upset by her troubles, and Grizel is the real head of the family. Tommy defends Grizel from the taunts of the town boys and the the little girl adores him. Six years later Tommy has become a recognized author and returns from London to learn that Grizel still loves him. In a sentimental moment he proposes to her. The girl realizes that Tommy does not really love her and refuses him.

Back again in London, Tommy is lionized by Lady Alice Pippinworth and her friends. He follows the titled young woman to Switzerland. Grizel, who has lost her mother and whose mind becomes affected, goes to Switzerland to help Tommy and finds him making love to Lady Alice. This shock completely upsets her mind. She goes back home and Tommy follows. In a fit of remorse he marries Grizel, intending to devote his life to her. After two years of careful nursing she is brought back to sanity, and Tommy makes her understand that he really loves her.

Program and Exploitation Catchlines:

Sir James M. Barrie's Famous Story of Thrums Is Given a Beautiful Production in This John S. Robertson Screen Version.

"Habit"

Mildred Harris Gives Charming Portrayal in First National Release

Reviewed by Herbert Caryl.

"Habit," one of the most ambitious photoplays of the season, has an exceptional appeal to women. Besides having a dramatic love story, the picture presents scenes in the shop of a Fifth avenue importer and designer. Here models wearing thousands of dollars worth of furs and furbelows of the latest fashion are displayed. They furnish a forecast to the women of the very latest styles. Another feature of "Habit" is a head-on collision between two railroad locomotives. This takes place in the prologue. Mildred Harris, in the character of Irene Fletcher, pampered daughter of a millionaire on the verge of bankruptcy, gives a striking lesson of the consequences of habit. William Lawrence, Walter McGrail, Ethel Grey Terry and Emmet C. King support Miss Harris, who gives a charming portrayal of a pleasure-loving, extravagant girl.

The Cast

Irene Fletcher.....Mildred Harris
John Marshall.....William Lawrence
Mary Marshall.....Ethel Grey Terry
Charles Munson.....Walter McGrail
Richard Fletcher .....Emmet C. King

Length, 6,000 Feet.

The Story

In a fashionable section of Long Island lives Irene Fletcher. Her father, although near bankruptcy, continues to lavish pretty things upon her. Irene has two suitors—John Marshall, a struggling young architect and Charles Munson, a wealthy designer of women's clothes. The young architect proposes to Irene at a country club dance. Munson proposes to Irene while driving in his expensive roadster. Arriving home Irene finds her father faces ruin as the result of a stock transaction. Irene quarrels with her father, falls downstairs and becomes unconscious. In her dream the father goes to Munson and appeals for help. The latter agrees to give him money. The father promises to use his influence to have Irene marry Munson. At Irene's birthday party it is announced that Marshall and Irene have been married secretly. Munson refuses to lend the money to Irene's father and the latter kills himself with a pistol. After a series of tragic happenings Irene wakes up and makes up her mind to marry Marshall.

Program and Exploitation Catchlines: A Wonderful Fashion Display Is One of the Features in "Habit," a New Picture Starring Mildred Harris.

Mildred Harris as Dorothy Ralston in "Habit" Dreams She Has Married the Wrong Man and Wakes Up and Marries the Right One.

Exploitation Angles: Start this with a teaser campaign with "Get the Habit," "It's a pleasing habit" and similar lines. Then make a drive on the women with the fine costumes. This will give an excellent excuse for a style show used as a prologue. Use it, by all means.

Newest Reviews and Comments

"The Other Woman"

Excellent Story of Dual Personality, Portrayed by Exceptional Cast and Distributed by W. W. Hodkinson

Reviewed by C. S. Sewell

One of the most interesting productions that this reviewer has recently witnessed is "The Other Woman," a J. L. Frothingham picture distributed by W. W. Hodkinson. The story is tensely told, starts off with a punch and holds the pace practically through its entire length. It is rich in human interest and in addition to being interpreted by a cast of well-known players, is beautifully photographed with several striking lighting effects.

Dual personality, in which the hero, after the manner of Dr. Jekyl and Mr. Hyde, knows nothing of his actions in his other personality, is the keynote of the production. The instance in question is represented as an extreme case of what the brain specialists term amnesia, wherein the mental barrier is finally dissolved and the subject remembers his actions in both personalities.

The production has been well directed by Edward Sloman, and is clean throughout. An interesting problem which presents a good angle for exploitation, and which has been solved in such a way as to satisfy the majority, is the fact that in each personality the hero has a wife and a child, and he finally has to decide to which one he owes the greatest allegiance. Due to the renunciation by his real wife, he is enabled to protect the other woman and give a name to her young baby.

Jerome Patrick, Helen Jerome Eddy, Jane Novak, William Conklin, and Kate Price are names to insure fine portrayal of their respective roles.

The Cast

Langdon Kirven / John Gorham ..... Jerome Patrick
Naomi Joyce ..... Jane Novak
Avery Kirven ..... Helen Jerome Eddy
Spencer Ellis ..... William Conklin
Colonel Joyce ..... Joseph J. Dowling
Bobbie Kirven ..... Frankie Lee
Charles Beattie ..... Lincoln Palmer
Housekeeper ..... Kate Price

Adapted from Novel by Norah Davis
Directed by Edward Sloman

The Story

Langdon Kirven has been missing for five years, but his wife Avery still hopes for his return. Kirven's best friend Spencer Ellis, though loving Avery, keeps up the search, when he chances to find a stranger in the park and believes him to be Kirven. He is convinced of his error because of the difference in personality, but gives the stranger a job in a distant city.

A trace of his record develops that the stranger who in two years has reached a position of prominence was at one time a convict. Ellis goes to see him, and on learning that he is about to marry his (Ellis) cousin threatens to expose him. The mental shock causes a change in personality and Kirven re-awakens. He goes back to his wife and child, but is restless and finally the changes comes on him again and he returns to the other woman and marries her. A child is born. Just at that time he realizes that he is Kirven. Ellis explains that he is suffering from amnesia, and that eventually the two personalities will merge. This occurs, and he goes to his real wife explaining the situation. She tells him it is best for him to go to the other woman and give her the protection of his name.

Program and Exploitation Catchlines:

An absorbing story of dual personality, based on a popular novel.

With a wife and child, he suddenly discovers he has married another woman while in the grip of his other personality.

To which does he owe the greatest duty?

Exploitation Angles: Play up the general excellence of the cast and make the players work for you, but use the question of the dual marriage to get interest in the production. Play this strong and it will put this over nicely. You can afford to play heavily on this. It will make good for you.

"The Whistle"

William S. Hart Production in Which the Star Excels at Emotional Acting

Reviewed by Sumner Smith.

Gripping beyond a doubt is "The Whistle," a William S. Hart Production and a Paramount Picture that has for its theme the differences of viewpoint between capital and labor. From start to finish the picture grips its audience. Hart's acting is uniformly sincere. Frank Brownlee and Myrtle Steadman are good, but Hart dominates whenever a display of emotion is called for, and that is often. The story is sensible in that it does not attempt to solve the age-old problem of capital and labor. It begins with a series of accidents that hit the nerves rather hard, and turns into a man's struggle with his conscience. The accidents are entirely essential to the development of the plot, but it was unnecessary to hold the close-up so long on the mangled body of the dying boy. What comedy relief there is, is ably supplied by Georgie Stone, the boy, and a clever dog. The picture will please all Hart fans; (though the star does not wear chaps), and ninety-nine out of every hundred others who appreciate good drama and excellent emotional acting.

The Cast

Robert Evans ..... William S. Hart
Henry Chapple ..... Frank Brownlee
Mrs. Chapple ..... Myrtle Steadman
Georgie ..... Georgie Stone
Danny ..... Will Jim Hatton
Baby ..... Richard Headrick

From the story by May Wilmoth and Olin Lyman
Adapted and directed by Lambert Hillyer
Photographed by Joe August
Length, 5,359 Feet.

The Story

"The Whistle" is a story of capital and labor. Robert Evans and Danny, father and son, are workers in the shop of Henry Chapple, a hard-headed business man. Evans as foreman of the shop urges Chappie to make repairs necessary to avoid accidents. Chapple talks of contracts to be filled and refuses. That day Danny is caught in a defective belt and killed. Evans is walking by a river, in an emotional frenzy over his son's death, when Chapple's automobile plunges into the water. He rescues Chapple's infant son, who was in the car with the chauffeur and, bitter at having lost his boy, kidnaps the infant, leading the Chapples to believe their child dead. Later, Chapple befriends Evans, and when the working man sees that Mrs. Chapple's life is dependent upon having the boy he claims as his adopted son, and when Chapple reforms, he confesses his deed and returns the child.

Program and Exploitation Catchlines:

William S. Hart in a Truly Gripping Drama of Capital and Labor.

Should He Have Stolen the Son of the Man Who Killed His Boy?

An Emotional Drama in Which Conscience Emerges Triumphant Over the Desire for Revenge.

Exploitation Angles: Sell Hart, and Hart will sell your tickets, but realize that in this story you have something even bigger than Hart, and sell the problem of the story. Offer it frankly as a labor story, but tell that it is a sidelight and not an effort to solve a problem. Go to some extra expense on this and you'll get it back on the number of new Hart fans you create.

"The Outside Woman"

Wanda Hawley Has Lively Comedy Role in Realart Production

Reviewed by Herbert Caryl.

Wanda Hawley furnishes comedy galore in "The Outside Woman," a Realart picture. The entire action centers about a woman who has a mania for exchanging purchases. Among the fun makers supporting Miss Hawley are Thena Jasper, the colored young woman of vaudeville fame, and Misao Seki, the Japanese actor. The fun centers around an Aztec idol which the bride exchanged with a peddler for a scarf, not realizing that it was a priceless treasure. Climbing the apartment house fire escape the bride finally gets it back at the price of a kiss from an artist.

The Cast

Dorothy Ralston ..... Wanda Hawley
Dr. Frederick Ralston ..... Clyde Fillmore
Mr. Cambridge ..... Sidney Bracey
Mrs. Cambridge ..... Rosita Marstini
Togo ..... Misao Seki
Gussie ..... Thena Jasper
Mrs. Trent ..... Mary Winston
Curator ..... Jake Abrams

Adapted from play, "All Night Long" by Philip Bartholomae
Scenario by Douglas Bronston
Length, 4,225 Feet.

The Story

Dorothy Ralston is a bargain hunter. A peddler sells her a handsome silk shawl, taking in exchange an idol which Dorothy detests. When Dorothy learns that the idol is worth thousands of dollars and has been sold by the peddler to an artist in the apartment house, she slips up the fire escape to get it back. As she is about to seize the idol the Jap servant of the artist comes out of a drunken stupor and turns on the lights. Dorothy hides, and her colored maid runs into the apartment from the fire escape to which she fled. The artist comes in and sees the maid making for the window again. The Jap throws his master during a jujitsu lesson and the Jap runs for a doctor. Dorothy comes from behind the curtains and brings the artist back to consciousness. He takes her for the maid. She buys the idol back for a kiss. The Jap brings in a doctor who proves to be Dorothy's husband. The wife of the artist also arrives. Dorothy escapes down stairs with the idol. Finally the tangle is straightened out and all ends happily.

Program and Exploitation Catchlines:

Wanda Hawley Has the Liveliest Comedy Role in Her Career in "The Outside Woman."

"The Outside Woman" Has Several Unexpected Adventures After She Breaks into the Apartment of an Artist. Wanda Hawley Is the Star of the Picture.

Exploitation Angles: Play up Miss Hawley and stress the varied cast. You can make this put the picture over big. Offer it as Miss Hawley in an American picture with an international cast. For a ballyhoo offer prizes for the best make-ups in blackface, Japanese and any other nationality the contestants may think is represented in the cast.

"Moonshine"

Lloyd Hamilton is the star of this Mermaid comedy, released by Educational Film Corporation. It is original in subject although it has the usual fight between moonshiners and revenue officers. "Ham" is supposed to be born while the house where his mother lives is being besieged by the revenue men. A baby born under such circumstances is supposed to have the courage of a lion. "Ham" turns out to be a rank coward and his efforts to conceal this fact furnishes most of the comedy.

Newest Reviews and Comments

"Ducks and Drakes"

Realart Presents Bebe Daniels In an Amusing Farce That Is a Trifle Naughty

Reviewed by Edward Weitzel.

The screen has a new comedienne in the person of Bebe Daniels. This handsome young woman has been making rapid progress along the path that leads to real artistic achievement, and her performance of Teddy Simpson in "Ducks and Drakes" is the best bit of acting so far to her credit. The story is mildly naughty in spots and thoroughly amusing at all times. Only a prude would take offense at any of the situations, thanks to the clever acting of the entire cast, of which Bebe Daniels is the most skilful member. The demurely unconscious way in which she skates over the small stretches of thin ice in the story and makes you believe that she is intent only upon a little innocent excitement is a bright bit of color in a world that too many narrow minded souls are intent on painting a dour and depressing drab.

Elmer Harris had in mind the spirit of fun which pervades the average French farce when he wrote the story. His material is not startlingly new but the well bred air that is found throughout the entire picture compensates for this. "Ducks and Drakes" is just what it pretends to be, a farce with a dash of spice.

The Cast

Teddy Simpson.....Bebe Daniels
Rob Winslow.....Jack Holt
Aunty Weeks.....Mame Kelso
Dick Chiltern.....Edward Martindel
Tom Hazzard.....W. E. Lawrence
Colonel Tweed.....Wade Boteler
Cissy.....Maurie Newell
Mina.....Elsie Andrean

Author, Elmer Harris.
Directed by Major Maurice Campbell.
Length, Five Reels.

The Story

Teddy Simpson, a spoiled young person with too much time on her hands, is engaged to Rob Winslow, a steady-going chap who fails to amuse the adventure loving Teddy. She is watched over by a strait-laced aunt, and has taken to the dangerous pastime of picking out numbers in the telephone book and carrying on a flirtation with the owner of a voice that suits her fancy. This bit of amusement leads to a curious complication. Two of her telephone acquaintances are members of Bob's club and he overhears them flirting by wire with his promised wife. Knowing them to be the right sort Rob arranges to give Teddy such a scare that she will never flirt with a strange man again. She has gone so far as to meet one of the chaps and take him for a ride in her car, and to ask the other to call.

She is coaxed into visiting a hunting camp with one of her admirers and an adventure with an escaped murderer is planned. Teddy turns the table on Rob by escaping from the house-boat where she is taken and making off across the lake with all the row-boats and canoes belonging to the club.

After this adventure she consents to marry Rob, who realizes that the future Mrs. Winslow cannot be driven. She refuses to go on a bridal trip and locks him out of the bridal apartment. Bob makes no protest, but climbs up a trellis and the bride is so glad to find out that he is not a burglar that she does not send him away.

Program and Exploitation Catchlines:

Bebe Daniels Is Captivating as an Heiress Who Is Prevented from Making Ducks and Drakes of Her Happiness.

There Is Capital Amusement in "Ducks and Drakes," a Society Farce Starring Bebe Daniels.

Exploitation Angles: Sell Bebe Daniels hard in this story. You have her in her first really good vehicle and you can safely play her up. Make a drive on the telephone book. Tell the girls that here is a new way to flirt, but don't tell what it is. Get a hook-up with the local telephone company. If there is time, send out with the monthly bills a slip reading, "You are never lonesome if you have a telephone. See how Bebe Daniels used it in 'Ducks and Drakes' at the Blank Theatre."

"The Freeze Out"

Harry Carey Appears As a Practical Reformer in Universal Production of Average Merit

Reviewed by Fritz Tidden.

Where Harry Carey has a following "The Freeze Out" should prove a moderately safe proposition. It is up to the average of the star's recent pictures. But some disappointment may be felt that he has not been provided with a story that contains more continuous vitality, as this feature of the production is only spasmodic.

Toward the end of the five reels a surprise twist in the plot takes place that will greatly compensate to Carey's followers for any lack of spirit that they may have witnessed before. This surprise and the suspense worked into a gambling-for-life scene at the climax are the outstanding incidents of the production. Excellent Western hamlet atmosphere is established in the choice of location. The same high standard is not maintained in the direction of the action. Harry Carey is his usual self and Helen Ferguson, who is his leading woman, takes herself very seriously.

The Cast

Ohio (The Stranger).....Harry Carey
Zoe Whipple.....Helen Ferguson
Headlight Whipple.....Joe Harris
Denver Red.....Charles LeMoyne
Bobtail McGuire.....J. Farrel McDonald
Mrs. McGuire.....Lydia Yeamans Titus

Story and Scenario by George Hull
Directed by Jack Ford
Length, Five Reels (4,436 Feet).

The Story

Location—Broken Buckle, a Western town. Time—before prohibition evidently. Proprietor of Headlight Saloon and Palace of Chance a tough customer. His partner tough, too. Former has a sister, decidedly not like her brother. She is a school teacher and is ashamed of her brother's business. A stranger comes to town. Says he will start a new gambling place and booze joint. The girl gets angry, but likes him and wants to reform him. Whips him and then hugs him. He continues to build his gambling den. This makes the brother and his partner very angry. They threaten the stranger, but he worries not.

The day of the opening of the new resort arrives. The town turns out, including the partners—armed. It looks bad for the stranger. Then it turns out that the building instead of a den of vice is just what the town needs, a new school and library combined. Stranger afterwards settles his score with the partners by making them gamble for their lives, his against theirs. He wins, when they make a cowardly escape. He then wins the girl for life.

Program and Exploitation Catchlines:

He Was a Gambler and His Luck Started When He Drew the Queen of Hearts.

The Man Who Grins When He's Mad Is the Dangerous Kind. That's the Kind of a Two-Fisted Scrapper Harry Carey Is in "The Freeze Out."

She Loved Him and Hated Him, She Horse Whipped Him and Kissed Him. You Will Get a New Kind of Thrill Out Of "The Freeze Out."

Exploitation Angles: Sell Carey chiefly, but tell them there is a big punch in the ending of the story. Play, too, on the horsewhip-hugging episode. Sell them the punch and it will hold them through the slower opening scenes.

"Things Men Do"

M. B. Schlesinger Presents Patricia Palmer in a Melodramatic Story

Reviewed by C. S. Sewell.

The most attractive feature of "Things Men Do," distributed on the state rights market by M. B. Schlesinger, is the excellent acting of Patricia Palmer. In a role calling first for charm and later for heavier dramatic ability she demonstrates that she is just as capable as in the light comedy roles she has recently been portraying.

The story itself is of a depressing type of melodrama and the director has brought to bear nearly all of the devices common to melodrama to heighten the sympathy for the ill-treated and wronged heroine. It is not the type of production which we can recommend for showing before growing children.

As shown for review, there were certain scenes such as the brutal horsewhipping of the girl, the villain forcing his attentions upon her, and others showing the use of drugs, which are objectionable and which the distributor announces will be eliminated before the production is released. The work of the cast is satisfactory. Edward Hearn giving a good performance in the sympathetic role of the boy, and the same is true with the performance of Gertrude Claire as the mother.

The Cast

The Girl.....Patricia Palmer
The Boy.....Edward Hearn
Pixley.....William Lion West
The Boy's Mother.....Gertrude Claire
The Spider.....William Moran
His Accomplice.....Dorothy Ketchum

Adapted from the novel "Into the Light"
Directed by Robert North Bradbury
Length, 5,000 Feet.

The Story

A simple little country girl is brutally horsewhipped on the slightest provocation by her step-father. This awakens sympathy in The Boy, which soon turns to love. The "Spider," a degenerate seeker after young women, sees The Girl and is attracted by her physical beauty. His female accomplice helps him to make a bargain with the step-father, stating he will give The Girl a good home. The "Spider" takes The Girl to the city and reveals his sinister purpose. The Girl, broken in health and spirit and kept a prisoner, soon loses her beauty and charm. She is cast out and finally finds her way home. Sinking with exhaustion she is found by The Boy and taken to his home. The "Spider" soon appears on the scene, is struck by lightning and dies. A doctor says The Girl cannot live, but The Boy has such great faith that he takes The Girl out in the storm, to a church and watches and prays. After many hours, she is restored to health and all ends happily.

Program and Exploitation Catchlines:

Saved by faith from the sinks of sin.

A striking story of the seamy side of life.

The striking story of a step father's shame.

Exploitation Angles: Direct all your appeal to those who want this type of story. Make it plain what you have, and advise that it is not a story for children to see. It will be even better to bar the youngsters.

Pathe Review No. 98

This issue shows in detail the manufacture of beautiful cut glass flower bowls with rose designs. There are also attractive colored views of Yosemite Falls together with slow motion scenes of three tumblers, and other items of interest which make it one of the most attractive of the series. C. S.

Newest Reviews and Comments

"The Heart of Maryland"

Tom Terriss Production of Famous Stage Play Released by Vitagraph Makes Fine Picture

Reviewed by Edward Weitzel.

The success achieved by David Belasco's "The Heart of Maryland" is one of the cherished traditions of the stage. In giving the screen a version of the drama Tom Terriss has set an example to moving pictures which they would do well to follow. He has preserved the dramatic action of the original. The story moves forward at just the right tempo to keep the interest unbroken. Every incident is told by action, and the scenario writer has followed the original construction as closely as the screen would permit. Given a plot that throbs with life and uses the Civil War merely as a background to a love story that is the center and the inspiration of every foot of film, scenario writer and director have been content to abide by these desirable conditions and have wasted no time on symbolic distraction which has no place in a drama that has sufficient vitality to set its own pace.

"The Heart of Maryland" is entertainment purely. The conflict of human wills is never absent and there is never a false note in the character drawing and the proper unfolding of the plot. The cast, lead by Catherine Calvert, is thoroughly capable, and the mechanical details of the production are right at all times. There is a red blooded "kick" to this picture which forces the closest attention from every spectator. Give us more like it!

The Cast

Maryland Calvert.....Catherine Calvert
Alan Kendrick.....Crane Wilbur
Col. Fulton Thorpe.....Felix Krembs
Bob Telfair.....Ben Lyon
Lloyd Calvert.....William Collier, Jr.
Tom Boone.....Warner Richmond
Provost-Sergeant Blount.....Bernard Siegel
Gen. Kendrick.....Henry Hallam
Nanny McNair.....Victoria White
Phoebe Yancy.....Marguerite Sanchez
Mrs. Claiborne.....Jane Jennings

Author, David Belasco
Scenario by William B. Courtney
Director, Tom Terriss
Cameraman, Tom Molloy
Length, six reels.

The Story

Alan Kendrick, an officer in the United States Army when the Civil War breaks out, is forced to choose between serving the South, where he was born, or remaining true to the Union he has sworn to defend. He sides with the North. His decision is the harder because Maryland Calvert, his sweetheart, is for the Southern cause. Alan is captured by the Confederates and held a prisoner near Maryland's home. The girl has broken their engagement but the danger to the man she still loves forces her heart to fight on his side and she braves even death itself until she has helped to secure his freedom. When the church bell is being rung as a warning that Alan has escaped, Maryland clings to the clapper and is swung backward and forward and the bell makes no sound.

Program and Exploitation Catchlines:

In "The Heart of Maryland" the Heroine Clings to the Clapper so That the Church Bell Cannot Give Warning of Her Lover's Escape.

"The Heart of Maryland" Is the Best Civil War Play Ever Written and Contains a Thrilling Love Story.

Myers Injured

Harry E. Myers, city representative of the Quality Film Corporation, Pittsburgh, had several bones broken recently in a fall from a step ladder.

"What's Worth While"

Lois Weber Production Is a Lesson in the Cure of Snobs—Paramount Release

Reviewed by Edward Weitzel.

The author and director of "What's Worth While" is evidently a believer in the popular faith that manly virtue, in works of fiction, prefers to pal with a rough exterior and unpolished ways and seldom consorts with good table manners and patent leather boots. The heroine of the story is a snobbish young person who takes herself and her love affair very seriously, and finds out that it is not impossible for a fairly intelligent young Westerner of limited social education to acquire the polish she so much admires. Once this is done she consents to marry him and finds that the artificial gloss conceals the qualities that really won her heart. Back on his ranch he discovers the truth, gets into his old togs, slips back into his old free and easy ways but, in all probability, retains his new table manners, and effects a compromise between cave-man and society product that makes his wife thoroughly happy.

The story develops too slowly at times and there are altogether too many sentimental close-ups of the heroine, but the atmosphere of the different scenes is clearly indicated and the acting is excellent in general. A more pronounced sense of humor on the part of Claire Windsor would help her performance. The sobbing scene in her berth should be eliminated.

The Cast

The Aristocrat.....Claire Windsor
Her Father.....Arthur Stuart Hull
Her Cousin.....Mona Lisa
The Commoner.....Louis Calhern
His Pal.....Edwin Stevens

Author and director, Lois Weber
Cameraman, William C. Foster
Length, 5,632 Feet.

The Story

The father of Phoebe Morrison, a "blue-blooded" daughter of the South, sends her a snapshot of a handsome young Westerner, who is his partner in oil properties. The girl falls in love with the young chap, goes West with her father, meets "Squire Elton" (as he is called) and finds herself repulsed by the want of polish in her hero. She finally surrenders to her feelings but Elton will not accept her love, for fear she may regret it after they are married. Two years among refined society abroad gives Elton the polish he lacked. Pheoebe meets him in England and is delighted with the change. They are married and return to the United States. Back on the Elton ranch, its mistress begins to tire of her husband's fine gentleman ways. She realizes that it is his old self she really loves. He finds this out and makes her happy by effecting a compromise between his natural and his artificial virtues and putting on the rough and ready clothes of his old life.

Program and Exploitation Catchlines:

"What's Worth While" Shows How an Aristocratic Southern Girl Finds Out That Polished Manners in A Man Are Not Enough to Inspire Love.

The Snobbishness of an Aristocratic Southern Girl Is Not Proof Against the Manly Qualities of the Unpolished Hero in "What's Worth While."

"Voices of the Sea"

A Bruce Nature Study released by Educational Film Corporation that is full of majestic beauty. The different views of the ocean waves show nature in her varied and always enchanting moods. An artistic filler that will enrich any program. E. W.

"Roads of Destiny"

Pauline Frederick Is Dramatically Effective in Goldwyn Production of O. Henry Material

Reviewed by Edward Weitzel.

The outstanding feature of "Roads of Destiny" is the opportunity it gives Pauline Frederick to do some dramatically effective acting. The production is excellent and the star is ably supported by John Bowers, Jane Novak and the other members of the cast. Founded on the stage play made by Channing Pollock from O. Henry's story, the screen version seems old-fashioned in form and contrary to the spirit of modern film material. The story is in four episodes, the author having resorted to the dream method in order to permit his heroine to assume several characters. As all of these episodes end with a tragedy there is repetition of situations that does not make for strength.

Pauline Frederick, as the betrayed woman who cannot escape her destiny, goes a long way toward making the story acceptable, even when it is found impossible to agree with the O. Henry belief in fatalism and the damnable theory it implies.

The Cast

Rose Merritt.....Pauline Frederick
David Marsh.....John Bowers
Lewis Marsh.....Richard Tucker
Ann Hardy.....Jane Novak
Mr. Hardy.....Hardee Kirkland
McPherson.....Willard Louis
Fate.....Maude George
Colby.....M. B. Flynn

Story by O. Henry.
Adapted by Channing Pollock as a Stage Play.
Directed by Frank Lloyd.
Cameraman, J. D. Jennings.
Length, 4,955 Feet.

The Story

David and Lewis Marsh are brothers. Lewis betrays Rose Merritt. When she follows him to his home he refuses to marry her. He is in love with Ann Hardy, who is also loved by his brother David. Ann cares for David but Lewis pleads with his brother not to take Ann from him. While David is undecided what to do he falls asleep and dreams three different dreams, in which the characters in his own domestic tragedy act out the same finish to each episode. The first episode takes place in Alaska, where Ann is the companion of a gambling house keeper and is killed by him for falling honestly in love with a young inventor who loves another woman. The second episode is in the East among a number of society people. The third episode introduces the betrayed woman as a Mexican girl who loves honestly but cannot escape her fate. At the finish David wakes up and decides to marry Ann himself.

Program and Exploitation Catchlines:

"Roads of Destiny" Pauline Frederick Plays a Society Woman, a Gambler's Assistant in a Western Dance Hall, and a Mexican Girl.

As the Heroine of "Roads of Destiny" Pauline Frederick Is Seen in Four Different Characters.

Exploitation Angles: Play up the star and link her name with O. Henry's, then feature the three dreams and the opportunities it affords Miss Frederick. You can use the street sign stunt for exploitation, telling that this road of destiny leads to your theatre with arrows pointing in the right direction.

Rosen Sells Interests

Sam Rosen has sold out his interests in the Crystal Palace, Camden, to Ben Shindler. Mr. Rosen will hereafter devote his entire time to promotion of the Universal's special productions.

Short Subjects of Importance

"Eve's Leaves"

This is an Ollendorff Sketchograph that illustrates in a highly amusing way the changes in women's garments since Eve started the fashion of making Monday washday and hung her collection of fig leaves on the line. Mr. Ollendorff even dared to suggest what the styles will be in 1930 by showing a leader of fashion having a new gown painted upon her person by a famous artist. The educational features of the picture are given a comic turn by the clever manner in which the garments of the different periods are contrasted with some unexpected object.

"Beat It"

Another of the Chester comedies in which the remarkably intelligent monkey of the company is the principal performer and does most of the foiling of the villain and his plots against the happiness of the heroine and her unfortunate family. The action is a bit rough, but the fun is wholesome enough and the story is varied from the usual run by having the heroine a little miss of a dozen years who sings and dances and scrubs out a small town cabaret in order to keep the mortgage from being foreclosed on the dear old home.

"A Bit Old Fashioned"

This is a Post Nature picture in which charming views of rural scenery are shown in soft twilight tints, and gently bred young women of the hoopskirt and honest period trip through the meadows and along the banks of runnings streams with never a thought of the time when it will be the fashion for members of their sex to ride, hunt and ski in sport suits whose most important garment is stepped into and not put on over the head. The title is pleasantly illustrated in the picture. A Paramount release. E. W.

"The Jockey"

Clyde Cook has never done anything funnier than his antics in this Fox comedy. "The Jockey" is a burlesque on the old-time race horse drama where the hero wins the race and pays off the mortgage on the farm. Clyde's string of tricks before he rides the great race is very funny, and the big event of the picture is not only laughable but thoroughly exciting. One of the best of the Cook comics. E. W.

"The Love Lesson"

Eddie Boland is the featured player in this Vanity Fair comedy distributed by Pathe. He tries to win a wife by following the directions contained in a book telling how to approach the different types. He of course misjudges them all with humorous results. Finally a husky blond who has repulsed him, learned that he has fallen heir to a large sum of money, and boldly kidnaps him. This is of average humor. C. S.

"Putting Nature Next"

A Chester Outing that shows the different uses the palm tree is put to by the natives of the Philippines. The views are skilfully photographed and the subject is of real interest. Educational release. E. W.

"Indigo Sunday"

In "Indigo Sunday," a two-reel Capitol Comedy released by Goldwyn, the trials and tribulations that would follow in the wake of enactment of the Blue Sunday laws are humorously portrayed. George Bunny is featured. The incidents take place at a small town hotel where the sheriff, a supposedly pious soul, but in reality a "hootch-hound" himself, tries to enforce the blue laws to their fullest extent and puts a ban on practically all human liberty. Finally the indignant inhabitants take the matter into their own hands and banish the sheriff and his co-worker, the hotel keeper, to some other locality, speeding them on their way in coats of tar-and-feathers. S. daP.

Movie Chat No. 16

The picturesque coats of the Isle of Jersey is shown first in the list of subjects which make up this Urban Movie Chat. The quaint buildings along the coast of this English island and the rocks which have been worn into a thousand different shapes by the relentless waves make the views of great interest. How the United States busies itself with correcting the maps of the world is also shown. The many changes brought about by the war has forced this Government to get out an entirely new set of maps, showing the present boundary lines between the countries of Europe. The way the work is done and also the making of globes is shown in detail. A Canadian pony farm is another subject which will both interest and amuse.

"Home Brewed Youth"

A couple of pretty girls, George Bunny and some swift action help to make Goldwyn's "Home Brewed Youth," a two-reel capitol Comedy, a lively subject. Those who do not care for the slap-stick variety of fun-making will find it happily missing. The plot revolves around the concoction of a chemist, one draught of which is supposed to renew youth. Bunny, in the principal part, believes that his fiancee has taken a swallow of the "dope," and finding a baby lying on a couch where he had seen her reclining a few moments before, thinks that she has gone back to babyhood.

Complications follow when a "pickaninny" is switched in place of the white baby, but later Bunny finds out the whole business is a mistake and he and his finance are shown waiting at the doors of a church for the minister to appear and perform the marriage ceremony. S. da P.

"Trapping the Bobcat"

A one-reeler that belongs to "The Adventures of Bill and Bob" series released by Pathe, this nature picture is an interesting and amusing screen account of how two boys camp out in the woods and set traps for the capture of the small but vicious bunch of danger known as a bobcat. The business life-like way in which the boys capture it and carry it back to camp alive will surprise and delight all the boy and girl scouts, and their fathers and mothers as well. E. W.

"Delta of the Nile"

Here is a travel picture that will make the spectator start to look up steamship agencies and inquire when the next boat sails for Port Said. The number opens in the famous harbor at the entrance of the Suez Canal, and the extent of the shipping will be a great surprise to the person making his first trip. Scenes in Cairo are shown and then a trip is taken up the Nile. On the way there are excellent views of the ancient and the modern methods of irrigation. The water wheel, with the patient ox as the motive power, is seen as it existed in the days of the ancient Egyptian kings; also the modern engineering marvel known as the Great Barrage, which conserves the water that turns the desert around into fertile fields. The pyramids are visited, of course, and their wonders shown. The last views are devoted to the Sphinx, that massive face that has been brooding through the centuries and has seen so many of the races of man come and go. Urban. E. W.

"The Big Secret"

Al St. John has a big laughing hit in this two-reel Fox comedy. It is filled with the cleverest sort of trick stuff and the action develops a connected story that keeps springing one surprising stunt after the other. A master-mind criminal and his gang are after a treasure which is locked up in a small box. Al is sent to deliver it to a friend of the owner's. He starts off on a bicycle with the crooks in hot pursuit. After his laughable adventures the treasure in the box is found to be a recipe for making home-brew. The acting of the entire cast is high grade, and the comedy is one of the best of its class. E. W.

"Paramount Magazine"

The latest issue of Paramount Magazine is made up entirely of three carton comedies. The best is "Checkmated" by Earl Hurd, which is very cleverly done, and is one of the very best of the Bobby Bumps' cartoons. This time Bobby and the dog play chess, and there are a number of good laughs in the manner in which they handle the pawns and win the game. A short "Peanut" comedy is "The Sheriff," followed by a longer one, "The Hypnotist," in which "Krazy Kat" employs hypnotism to get the best of his better half, but is unsuccessful. Both of these are good. C. S.

"Fellow Romans"

A "Snub Pollard" comedy released through Pathe. This reel is of average interest and humor with considerable slapstick. It deals with a bunch of amateurs who put on a roman tragedy, everything of course goes wrong, and much of the trouble is due to Snub who is the property man. Hughie Mack appears as a noble roman. C. S.

Pathe Review No. 97

Interesting items in this issue include views of the busiest part of New York, upper Fifth Avenue and Broadway, also a fashion display of Spring hats for the ladies, with clever cartoons showing how they look wearing them; slow motion pictures of a horse taking hurdles, and Winter scenes on the slopes of Mont Blanc. C. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS

Skirts (Special Cast—Seven Reels).
If I Were King (William Farnum—Seven Reels).
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; S-R, Vol. 48, P-792.

WILLIAM FARNUM SERIES.

Drag Harlan (Six Reels). R; Vol 47; P-109; C-R, P-134.
The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.

PEARL WHITE SERIES.

The Thief (Six Reels). R; Vol. 47; P-767; C-R, P-852.
The Mountain Woman (Six Reels. R; Vol. 48; P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516.

TOM MIX SERIES.

Prairie Trails (Six Reels). R; Vol. 48; P-99; C-R, P-794.
The Road Demon (Six Reels). R; Vol. 48; P-1090; C-R, Vol. 49, P-31.
Hands Off (Six Reels).

WILLIAM RUSSELL SERIES.

The Iron Rider. R; Vol. 47; P-641; C-R, P-852.
The Cheater Reformed. R; Vol. 49, P-193;
Bare Knuckles. R-311. C-R, Vol. 49, P-360.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48; P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. R; Vo.. 47; P-912; C-R, P-1002.
The Lamplighter

GEORGE WALSH SERIES.

Number 17.
The Plunger. R; Vol. 47; P-386; C-R, P-454.
Dynamite Allen. R; 311; Vol. 49; P-43; C-R, P-135.

20TH CENTURY BRAND.

Sunset Sprague (Buck Jones).
Two Moons (Buck Jones). R; Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). R; Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones).

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.
(Two Reels Each.)

Hold Me Tight. R; Vol. 47; P-106.
His Noisy Still. R; Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. R; Vol. 48; P-323.
The Simp. C, Vol. 49, P-513.

CLYDE COOK COMEDIES.

The Jockey.
Don't Tickle.

MUTT AND JEFF CARTOONS.

All Stuck Up. R; C-Vol. 48; P-96.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C; C-Vol. 47, P-910.
Dr. Killjoy. C-310.

FAMOUS PLAYERS-LASKY

February.

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48; P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft. Vol. 49; P-44.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935. Vol. 49; P-54-61.
Chickens (Douglas MacLean—Ince Production—L-4,753 Ft. C-R; Vol. 49, P-469; R-P, 310.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft. C-R., Vol. 49; P-135.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093; C-R, Vol. 49, P-469.
What's Worth While? (Lois Weber Production).

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49; P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)——L-5,626 Ft. R; Vol. 48; P-965; C-R, Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R, P-469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49, P-515.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516.
The Great Day (Hugh Ford-British Production). 3,827 Ft.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol, 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean).

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each)

Mar. 27—Out West.
April 3.—The Bell Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel.)

Mar. 6—Constantinople.
Mar. 13—In the Garden of the East. C, Vol. 49, P-513.
Mar. 20—Jerusalem, the Holy City. C, Vol. 49, P-513.
Mar 27—Modern Jerusalem. C, Vol. 49, P-469.
April 3—Along the Riviera.
April 10—Alexandria.
April 17—Biskea the Beautiful.
April 24—Present Day Prague.

VANDENBURGH SERIES.
(Two Reels Each)

Wild Men of Africa.
April 17—Jungle Dancers.

PARAMOUNT MAGAZINE.

Issued Weekly (One Real Each—Contains magazine subjects and cartoon).

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.
The Lone Indian. C, Vol. 49, P-414.

FIRST NAT'L EXHIBITORS

Toonerville Trolley (Dan Mason — Two Reels).
Nomads of the North (James Oliver Curwood—Six Reels). R; Vol. 46; P-826; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). R; Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin—Six Reels). R; Vol. 49, P-517.
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft. R; Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft. R; Vol. 47, P-767; C-R, P-1002.
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). R; Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). R; Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons on Love (Constance Talmadge).
Scrap Iron (Charles Ray).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P,67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

AMERICAN FILM COMPANY

The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). R; Vol. 46; P-390.
The Spenders (Claire Adams). ; Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star). Seven Reels. R; Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.

CURRENT FILM RELEASE DATES

The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon — Six Reels). R; Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. Leah Baird — Six Parts). R, Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. R; Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R. Vol. 48; P-729; C-R, Vol. 49; P-31.
The Other Woman (Six Reels).

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.

Releases for Week of February 20.

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

Releases for Week of February 27.

What Women Will Do (Six Parts). R; Vol. 48, P-966; C-R, P-1033.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
His Best Girl (Harry Pollard—One Reel).
Single-Handed Sam (Two Reels — Edgar Jones).

Releases for Week of March 6.

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
Paint and Powder (Vanity Fair Comedy—One Reel.
The Tempest (Two Reels).
Trapping the Bobcat (One Reel).

Releases for Week of March 13.

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of the Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49; P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

Releases for Week of March 20.

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel). C, Vol. 49, P-513.
The Desert Wolf (Tom Santschi—Two Parts). C, Vol. 49, P-513.

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel).

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel) .
Trailing the Coyote (Adventures of Bob and Bill—One Reel).

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights)
No. 5 of the Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels).
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel).

UNIVERSAL FILM MFG. CO.

"The King of the Circus" serial stars Eddie Polo; "The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

If Only Jim (Harry Carey). R; Vol. 49, P-47; C-R, Vol. 49, P-360.
No. 15 of King of the Circus (The Woman in Black).
No. 5 of The Diamond Queen (The Tide of Destiny).
No Monkey Business (Joe Martin—Star—One Reel).
The Dog Doctor (Century Wonder Dog and Harry Sweet—Century—Two Reels).
The Show Down (Art Acord—Western—Two Reels).
All Dolled Up (Gladys Walton). R; Vol. 49, P-411; C-R, Vol. 49, P-360.
No. 16 of King of the Circus (The Cradle of Death).
No. 6 of The Diamond Queen (The Colossal Game).
Bring on the Groom (Dorothy Wolbert—Star—One Reel).
Her Circus Man (Century—Two Reels).
Big Bob (Jack Perrin—Two Reels).
The Unknown Wife (Edith Roberts). R; Vol. 49, P-312; C-R, P-469.
The Cactus Kid (Western—Hoot Gibson—Two Reels).
A Hard Guess (One Reel Comedy). C-308.
A Fighting Actor (Art Acord—Two Reels). C-308.
Superstition (Harry Sweet—Two Parts). C-308.
The Kid's Pal (Two Reels). C-308.
On With the Show (Two Reels). C-308.
Single and Double (One Reel). C-308.
The Magnificent Brute (Frank Mayo). R; Vol. 49, P-412; C-R, P-469.
The Pony Express Rider (Leonard Clapham—Two Reels).
No. 17 of King of the Circus (The Final Reckoning).
No. 7 of the Diamond Queen serial (The Amazing Ultimatum).
When Eve Fell (Star Comedy—One Reel—Eddie Barry).
Stuffed Lions (Century Comedy—Two Reels).
The Fighting Actor (Western—Two Reels—Artacord).
No. 8 of King of the Circus serial (The Lost Heritage).
No. 8 of the Diamond Queen Serial (In Merciless Clutches).
No. 1 of The White Horseman serial (In the Caves of Despair).
No License (Star Comedy—One Reel—Billie Fletcher).
A Bunch of Kisses (Century Comedy—Two Reels—Charles Dorety).
The Smart Sex (Eva Novak) R; Vol. 49, P-518.
No. 9 of the Diamond Queen (A Race with Rogues).
No. 2 of the White Horsemen (White Spiders Web).
Twin Husbands (One Reel—Star Comedy—Dorothy Wolbert).
Seeing Is Believing (Two Reels—Century Comedy—Florence Lee).
The Midnight Riders (Two Reels—Western—Jack Ferris).

VITAGRAPH

SPECIAL PRODUCTIONS.

Trumpet Island (All-Star Cast—Special—Seven Reels). R; Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.
The Heart of Maryland.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598.
Her Lord and Master (Six Reels).

CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth?

EARLE WILLIAMS.

The Purple Cipher. R; Vol. 46; P-995.
Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.
The Charming Deceiver.

LARRY SEMON COMEDIES.

The Sportsman.
The Suitor.
The Hick.

JIMMY AUBREY COMEDIES.

(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Cipher (Joe Ryan—Fifteen Episodes).

UNITED ARTISTS

May 30—Romance (Doris Keane — Seven Reels). Vol. 44, P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford). Ex., Vol. 49; P-57.
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels). R; Vol. 46, P-110.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex., Vol. 49; P-60.
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.

GOLDWYN DISTRIBUTING

Officer 666 (Tom Moore). R; Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy). R; Vol. 47, P-247; C-R, Vol. 48, P-282; Ex. Vol. 49, P-56.
His Own Law (Hobart Bosworth). R; Vol. 47; P-385; C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton). R; Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godl s Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
The Concert. R; Vol. 49, P-46; C-R, P-135.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.

CURRENT FILM RELEASE DATES

Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. R; Vol. 47; P-1083.
Roads of Destiny (Pauline Frederick). 4,955 Ft.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.

GOLDWYN-BRAY.

Out of the Inkwell. C-308.
Seeing Things on the Orinoco.
Gypsy Scientists (Finley).
Unshod Soldiers of the King (Powell Expedition).
No Regular Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One Reel)
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES

Get Rich Quick Edgar. C, Vol. 49, P-513.

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES

Pleasure Seekers. 5,610 Ft.; R; Vol. 48, P-461; C-R, P-916.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411.

EUGENE O'BRIEN STAR SERIES.

Broadway and Home—L-4,850 Ft.; R; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

OWEN MOORE STAR SERIES.

The Poor Simp—L-5,205 Ft. R; Vol. 46, P-687.
The Chicken in the Case—L-5,261 Ft.; R; Vol. 48, P-728.

CONWAY TEARLE STAR SERIES.

Society Snobs (Conway Tearle)—L-5,500 Ft. R; Vol. 49, P-410.
Bucking the Tiger—L-5,000 Ft.

MARTHA MANSFIELD STAR SERIES.

The Fourth Sin—L-5,000 Ft.

SPECIAL PRODUCTIONS.

The Greatest Love (Vera Gordon). L-5,520 Ft.; R; Vol. 48; P-594; C-R, P-794.
You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law (Ralph Ince Special). L-5,500 Ft.; R; Vol. 48; P-727.
The Road of Ambition (Conway Tearle). L-5,500 Ft.; R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft.; R; Vol. 47; P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

SELECT PICTURES.

Man's Plaything (Grace Davison). L-5,000 Ft. R; Vol. 44; P-1792.
The Servant Question (William Collier). L-5,000 Ft.
Just Outside The Door (Edith Hallor). L-5,000 Feet.

SHORT SUBJECTS.

(Released by Select)
William J. Flynn Series.
Chaplain Classics.
Selznick News.

METRO PICTURES CORP.

Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels).
April 11—A Message from Mars (Bert Lytell —Six Reels). R; Vol. 49, P-518.
April 25—Uncharted Seas (Alice Lake—Six Reels).

NAZIMOVA PRODUCTIONS.

October—Madame Peacock (Six Reels). R; Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). R; Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel Carmen—Six Reels). C-R, Vol. 48, P-916.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ROBERTSON-COLE

Kismet (Otis Skinner—Nine Reels). R; Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. R; Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). R; Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48; P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49, P-47.

SUPREME COMEDIES.

Oh, You Kid
Letty's Lost Legacy.
Becky Strikes Out.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). R; Vol. 48; P-97; C-R, P-164.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.
Stolen Moments (Margaret Namara—Six Reels).
The Barbarian (Monroe Salisbury—Six Reels).
The Eternal Mother (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).

REALART PICTURES

Special Features.

The Law of the Yukon (Charles Miller Production—Six Reels). R; Vol. 46; P-534; C-R, P-766.
The Furnace (William D. Taylor). R; Vol. 47; P-387; C-R, P-852.

Star Productions.

Eyes of the Heart (Mary Miles Minter). Vol. 47, P-250; C-R, P-454.
Her Beloved Villain (Wanda Hawley). R; Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). R; Vol. 47; P-645; Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney) R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justin Johnson). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517.
Her First Elopment (Wanda Hawley).

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). R; Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). R; Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Scoffer. R-312.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Love, Honor and Behave. C-R, Vol. 49, P-469; R-515.

STOLL FILM CORP.

The Hundredth Chance. R; Vol. 48, P-825; C-R, P-406.
Mr. Wu. R; Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48, P-462; C-R, P-538.
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311.
The Garden of Resurrection. R; Vol. 49, P-517.

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Beat It.
Ladies' Pets.

Christie Comedies.
(Two Reels.)

Movie Mad.
Nobody's Wife.
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.

Torchy Comedies.

Torchy's Night Hood.
Torchy in High. R; Vol. 49, P-413.
Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.

Mermaid Comedies.

High and Dry.
Moonshine.
Holy Smoke.

Vanity Comedies.

Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.

Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.

Song of the Paddle.
Wanderlust.
Solitude.
Wilderness Friends. C-308.
Water Trails (One Reel). C, Vol. 49, P-513.

Chester Outing Scenics.
(One Reel.)

Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

FEDERATED FILM EXCHANGES OF AMERICA, INC.

The Servant in the House (All-Star). R; Vol. 46, P-248.
Hearts and Masks.

Monte Banks Comedies.
(Two Reels.)

A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews.
Released Through National Exchanges, Inc.
(One Reel.)

Seeing Rio Janeiro. C-308.
The Emerald Isle.
Panama
The Holy City.
Down in Dixie.
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.

CHARLES URBAN'S MOVIE CHATS.
Released Through State Rights Exchanges.

First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 22. C-308.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)
Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels.)

A Fugitive from Justice.
A Race with Death.
Across the Border.

Lester Cuneo Productions.

Pat o' the Ranche.

Tusun Comedies.

Pa Takes a Tramp.
Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Winning the Franchise.
Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel.)

Leave It to Walt.
Some Party.
Well! Well!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Happy Duffer (One Part—Sport Pictorials). C, Vol. 49, P-513.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)

Il Cuspidoree.
Andy's Cow.
Andy Helps at Home.
To Be a Child.
Hipoligist.
Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.
(One Reel.)

The Love Doctor.
The Honeyspooners.
Why Get a Divorce.
Out of Luck.
Jazz and Jealousy .
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Her Western Adventure (Grace Cunard).
The Gun Runners (C. Edward Hatton).
A Daughter of the Law.
The Rah Mystery.
A Desperate Tenderfoot.
The Man Hater.
The Mormon Trail.

Hall Room Boys' Comedies.
(Two Reels).

Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.
High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, Or the Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.
(Two Reels.)

Western Nerve.
Across the Border.
The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

THE FILM MARKET

The Supreme Passion (Six Reels). Vol. 49, P-19.
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

HERALD PRODUCTIONS.
(Mack Swain Comedies.)
(Two Reels Each).

Moonlight Knight.
Full of Spirit.
See America First.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413.

INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.

Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Dec. 1—Don't Ever Marry (Two Reels).

Pinnacle Productions.

Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Absent Without Leave (Max Roberts).
Betwixt and Between (Max Roberts).
Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Go Get 'Em (Ray Gallagher).
Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

Tattenham Productions, Inc.

The Long, Long Trail (Peter Morrison).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48; P-817.
The Parish Priest. Vol. 48; P-727.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

VICTOR KREMER FILM FEATURES, INC.

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

Re-Issues.

Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

J. P. McCARTHY PRODUCTIONS.

Out of the Dust.

PLYMOUTH PRODUCING CORPORATION.
Cleveland, Ohio.

Top-Notch Comedies.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312.

C. B. PRICE CO., INC.

Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48; P-964.

PRIZMA INCORPORATED

Where Poppies Bloom.
If—
On the Trek.
Poor Butterfly.
Trouville.
The Message of the Flower.
Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told .

PRODUCERS' SECURITY CORP.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.

REELCRAFT PICTURES CORPORATION.
Romances of Youth.

Summer Days.
Sunshine.

Billy Franey Comedies.

The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

GUY CROSWELL SMITH.

The County Fair. Vol. 48; P-466.

SNAPPY COMEDY COMPANY.

The Tale of a Dog (Marine DeMos).

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48; P-150; C-R, P-282.

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
Peck's Bad Boy (Jackie Coogan).

WILK AND WILK.
(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

ZIEGFELD CINEMA CORPORATION.

The Black Panther's Cub. Vol. 48; P-1092.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-360

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Tell us all the various points at which it is necessary to place fuses. Don't overlook any! Sure you know?
KNOWLEDGE IS POWER.

House Warming

The American Projection Society, which for years has had its home at 1777 Broadway, has moved to better and more accessible quarters right down in the heart of the white light district, one block from Forty-second street and Broadway, at 584 Seventh avenue. It has a large and a very nice room, well furnished and comfortable.

Thursday evening, March 10, at the hour when graveyards are supposed to yawn, a "housewarming" was held, in which something like fifty of the members, representatives of the Nicholas Power Company, the United Theatre Equipment, the Independent Movie Supply and your humble editor, participated.

The "doings" consisted mostly of several short addresses by various members, followed by a "feed" which caused some of the boys to wish they were able to put on sideboards and hold more.

The editor of this department left the scene at 3:45 A. M., because he either had to catch the 4 o'clock train home or else wait until 6 A. M. That the affair was an enjoyable one is evidenced by the fact that he was one of the first to leave. At that time there was a sixteen-cue game of Kelly pool in progress, and surrounding a large oaken table were Joseph Basson, Harry Rubin, Cecil Wood, Alfred Meyers, Ben Turner, Jack Burkhardt and others industriously engaged in a game of tiddle-de-winks, or sumpin'.

The Officers

The officers of the organization are Ben Turner, president; Jesse Hopkins, secretary; Jack Buckhardt, treasurer.

The organization intends pulling off its third annual dinner in the very near future, probably at the Waldorf-Astoria. It is in excellent shape, financially and otherwise, and now that its quarters are better located we may expect increased activities on its part.

The purpose of the A. P. S. is threefold, viz.: the education of its members in technical matters pertaining to projection, sociability and the providing of a place where projectionists may pleasurably spend their idle moments.

Variable Speed Rewinder

Stephen Holt, Superior, Wisconsin, is the inventor of the variable speed rewinder illustrated herewith. Very little description is necessary as the illustration explains the device pretty well.

There is a spring controlled brake and a friction disc variable speed very similar to the Power projector speed control.

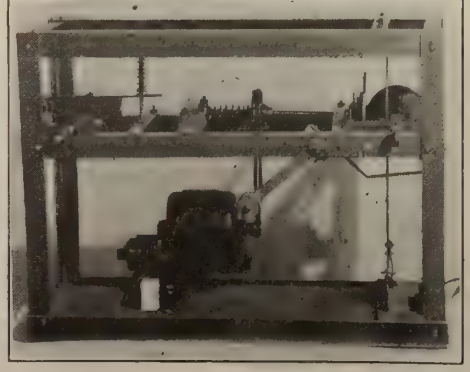
The inventor says: "The advantages of the device are that the rewinding is done rapidly, is noiseless in operation and does not depend on the constant attention of the "operator" for proper operation."

Rapid Rewinding Not Wanted

For the information of the inventor let me say that rapid rewinding is precisely what is not wanted. As I have said times almost without number the shoot-em-through rewinding stunt is responsible for more damage to film than almost any other one factor, when coupled with crooked reels or reels in otherwise bad condition—and most reels are out of condition.

What is needed is a rewinder, the absolute maximum speed of which is seven or eight minutes to the reel. Given this and an automatic cut-off the projectionist would not have to give rewinding any attention at all, beyond starting the operation, except when it be necessary to examine the films or make repairs.

With the speed limited to seven minutes to the reel, and the device so made that the projectionist could not make it run any faster than that I would heartily approve Mr. Holt's invention. As it is it is an invitation to film injury by rapid rewinding.



HOLTS' REWINDER

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Entering the Business

A man in central Illinois makes the following inquiry:

I am desirous of entering the motion picture business as an exhibitor, but know absolutely nothing at all about it. I am the owner of a lot on the public square of a town of about 3,000, where there are four large coal mines. The town already has one picture show, but it is of no importance.

I have partially concluded negotiations with a friend to erect a building on the lot, to pay him thirty dollars a month rental. The building will have a possible maximum dimension of 22 x 95 feet, seating probably 300.

I have a man who desires to enter partnership with me. He wants to do the projecting, so as to save the expense of a projectionist. How may he best learn to operate a Powers 6- projector?

Also advise as to who installs the machinery for a projector. Also advise as to where is the best place to secure sixty-day pictures, and do you think they would be satisfactory in a town of that size?

Kindly answer fully, sending bill therefor, because touching upon such matters I am quite willing to pay for advice. Perhaps you know some course which my partner can take which will make him proficient in operating a Powers' machine.

Honest Advice

I am replying through the department, because the only kind of information and advice I can honestly give you will not be the kind you would be willing to pay for, and for the further reason that what I have to say to you may be read with profit by others who seek to enter the BUSINESS of exhibiting photoplays to the public without experience.

In the first place let me say that provided you are a showman of experience and ability, or provided you be one of those rather rare men whom we may call "natural showmen," there is a very good opportunity for one show in a town of 3,000.

You admit that you know nothing whatever about the show business. You admit that your partner knows almost as much about it as you do.

That much is good. At least you know that you do not know anything. Where you make your mistake is in greater underestimating the difficulty of SUCCESSFULLY conducting a show business.

You see the money which comes in—maybe. What you do not see is the expense account, the loss in bad weather, in dull seasons and when you get a "show" which YOU think is a hum-dinger, but which your audiences will have none of.

What Chance Have You?

You see the show man coming around at noon. You forget that probably he worked until long past midnight. You think it a perfectly grand thing that he gets to see all the shows gratis. You forget that after a few weeks he gets very weary of looking at shows.

You think he leads a gay-dog life, whereas if any man works harder for every dollar he gets than the showman I'd like to meet the gentleman. Also just the time other men are out with, or home with families (evenings and holidays) he, the showman, is putting in his best licks.

You say there is one show, but it is of small consequence. What reason have you

to suppose yours will be of "any consequence," when it is to be booked and handled by a man of absolutely no experience or knowledge of the show business, and will be projected by a man who merely knows "how to operate a mechanism"—and does not know even that any too well?

Brother, you propose going up against a game that others have bucked and won out on. But they are mighty few in these later days. Take my advice. If you are absolutely determined to take long chances with your money, hunt up a nice quiet gambling room, go to the roulette wheel and plank the wad down on the double O. The chances of success may be a few less than in the venture you propose, but you MAY win, and look what a bale of money you will get, and get it without all the toil and anxiety.

Here is my advice to you. It will be about as welcome as the itch to a one-armed man, but it is good advice just the same: Drop the whole thing for a time. Get a position of some sort in one of the local motion picture theatres. WATCH AND STUDY THE BUSINESS, IN ALL ITS PHASES, FOR SIX MONTHS. At the end of thirty days you will doubtless think you know all there is to know, but at the end of six months you will probably have concluded there really is considerable to learn about the show business.

At the Same Time

At the same time let that proposed partner get a position as assistant in a projection room. Let him get a handbook and combine actual practice with study. If he applies himself diligently, at the end of six months he will begin to know at least something about projection. Nor is is any argument against this that others have worked in a projection room a few weeks and taken charge of projection, because their work invariably was an outrage on public decency.

No, I know of no course which would materialy benefit your proposed partner, unless it be combined with actual projection room practice. It is not necessarily the length of release of your service which would count, but its condition, as to whether your audiences had seen it, and how well you were able to select a program to suit the tastes of your people and to select the various items to make a well balanced show.

Your taste in making your theatre attractive in its decorations, etc., count for much, too. The size of the town is all right, but your knowledge (or lack of it) is such as will invite the disaster if you tackle the thing now.

As to installation, you can arrange that with those from whom you purchase your projector. The necessary wiring must be done by an electrician.

Suggests Remedy

Daniel Constanino, Projectionist Gem Theatre, Spring City, Pa., offers the following suggestion:

With regard to the trouble of Brother A. DeRenz, Projectionist Strand Theatre, Bangor, Pa., January 29 issue, allow me to offer the following suggestion.

As I remember the Strand condition the house was forty-five to fifty feet wide and distance of projection about seventy-five feet; picture, sixteen feet. Have never visited the Strand Theatre projection room, but have paid my way into the theatre many a time, as Bangor is my home town.

Your reply comprised such suggestions as occurred to you at the moment, but to them let me add: As I remember it the projection room is not quite central with the screen. Let the projectionist remove his aperture plate and block one side out by means of strips of thin paper, put in one at a time and the effect tried before inserting an additional strip. This will do the trick if he goes about the matter right.

I believe Brother DeRenz has a new and not an expensive pair of projection lenses. Such lenses do not always give perfect definition. Then, too, it is possible that he has pulled the tube out of the jacket and replaced it backwards.

With regard to the Pennsylvania laws regarding observation ports, why it is outrageous, but what can we expect from laws made by men who have no knowledge of practical projection.

I will not comment except to say that the blocking out of the aperture plate will remedy the trouble perhaps, but it has objections in that it cannot be applied to all makes of projectors, and where it can be applied it is apt to set up a condition in which there will be more tension on one side than on the other.

I have hopes that the Pennsylvania law will be amended this year.

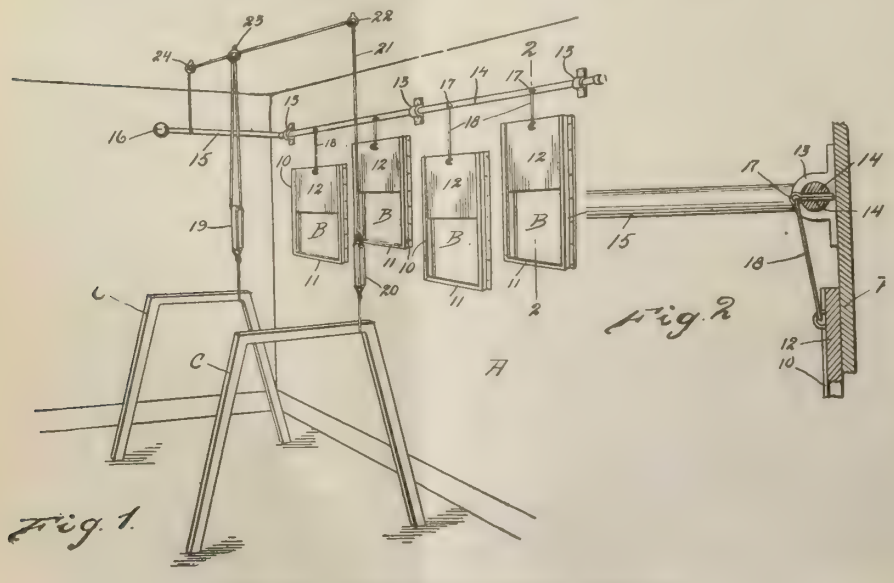
Port Shutter Support

F. E. Cawley, Mason City, Iowa, is the inventor of a patented device for the support of projection room port shutters, the operation of which is made quite plain in the accompanying drawing. The secret of it is in figure 2, in which 17 is a cotter pin thrust into a hole drilled in the shaft 14.

It will be readily seen that when lever 15 is held up in the position shown by means of master cord 21, in which metallic or film fuse links may be inserted at any desired point, and are inserted at 19 and 21, the cotter pins will hold up the shutter attached to the individual pin. But as soon as lever 15 is released and drops the holes in shaft 14 stand vertical and the cotter pins drop out, thus releasing the shutters.

One advantage of this plan is that the master cord may be carried to almost any number of points, and film or other fuse links inserted therein at any one of several desired points, whereupon the breaking on any one of the fuses will release all shutters. Another advantage is that any individual shutter may be released by hand, independent of the others.

It is simple, cheap and one of the best port shutter supporters the editor has ever seen. He recommends it heartily to you all.



CAWLEY'S AUTOMATIC SAFETY SHUTTER
As shown by the patent office drawing

Light Unsatisfactory

Gardner W. Brown, Readsboro, Vermont, makes the following inquiries:

There seems to be a flicker which is very noticeable in some scenes. By this I mean there are certain scenes in which the light appears to be wavy and jumpy. In other scenes there is no such effect, or else it does not show up. Otherwise the picture is fairly good, though I think there is chance for improvement. Can you advise me as to the cause and remedy for the above?

Following are my working conditions: Motor driven Simplex projector, distance of projection 46 feet with a 10 1/2 foot picture, projection lens diameter 1 7/8 inches with a 3-inch working distance, distance condenser to aperture with condenser back as far possible (which same is not quite sufficient, according to lens chart), 19.75 inches. Condenser lens focal length, 6 1/2 Meniscus and 7 1/2 bi-convex spaced 1/16 of an inch apart, with slide carrier; carbons special A.C. 5/8 cored upper and lower with regulation set; arc fairly steady. Current, 60 cycle, 110 volt; Fort Wayne compensarc with regulator set for 40 amperes.

Two-Wing Shutter

Revolving shutter is Simplex two wing, set so that it gets the beam to the narrowest point. There is no travel ghost. Screen cloth is covered with patent paint. It needs refinishing.

Would say that the wavy effect is not so noticeable with the compensarc delivering 30 amperes, but the picture is dark.

Note that the Simplex people advise using nothing but Simplex oil on their projectors. Does this apply to gears as well as bearings, also intermittent oil well?

We show first class pictures, run every Saturday night and on the whole everything is very good for a small town, but would like to do justice to some of the pictures we run as regards their reproduction on the screen; attendance very satisfactory.

Data Most Complete

I think on the whole, Brother Brown, your data is about the most complete I have received in all the eleven years I have been editor of this department. Always there has been at least something missing, but you have given every bit of information necessary. Congratulations.

Other projectionists might well cut this out and paste it up to serve as a guide when giving the necessary information enabling me to answer their questions intelligently.

In your description you say there seems to be a "flicker" and that the light on certain scenes appears to be "wavy and jumpy." This indicates two separate and distinct possible causes of the trouble, a straight flicker, which only appears on some scenes because with your comparatively very weak illumination even the worst kind of flicker would hardly show

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The lightest and most compact motion picture projector made. Weighs less than 20 lbs. including motor.

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Opens on both sides; all parts readily accessible.

Film easily "threaded" and rewound. One reel unfolds outside, and directly over the other.

Fire-proof—fool-proof. Film can be stopped for any length of time.

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PORTABLE MOTION PICTURE MACHINE

at all except on light scenes—that is to say, scenes in which there is lots of sky or open space, scenes that are not "dense."

Second, if you had a three-wing shutter, that I would immediately pronounce the cause of your trouble to be the blades of the shutter getting into synchronsim with one side of the alternations of the current. This effect you will find described in detail on page 473 of your hand book.

It is even possible, though very highly improbable, that your two-wing shutter might set up this condition. This latter, however, is so improbable, that it need hardly be considered.

I would suggest that you try increasing your speed of projection somewhat. The placing of your revolving shutter at the narrowest point of the light beam has no value unless you follow that action by trimming the master blade down to its lowest possible dimension.

To do this get some stiff cardboard, such as business cards are made from. This may be had from any printer. Cut out a shutter blade just like the metal one now on your projector.

Ignore Outside Rim

Never mind the outside rim. It is not necessary. Remove the metal shutter blade from the hub and substitute the paper one. Don't be afraid to do it, because the paper blade will run for months.

Having done this, gradually trim a little off the edge of the master blade of the paper shutter until there is a faint travel ghost both ways.

Next reduce your other blade to the same dimensions and then trim down the metal blade leaving the master blade about 1/16 of an inch wide on either side than the master blade of the metal shutter. This will give you the best possible condition in your shutter, insofar as conservation of light be concerned, and should give you about as good a flicker condition as you now have—may be a better one.

Certainly your flicker is not so bad with the compensarc at 30, because as you decrease the illumination you decrease the flicker tendency. It is possible that your trouble lies in the fact that you are projecting at too low a speed. The modern speed of projection ranges around 70 feet of film per minute. Let me know how you succeed in the application of this advice.

As to the oil matter, the Simplex oil may be used for all purposes in connection with the Simplex projector but I personally would prefer a heavier lubricant for gears, say a good heavy automobile cylinder oil, because it will "stay put" better than a lighter oil.

How Come

In the February 5 issue a New York projectionist describes his trouble with a rheostat ground. I replied, but he takes exception to the reply, possibly with justice. What he has is this:

Power rheostats with frames thereof bolted to angle iron frame of projection room. Three-wire system. One rheostat on negative and one on positive. The metal fell into rheostat of rheostat on neutral, contacted with rheostat frame and fused there. Fuse blew when he closed projector table switch. Reversed polarity of lead to rheostat remedied the trouble.

Admitting that in my former reply I did not give the matter sufficient consideration (telling him that he could not run with lamp reversed, whereas what he meant was that he cut the rheostat into the other wire, which would not necessarily reverse the lamp polarity) let us look-see again.

Not Easy to Diagnose

It is not always so easy to diagnose a case of this kind, because the circumstances may vary. I am left to suppose that he has D.C. taken from a straight D.C. system, and not from a motor generator set.

I am not certain whether or not the New York Edison D.C. system has its neutral grounded at the power house only, but since it is a rather large system we may assume that it is also grounded at other points.

Now suppose one of these points to be quite near the theatre and that the projection room conduit is grounded to the projection room frame, as it almost certainly is, and to a water pipe which connects to a pipe passing quite close to the neutral ground.

In this case if the negative wire rheostat is connected to the outside wire, or in other words if the negative of that lamp happens to be the outside wire, then under the circumstances it will be seen that there would be a direct connection, or probably moderate resistance, between opposite polarity, and that this connection would be eliminated by placing the rheostate on positive, which is the neutral in the case of that circuit.

Such a condition is possible, but very improbable. I apologize for not giving the matter better consideration in the first place.

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But who placed the thing on the screen? Oh piffle! Who cares about that trifling item!

The Handbook

In the catalogue of Walter Preddy, San Francisco, who is and for many years has been one of the big theatre supply dealers of the Pacific coast, appears the following. Evidently Preddy thinks well of the book himself.

MOTION PICTURE HANDBOOK

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon setting, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00.

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Better Equipment

Conducted by E. T. KEYSER

Three Thousand Seat, Million Dollar Rivoli Theatre Is a Feature of Toledo

THE Rivoli Theatre, of Toledo, designed by C. Howard Crane, is located on St. Clair street in the centre of the city's theatrical district. The house has a total seating capacity of three thousand, cost one million dollars, and opened August 19, 1920, after having been in the course of construction for a whole year.

The theatre is owned by the Sun & James Amusement Company, composed of E. G. Sourbier of Indianapolis, Charles M. Olson of Indianapolis, Gene Marks of Indianapolis, Gus Sun of Springfield, Ohio, C. Howard Crane of Detroit, and Peter Sun of Toledo. Peter Sun is the resident manager.

The theatre proper is one-half of a city block in depth. The construction is of solid steel and concrete, making the house fireproof. The front is of white marble, and extending across its entire width is a marquee.

Commodious Lobby and Foyer

The lobby and the lower foyer are half a city block in length and twenty feet in width. Two ticket offices accommodate patrons, one being located outside the theatre and one inside the lobby. The lobby is finished in white marble, with ceiling decorations designed to harmonize with those of the auditorium.

1,700 *Seats on the Main Floor*

The main floor seats seventeen hundred people and the mezzanine and balcony floors, which are combined in one, have a capacity of eleven hundred seats. Two hundred additional seats are accommodated by luxurious loges and boxes, of which latter two tiers of three boxes each flank the stage on either side of the auditorium. These are so arranged that the patrons have a direct view of the screen. The auditorium seats are all oversize and are, therefore, particularly comfortable.

The loges are furnished with luxurious club armchairs. Heavy wilton carpets cover the floors of the entire auditorium.

The lighting effects are obtained from large polycrome fixtures in colors, which blend with the general decorative scheme of the house.

Decorations are of the Italian Renaissance with old rose, goblin blue and gold as the predominating colors.

Among the conveniences of the house, and which constitute features in themselves, are a ladies' boudoir, elaborately furnished and decorated and directly off the lounge rooms, and large smoking rooms, equally well furnished, provided for the men.

The mezzanine floor, on the furniture of which over ten thousand dollars has been expended, is equipped with heavy divans and antique model furniture, making it one of the most beautiful in the country.

An individual feature of the Rivoli is a large ball room, which occupies a portion on one of the lower floors, in which the patrons may enjoy dancing to continuous music furnished by an orchestra, no extra charge beyond admission to the theatre being made for this convenience, which is conducted solely for the benefit of the patrons and has no outside connections.

Three Power's In Projection Room

The projection room is located at the top of the balcony and measures ten by twenty-five feet. The projection equipment includes a battery of three Powers 6B projectors, a floodlight and a spotlight. Speedco arc controls are now being installed.

The projection throw is one hundred and forty feet, giving a thirteen foot one inch picture on a crystal bead screen. Carol Laycock and William Lutz are the projectionists in charge.

The house has thirty fire exits, leading either directly to the street or to fireproof tunnels, and the entire theatre may be emptied in less than three minutes.

A large cooling and ventilating system is located in the basement, and this plant has a capacity of one hundred thousand cubic feet of air per minute. This air is washed by a sprayer, dried and heated to the proper temperature before releasing in the theatre. This air may be accurately regulated to any desired degree, and is cooled in summer and warmed in winter.

Elaborate Offices for Management

Inter-communicating telephones connect the stage, operating room, building superintendent, fireman, ticket booths and treasurer with the general offices. These latter are particularly elaborate, and include a reception room, secretary's office, manager's office, treasurer's office and publicity director's office. The entire suite is decorated in old blue and gray and furnished in mahogany, making it one of the most elaborate theatre offices in the country.

The Rivoli's stage is one of the largest yet built and for it many elaborate stage settings have been already provided.

The dressing rooms are arranged in four tiers of four rooms each, and these are most commodious and homelike in their furnishings. Each is lighted by an outside window.

In the basement is a property room, the same size as the stage, while additional space has been provided for housing the performers in trained animal acts.

A green room has been provided for the use of the artists while resting between

BOXES OF THE TOLEDO RIVOLI
It will be noted that the seat of each occupant directly faces the screen

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The first payment brings you the sign—you have the twelve remaining months to complete payments. It pays for itself many times over.

PICTURE a Federal Changeable Letter Silveray Sign, with its smooth raised letters of beautiful milk-white glass on a dark background, in front of your theatre.

It will bring more business for you, just as it is doing for thousands of other progressive theatre owners everywhere—it accomplishes that which is so necessary—the reaching of prospective patrons a block or two in each direction, flashing in readable letters the name of your special attraction and star.

It is the effective billboard of enormous circulation—the greater the competition, the more effectively it serves you.

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Sign to project over sidewalk?.....Width of sidewalk?.....

Letters on one side or both sides of sign?.....

Sign to be erected flat against building?.....

Sign to be attached to Marquise or Canopy?.....

Name.....City.....

Street and No. .....State.....

Name of My Theatre.....MPW-4

INTERIOR VIEWS OF THE MILLION DOLLAR RIVOLI THEATRE OF TOLEDO

Above, at left, view from stage, showing how mezzanine and balcony seating is combined. At right, the spacious first floor foyer. Below, at left, stairway from first floor foyer to the mezzanine lounging room. At right, the comfortably furnished and homelike mezzanine lounging room.

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And Fabrikoid upholstery is thoroughly practical from the owner's viewpoint. It gives the longest service per dollar of cost and is the easiest upholstery to care for and keep up. It comes in a wide range of soft colors and beautiful grains.

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their turns, and the house musicians have a well equipped club room of their own.

A matron in the ladies' rest rooms cares for children left in her charge while the mothers enjoy the matinee.

Courtesy and service are the mottoes of the Rivoli, and all employees are strongly impressed with the house policy of making the patrons comfortable.

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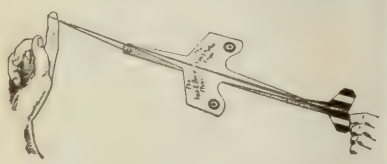

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Goerz Has Additional Attachments for New Multiple Exposure Device

AN page 927 of the March 5 issue we illustrated and described the new Multiple Exposure Device of the C. P. Goerz American Optical Company.

The article attracted so much favorable attention that we are supplementing it with illustrations of additional attachments which the Goerz Company furnish for the device.

A demonstration of these attachments was recently given by their inventor for the benefit of the editor of this department, who was greatly impressed by the utility of the device and the ingenious interchangeability of the system.

In fig. 1 we illustrate the two rhomboid shaped blades attached, one of them in the reversed position, i. e., with its straight edge towards the aperture. The shape represents the outlines of a house used mostly for framing, blocking out undesirable light coming in through treetops and causing too much halation. Either blade, however, may be dissolved separately or together.

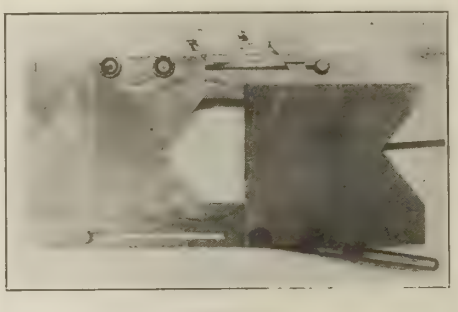

FIGURE 1
An arrangement of the rhomboid shaped blades

Rhomboid Blades

In fig. 2 we have again the rhomboid shaped blades but this time they are attached so as to form the rhomboid in which shape they can be dissolved.

When using these either the long or the short side of the aperture, different framing and dissolving effects can be accomplished, and the movement can be stopped for the rhomboid frame by means of the clampscrews, which, however, can be released instantly for finishing the dissolve.

In fig. 3 and fig. 4, the half circle blades are attached, the same way as in fig. 3, shown in the former article, the aperture has been turned around to be in alignment with the edges of the half circle. Fig. 7, is the start of the half circle, while fig. 8 shows the half circle frame finished. The effect used for framing and blocking out high lights.

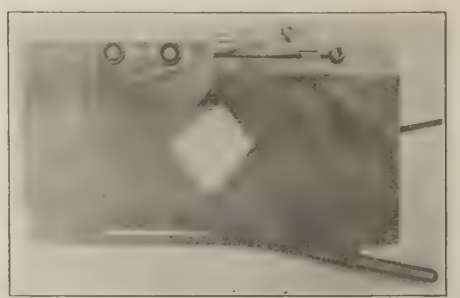

FIGURE 2
The rhomboid blades in another arrangement

All the blades described are made with their opposites, for double exposure work or anything in this line.

In addition heart shape blades are supplied which carry on the opposite side the stereo shape also blades with keyhole and on the opposite side the star one half of each effect on either side of a blade.

FIGURE 3
Start of the half circle

Adapted to Double Exposure

These blades are inserted the regular way and clamped by means of the thumbscrews to their respective carriers. Each of the effects, either heart, stereo or star may be double exposed by using one of the straight edge blades for blocking and the effect of the heart, stereo keyhole and star is not confined to the centre of the aperture but may be shifted wherever desired.

The designs of the device are so varied that in case one motion or stroke is not sufficient to accomplish a certain effect, it can be at once linked to some extension which will accomplish it.

The use of the celluloid blades either of green, yellow, blue or white (ground-glass) finish will give a great many more additional and novel effects and with this new Multiple Exposure Device on hand the cameraman can accomplish almost anything for which he is called upon.

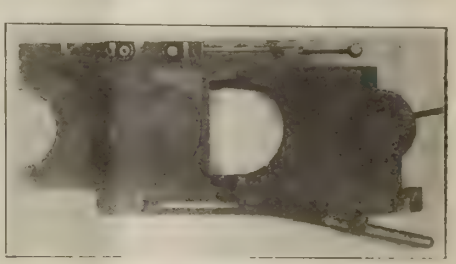

FIGURE 4
The half circle frame finished

It is a comparatively small device which fits the pocket which may not only be carried everywhere, but should be a part of every cameraman's kit.

Toronto Supply Houses Merge

The Coleman Theatre Equipment Company, Toronto, has been merged with the Nitro Electric Company in a new organization which has been incorporated as the Electrical and Theatre Equipment, Ltd., with headquarters and showrooms at 12 Queen street East, Toronto.

To Make Improvements

The Blatt Brothers, of the Star Theatre, East Brady, Pa., have taken over the Colonial Theatre, Sharpsville, formerly owned by Mr. Hazel. The new owners contemplate making extensive improvements.

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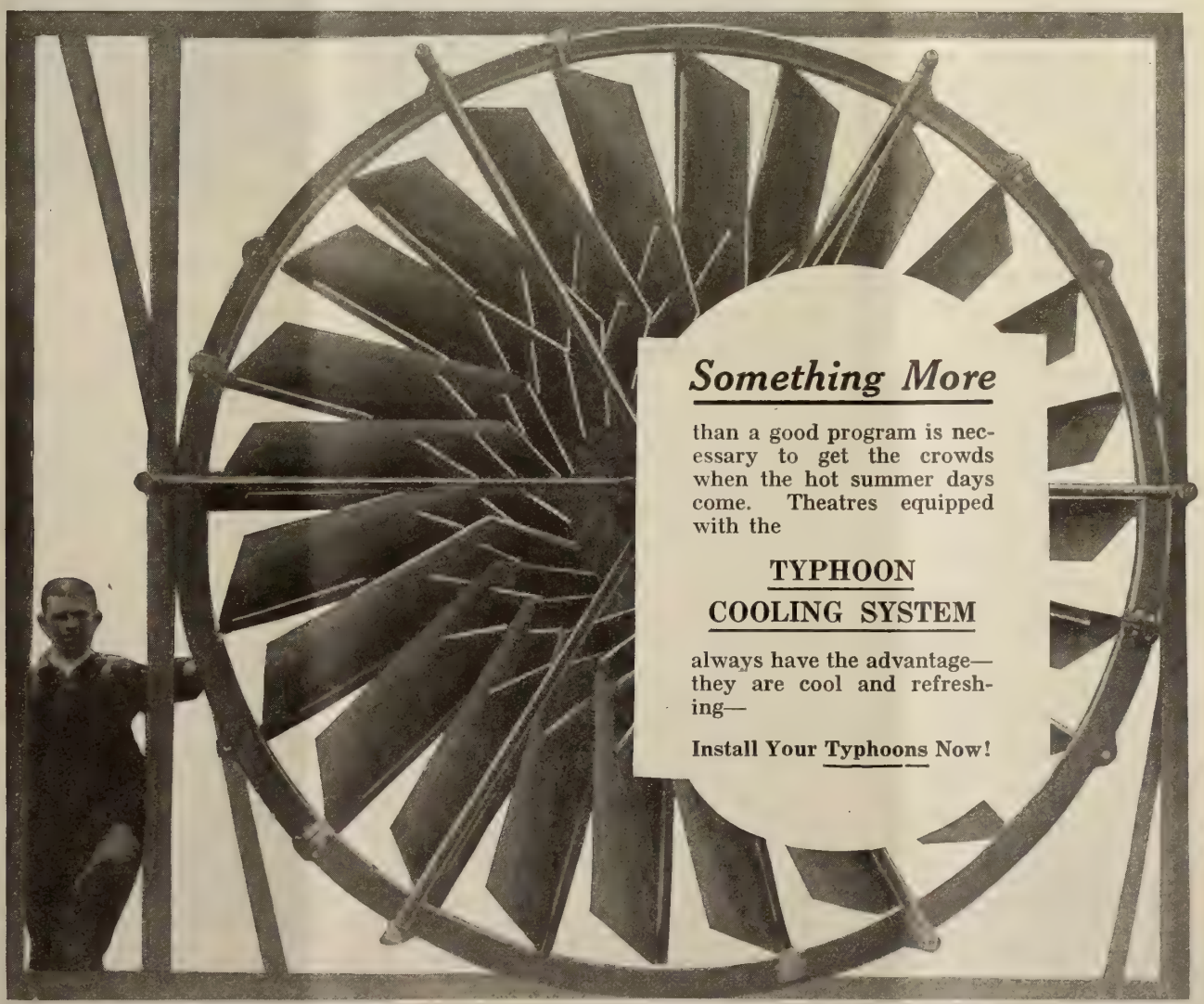

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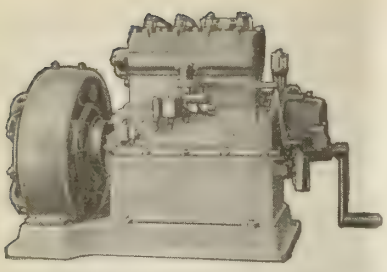

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Try before you buy, and be convinced.
Stock sizes: 9x12—11x14—12x16.

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GRAND DISPLAY OF POWER'S PROJECTORS
As furnished by General Supply and Repair Company to the New Grand Theatre, Portland, Oregon.

Big Westinghouse Generator Will Be Installed at Lasky Hollywood Studio

FREDERICK S. MILLS, electrical illuminating engineer at the Hollywood Lasky studio, has placed a contract with the Westinghouse Electric Company for a mammoth, three-unit motor generator set, to be installed at the Lasky plant.

The plant will permit current for additional lighting equipment, consisting of many Klieglights and spot lights and several large lamps. This new equipment was in turn necessitated by the increased production activity at the Hollywood unit of the Famous Players-Lasky organization. The new plant, complete, is sixteen feet in length and weighs 25,000 pounds.

Mr. Mills has also been commissioned to design, build and install a new low tension switchboard, which, when completed, will make it possible to use, through the connecting stage pockets, either alternating or direct current.

For this and other work, the studio electrical machine shop has just been equipped with elaborate new lathes, grinders and drill presses.

With the new generator set and switchboard, it will be possible to supply current for twenty sun arcs or twenty searchlights all at one time. The new outlay represents an expenditure of something like forty thousand dollars.

The Grand operates twenty hours out of the twenty-four so the Power projectors are booked for a strenuous career. They were supplied by the General Supply & Repair Co. of Portland, which states that the other houses of the Saxe circuit are about to be equipped with new Powers' machines in the near future.

Another purchaser of Powers' projectors through the General Supply & Repair Co. is the Board of Education of Mount Angell, Oregon, which recently installed entire Powers' equipment in St. Mary's parish school.

Sam Saxe Put His New Powers in the Lobby

When Sam Saxe, manager of the New Grand Theatre of Portland, Oregon, received his two Powers' 6 B, Type E projectors, he celebrated the event by making them a leading feature of his lobby display.

The passing crowds took the hint that the Grand could be relied upon to hand out perfect projection to its patrons and gave the display a hearty welcome.

A hundred successful picture theatres.

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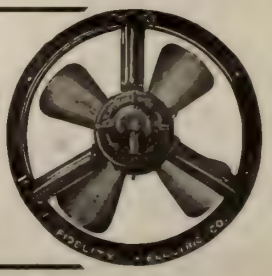

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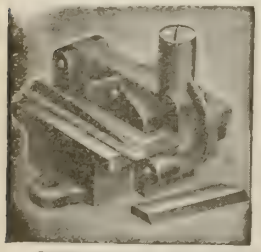

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Simplex Reports Good Business from Argus

That the Cleveland, Ohio, branch of the Argus Enterprises is an active one in the matter of Simplex distribution, is borne out in a report received at the Simplex factory wherein a great number of recent Simplex installations in the Ohio territory are listed.

Among those who recently purchased Simplex through the Argus office at Cleveland, are included several coal companies, churches, schools, clubs and theatres, which would indicate that the Argus salesmen are indeed Argus-eyed, when it comes to spotting Simplex prospects.

The installations listed, include the following:

Independent Order B'nai Brith, Toledo; Dixie Theatre, Columbus; Y. & O. Coal Co., Rayland; Eastwood Theatre, Toledo; Schott Brothers, West Salem; Bloomdale High School, Bloomdale; Majestic Theatre, Mansfield; Bandbox Theatre, Ashland; Mothers' and Teachers' Club, Beres; Euclid public schools, Euclid; Alma Theatre, Sycamore; Broadway Theatre, Columbus; Odeon Theatre, Ada; Crescent Theatre, Hicksville; Mystic Theatre, Coshocton.

Typhoon Company Makes An Encouraging Report

The following theatres have just ordered Typhoon cooling and ventilating apparatus for spring delivery: Hayes Amusement Company, Lenoir City, Tenn.; Riviera Theatre, Brooklyn, N. Y.; Rye Play House, Rye, N. Y.; Metropolitan Theatre, Atlanta, Ga.; Stratford Theatre, Stratford, Conn.; Rex Theatre, Philadelphia, Pa.; Arrington Bros. Theatre, Rocky Mount, N. C.; Wayne Theatre, Wayne, Pa.; Blake Theatre, Webb City, Mo.; Sheer's Amusement Enterprises, Corona, L. I., N. Y.; Loomis Theatre, Peru, Ind.; Colonial Theatre, Newark, N. J.; Indiana Theatre, Terre Haute, Ind.; Strand Theatre, Farrington, Ill.; Lyceum Theatre, Terre Haute, Ind.; the new Theatre of Joseph Stern, Irvington, N. J.; Majestic Theatre, Antioch, Ill.; also additional equipment for the Empress Theatre, Omaho, Nebr.

The Typhoon Fan Company reports that business conditions throughout the entire industry look very bright, and every indication points to a banner year for the exhibitor and equipment manufacturer.

Plans for Two

Plans for two picture theatres to be erected in the negro settlement in Walnut Hills, a suburb of Cincinnati, have been submitted to the city building commissioner. The projects are being promoted by John Coleman & Sons, colored real estate men.

The larger of the two houses will cost $25,000 and will seat about 400 persons. The other theatre will seat 255 and cost $10,000.

Picture Theatres Projected

LOS ANGELES—Pygmy Pictures, Inc., has been organized with $100,000.

DOVER, DEL. — Cosmoramic Pictures Corporation has been organized with $100,000.

ARCOLA, ILL.—William Senior has leased Arcola Theatre.

GRAND RAPIDS, MICH.—Jacob Handlesman will be manager of new Regent Theatre.

PORT HURON, MICH.—W. S. Butterfield, who recently purchased Majestic Theatre, has taken over Family Theatre. Majestic will be entirely remodeled.

DELPHOS, O.—F. H. Staup will erect theatre on Main street, with seating capacity of 700. Pipe organ costing $8,500 will be installed.

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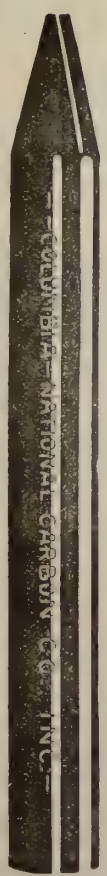

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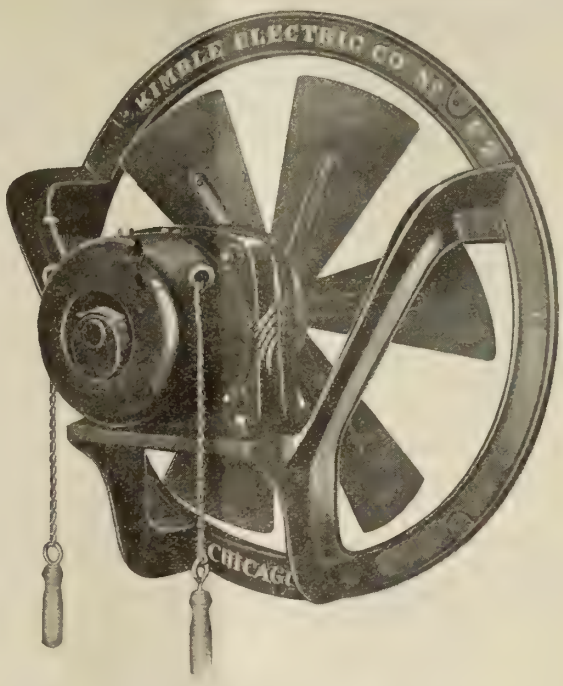

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Arousing Interest

There is a move on foot in Buffalo fostered by Dr. Slotkin, son of M. Slotkin of the Olympic Theatre, to get film men interested in a new exchange building in Franklin street. The building is ready and all that is required is a little remodeling to comply with the local ordinance for film buildings.

Plans New Theatre

The Lyric Theatre, Uniontown, Pa., was closed recently and is now being dismantled. A restaurant on the next lot is also being torn down, and these two sites will be utilized in the erection of the new 1,200-seat house planned by C. C. McCloskey.

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Being Remodeled

The Capitol Theatre, Altoona, Pa., owned by A. Notopulous, is being completely remodeled and will be re-opened about April 15. The Palace, same management, was damaged by water recently, owing to a fire in a doctor's office on the second floor.

Will Build Theatre

Max Engleberg, of the Strand Theatre, McKees Rocks, Pa., has purchased property at Penn and Butler streets, Pittsburgh, for the erection of a 700-seat photoplay theatre. Entrances will be possible on two streets.

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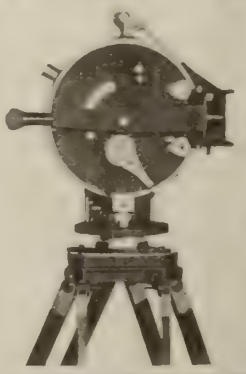
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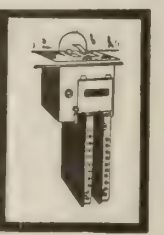
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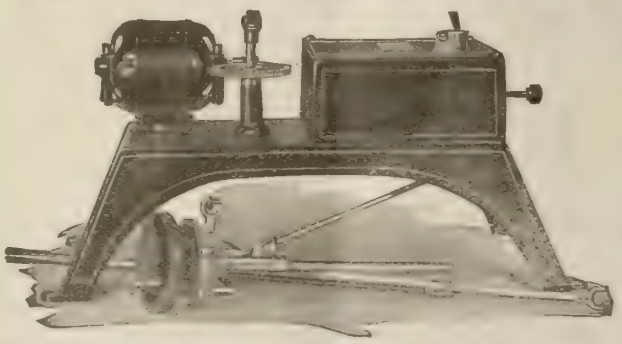

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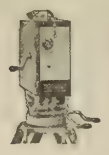

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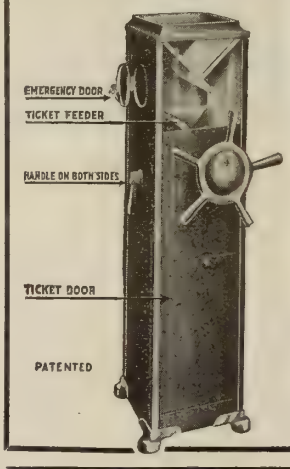

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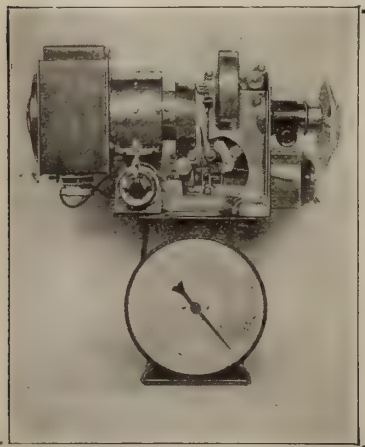

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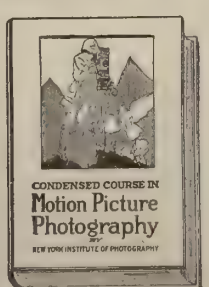

A practicable, usable, standard treatise for both the professional cinematographer and those without experience. About 500 pages—400 pages of text and 100 pages of illustrations—by New York Institute of Photography.

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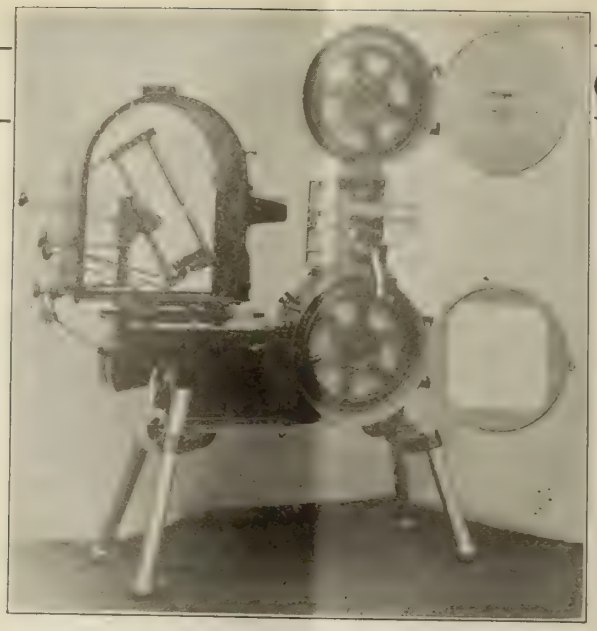

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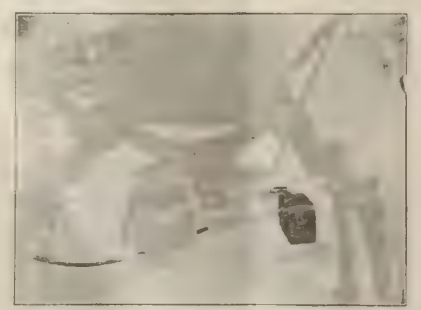

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Out of a total of 40 Machines used in down-town Boston theatres 30 of them are Simplex PROJECTORS

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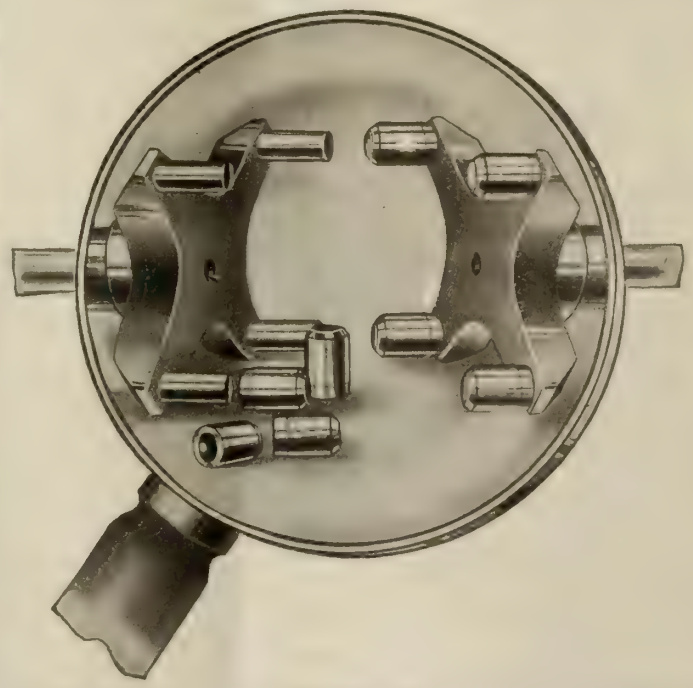

THE FOUR PINS ARE FITTED WITH TEMPERED STEEL SLEEVES WHICH FORM A ROLLER CONTACT WITH THE CAM—THUS REDUCING FRICTIONAL WEAR TO A MINIMUM

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by DONN BYRNE

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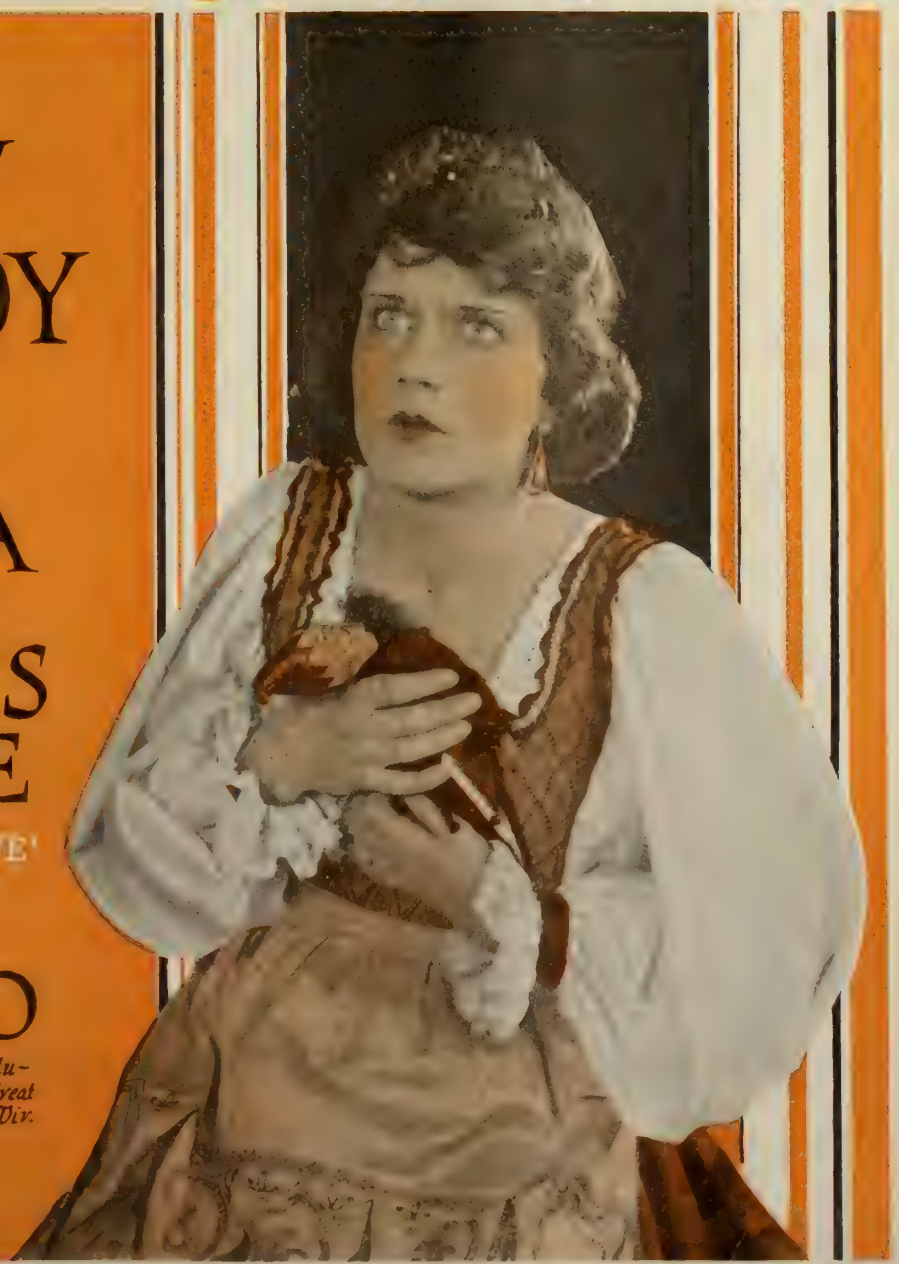

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

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KAY LAURELL

Ziegfeld Follies Beauty

in a

startling social romance by America's foremost playwright EDGAR SELWYN. Adapted for the screen by ANTHONY PAUL KELLY, scenarioist of Way Down East; Directed by JOHN B. O'BRIEN, who directed Poor Little Pepina with Mary Pickford and many other successes; Titled and Edited by Capt. H. H. CALDWELL, of the Hillikerwriters.

"LONELY HEART"

A tense American drama of the oil fields

AFFILIATED DISTRIBUTORS INC.

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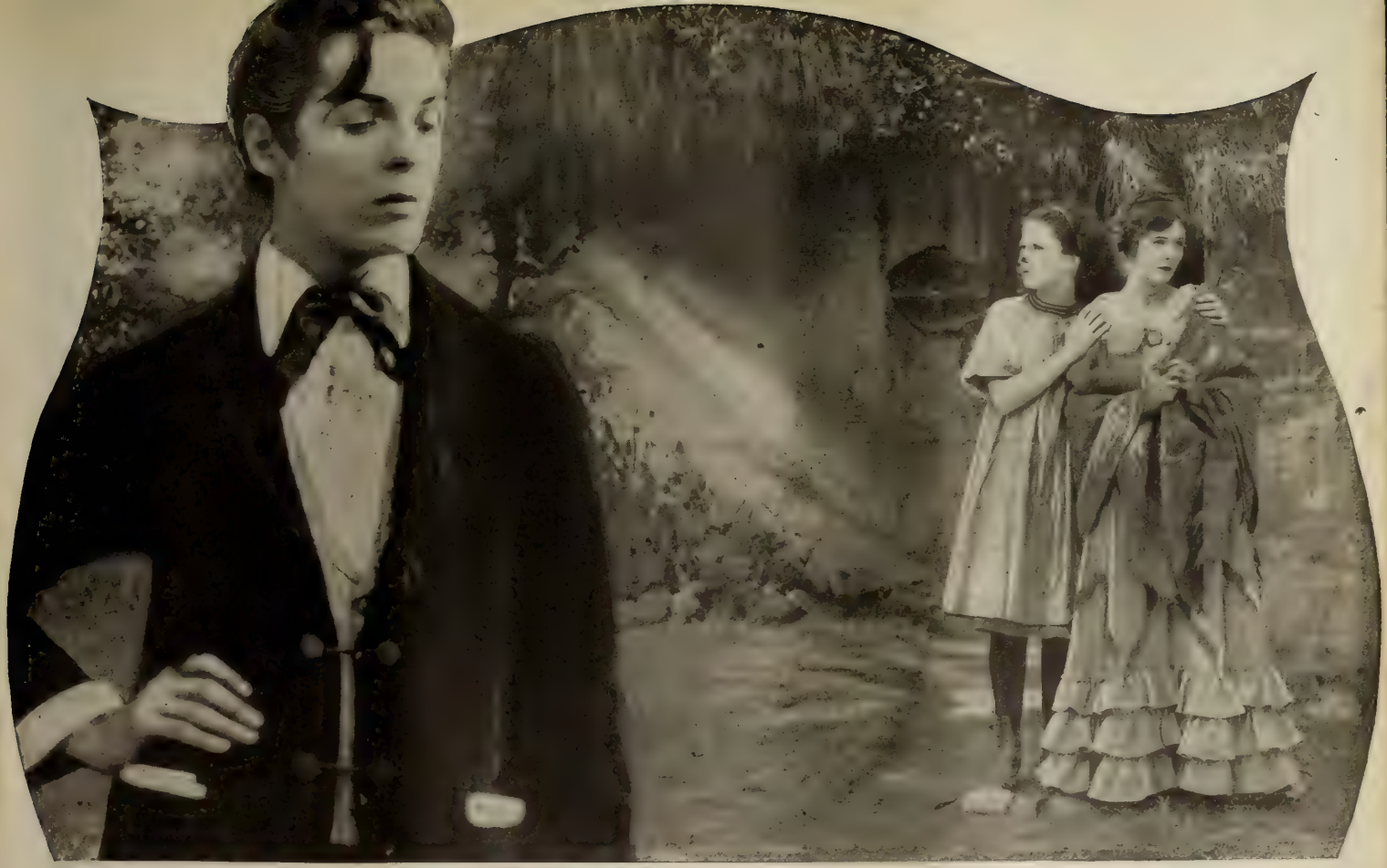

Adolph Zukor presents . . . . . SIR JAMES M. BARRIE'S

"Sentimental Tommy"

with GARETH HUGHES, MABEL TALIAFERRO and MAY McAVOY

"The Seventh Wonder of the Film World"

NO motion picture before has ever received such unqualified praise as the New York critics gave "Sentimental Tommy." And after a week of packed houses at the Criterion it has started its second week with the largest Sunday night's business in the theatre's history!

A few criticisms:

"It is the seventh wonder of the film world. In its line it is the outstanding film achievement of the year."—*New York Herald.*

"Seems destined to rank as the best thing produced by an American director thus far."—*New York Telegram.*

"The most worth-while picture of the season."—*New York Tribune.*

"Will go down in the annals as one of the year's best pictures."—*Wid's Daily.*

A John S. Robertson Production

Photoplay by Josephine Lovett

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor presents

Elsie Ferguson

in WILLIAM D. TAYLOR'S PRODUCTION

Sacred and Profane Love

From the novel and play by Arnold Bennett Scenario by Julia Crawford Ivers

Across a thousand miles and a dozen years the call of an old memory had reached her, and she came to him, forgetting her new love — forgetting everything except that he needed her.

A Paramount Picture

PRISCILLA
DEAN
the most
Dynamic Personality
in moving pictures
in
Reputation
Now Ready!
Stuart Paton's
Tremendous Drama
of Woman against
Woman
A
UNIVERSAL-JEWEL
Production de Luxe
presented by
CARL LAEMMLE

THAT MAKES IT UNANIMOUS!

"SHOULD PROVE A BIG DRAWING CARD"

. . "should prove a big drawing card, especially with the women of your neighborhood. It is not a sex drama . . . but a clean melodrama based on an absorbing . . . story of woman's rights. The picture has a **strong heart interest** and the two central characters of the story are unusually strong and well balanced. Dorothy Davenport gives a dignified portrayal of the character of the woman who was first elected a judge and afterwards governor of the state. . . . Play it up strongly from the woman's rights angle and also on its **absorbing melodramatic quality.**"—*Screen Opinions.*

"STRIKES A NEW NOTE FOR SCREEN STORY"

"All told, this latest offering being sold on the state rights market by Plymouth Pictures, Inc., is a thoroughly satisfactory program attraction, bearing a certain angle of box office value that many exhibitors will be able to make good use of in showing it, especially in attracting the attention of their women patrons. . . . New theme for picture plays and ought to be a good one upon which to build up an interest in this film. . . . Contains a **strong human appeal and a good heart interest** which rather relieves the tenseness of the thing."—*Wid's.*

"UNUSUAL STORY—WILL APPEAL TO WOMEN"

At last here comes a melodrama dealing with the problems resulting from the realization of political aspirations of the new voters. It is an **unusual story** that is told, for it concerns a subject that few writers have dared touch on. 'Every Woman's Problem' does furnish a problem that will particularly appeal to the fair sex, for it **touches on everything dear to the heart of a woman.** The story, tho coming as a surprise, . . . is well told. The theme is one that affords ample opportunity for clever exploitation."

—*Exhibitors Trade Review.*

"STRONG AND TIMELY STORY"

"Dealing with the timely subject of woman in politics, tho in no sense a propaganda picture, Plymouth Pictures, Inc., is distributing on the state right market an interesting feature with a **strong dramatic theme** in which Dorothy Davenport (Mrs. Wallace Reid) is featured. The picture has been edited in such a manner that the interest is held throughout and is cumulative. . . . A production that should prove a good attraction. The theme as well as several situations arising between the husband and wife, both of whom are lawyers, presents **strong exploitation possibilities.** . . . The story should sell itself to women."—*M. P. World.*

THE SCREEN'S GREATEST TRIBUTE TO WOMANHOOD!

Featuring

Dorothy Davenport (Mrs. Wallace Reid)

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"DREAM STREET"

HIS FIRST PRODUCTION SINCE "WAY DOWN EAST"

A Dramatic Comedy Based on Characters of Thomas Burke.

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DOUGLAS FAIRBANKS · D.W.GRIFFITH

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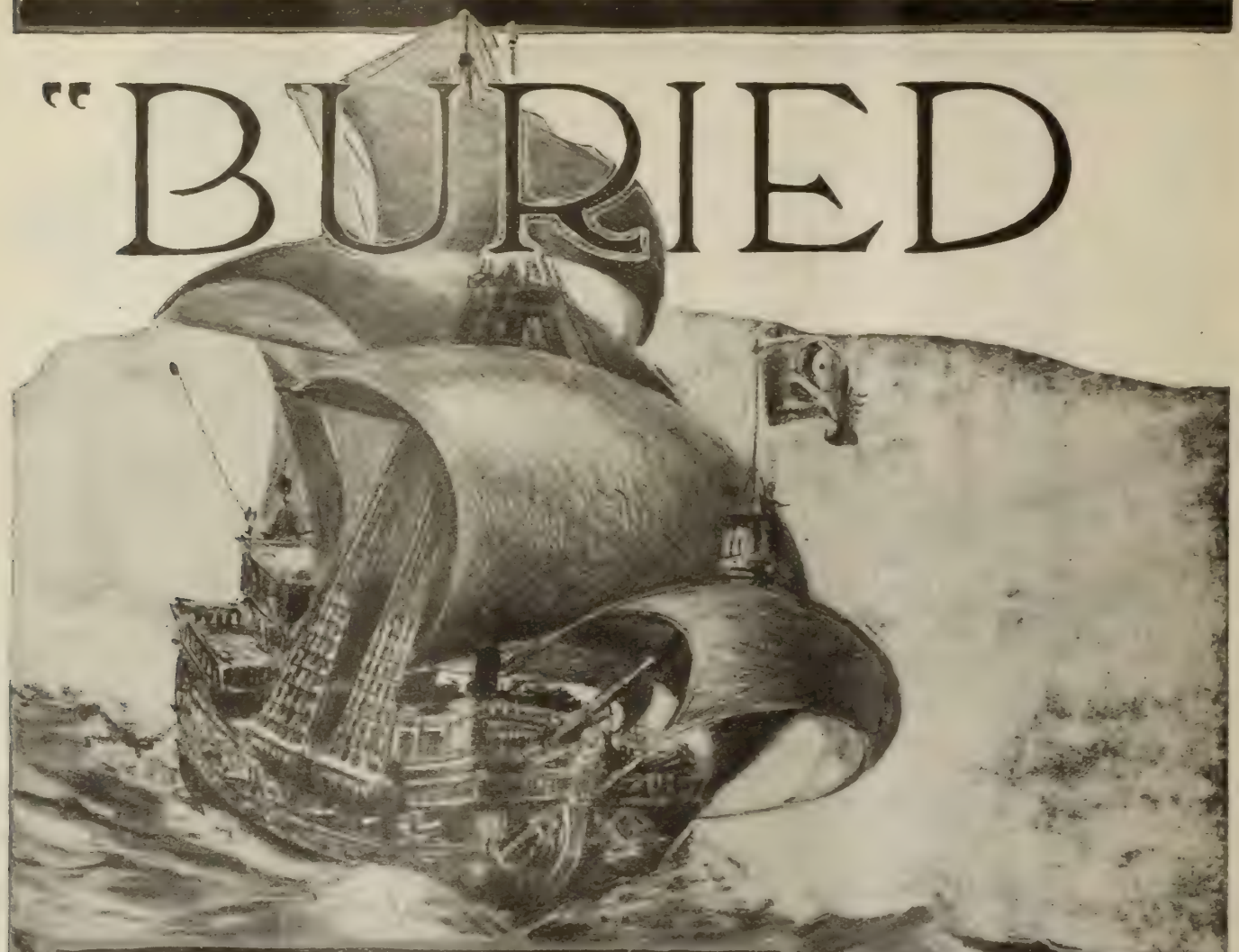
"BURIED



"Buried Treasure" after its big Criterion pre-release record—is now playing all of the Greater New York high priced Keith, Proctor, Moss houses. Is in the Randolph, Chicago, for a run.

It is a thrilling story of reincarnation,—of a beautiful, modern girl who recalls the tragedy of her love of long ago—a pirate night attack on a Spanish galleon—the terrified victims walking the plank.

In these marvelous settings and this thrilling story of "Buried Treasure," Marion Davies does the greatest work of her career.

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

A Cosmopolitan

A Paramount

TREASURE"

With

MARION DAVIES

The
Gorgeous
Super Feature

From a Story by
F. Britten Austen
Scenario and Direction
George D. Baker
Scenes by
Joseph Urban

Production

Picture

A Cosmopolitan

"PROX

"PROXIES"

The fastest moving comedy drama ever screened.

It makes people sit on the edge of their seats every minute.

The word "Proxies" itself suggests plot—the master-criminal intrigue—some one's taking the place of somebody else—situation—suspense—and real human comedy.

And fast—swift—direct—unerring—climactic action.

A Paramount Picture

Released by Famous Players-Lasky Corporation

Production

"PROXIES"

from A Story by Frank R. Adams

Scenario and Direction by George D Baker

"Proxies" plays the Rivoli, New York—Week of April 10th. Watch the box-office results.

"Proxies" is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Principal members of cast: Norman Kerry, Zena Keefe, William H. Tooker, Marie Shaffer, Raye Dean, Jack Crosby, Paul Everton, Robert Broderick.

A Paramount Picture

Released by Famous Players-Lasky Corporation

This Cosmopolitan Super-Feature is Hourly Making New Box Office History

Daily wire reports on "The Inside of the Cup" predict that this super-feature is going to be as big in booking as our "Humoresque."

We predict that every motion picture theatre in Greater New York will play this super-feature.

To date, over 65 per cent of the Greater New York theatres have booked it.

Chicago, the same.

Albert Capellani again demonstrates his masterly direction in "The Inside of the Cup."

"The Inside of the Cup" is sweeping the country—and rousing the country.

"The Inside of the Cup" stands alone, photographically, morally and esthetically.

To date, we have received even more exhibitors' congratulations than were received on our "Humoresque" during its first weeks.

IT IS A COSMOPOLITAN PRODUCTION

It has the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

IT IS A PARAMOUNT PICTURE

BOOK NOW AT FAMOUS-PLAYERS LASKY EXCHANGES

A J. PARKER READ JR. Production

Louise Glaum

in

"I AM GUILTY!"

By Bradley King

This is a society melodrama with a truly tremendous punch; with a story of love and loyalty of great heart appeal and with a central situation as unusual as it is dramatically powerful. The exploitation possibilities of the story are unlimited.

"I Am Guilty!" has all of J. Parker Read, Jr's. richness of production, lavishness of appearance, color and spectacular appeal. It is released everywhere May 1.

ASSOCIATED PRODUCERS INC.

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"HERE HE IS"

The Last Word in Supreme Comedy

Don't Take Our Word for It—
See It for Yourself

TWEEDY

(TWEEDY DAN)

THE WORLD FAMOUS COMEDIAN
IN A BRAND NEW
SERIES OF TWO REEL

MIRTH COMEDIES

Distributed by

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CLASSICS

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INC.

THEY ARE ABOVE CRITICISM

CHARLES URBAN'S MOVIE CHATS

They are pictures for the whole family.

The best antidote to *Censorship* is to play pictures which are above criticism.

Put the *Movie Chats* regularly on your program.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

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71 W. Twenty-Third St. C. Urban PRESIDENT **New York City**

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POPULAR
CLASSICS

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COMPANY
of
AMERICA
INC.

The special with 8

PARTNERS

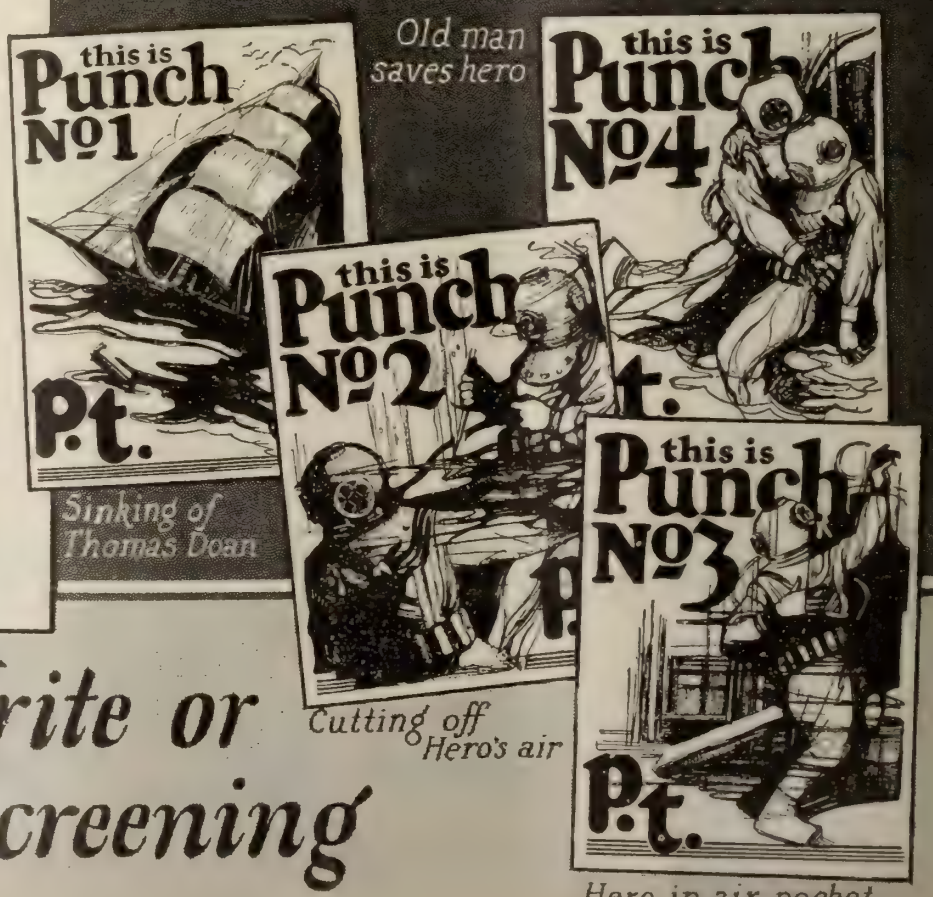
Irvin Willat's production of the famous Story by Joseph C. Lincoln.

Wid's Says

There are fewer of this type of picture on the market than any other at present, and so you should be sure to get this and give them something different. You can promise plenty of action, good suspense and a fair amount of thrills—enough to satisfy anyone.

Play up Willat's name and recall his past productions, "Below the Surface" and "Behind the Door." Mention the under-sea sequences in *"Below the Surface"* and *"Behind the Door"* and promise more of this in "Partners of the Tide." *The box office results should prove worthy of any exploitation expenses.*

This will make town talk



Call, Write or Wire for Screening

punches-8-actually-8!

of the TIDE

Made by the maker of "Behind the Door" "Below the Surface," etc. etc.

that makes box office records

Harrison Says

The one thing that stands out the most in this picture is Director Willat's intelligent work. *His characterization is so marvelous, that he should be entitled to the fame of a director of first rank.* His children characters could not be handled any truer to life; nor could his spinster characters.

The submarine views are extremely interesting; they are instructive. The wrecking of the ship looks real.

Distributed by
HODKINSON
thru Pathe Exchange Inc.

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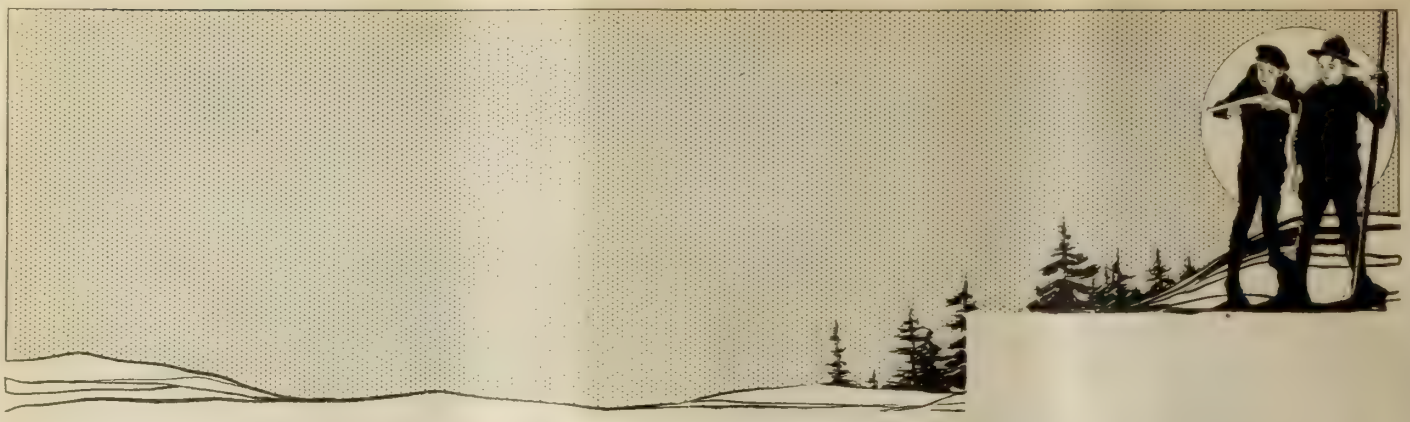

Cyrus J. Williams

presents

"Adventures of Bill and Bob"

Directed by
Robert N. Bradbury

Two real boys and their trapping exploits in the mountains

"Something New"; you have asked for it, your audiences have asked for it.

In the "Bill and Bob" series you have something absolutely new in theme and treatment.

Each picture is as fresh and as welcome as a gold piece just out of the mint.

New York's famous Strand is advertising them as "the most unique single reels we have ever shown."

You will do the same after you see them.

The adventures of two fascinating boys as they trap, in a wild and beautiful country, wolves, wildcats and other predatory animals.

We cannot praise them too highly.

One Reel Each

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A LEAF FROM A WOMAN'S SOUL

ROBERTSON-COLE

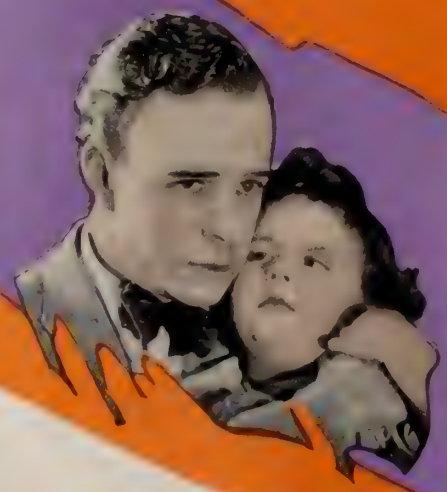
Presents

William Christy Cabanne's

Leaf from a Woman's Soul

WHAT'S A WIFE WORTH

Which meant more to him—the frail, beautiful girl, who welcomed his baby, or the pampered, spoiled creature who found motherhood too irksome? This wonderfully dramatic story, lavishly produced, and soulfully acted, gives an answer which will make the house presenting it the most popular theatre of the hour.



R-C PICTURES

Announcement

J. JOSEPH SAMETH
Presents

MURIEL OSTRICHE

in a series of five reel super productions, produced by SALIENT FILMS, Inc., under the personal direction of J. CHARLES DAVIS, 2nd.

"The Shadow"

The first of this series is now ready for distribution through

FORWARD FILM DISTRIBUTORS Inc

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UNBEATABLE MONEY GETTERS

7 TWO REEL
24 ONE REEL

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STATE RIGHTS FOR
IMMEDIATE SALE

TOWER FILM CORPORATION

71 W. 23rd STREET, NEW YORK

They Packed The Capitol to See It!

If you could have been there, this advertisement would be unnecessary. You'd know that a picture that could move people as "Roads of Destiny" moved the thousands who packed the Capitol would clean up at your own house.

Get it for your own house. And watch your receipts shoot skyward!

GOLDWYN Presents

Roads of Destiny

Starring Pauline Frederick

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

A Goldwyn Picture

A Personal Letter

To All Independent Producers
and States Rights Buyers—

Gentlemen:

We beg to advise you of the establishment of the Mount Olympus Distributing Corporation, a States Rights organization handling HIGH GRADE FEATURES and SHORT SUBJECTS.

States Rights buyers will find this corporation in a position to furnish productions of quality. And producers whose product reaches the standard of the requirements of our buyers will find with us a ready market, advantageous exploitation and modern methods of distribution.

All productions marketed by us will bear the name of the producer, and in addition, when bearing our personal endorsement, will be released under the trade name of—

"OLYMPIAN PRODUCTIONS"

We have ready FOR IMMEDIATE RELEASE the following Short Subjects.

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"CHARLIE CONKLIN"
Two-Reel Comedies—One Each Month

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Two-Reel Comedies—Two Each Month
(Featuring characters to fit the situation of each story.)

3.
"DIZZY BUMBBELL"
Semi-Slapstick Comedies
Two Reels Each—Two Each Month

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"JACQUELINE COMEDIES"
One-Reel Each—One Each Week
(Stories based on married life.)

5.
"DARKTOWN AFFAIRS"
One-Reel Comedies—Two Each Month
(Semi-Slapstick pictures, with charming portrayals of comic negro characters by distinguished colored players.)

In addition to the above Short Subjects, we will shortly announce a few SPECIAL SIX-REEL FEATURES under the banner of "OLYMPIAN PRODUCTIONS."

If you are interested in any of these releases, WRITE or WIRE and we will have one of our salesmen call on you with sample prints.

Or Have Your New York Representative See a Special Screening

Producers of Meritorious Pictures Will Find a Ready Market With Us
When in New York to Buy or Sell Make Your Headquarters With Us

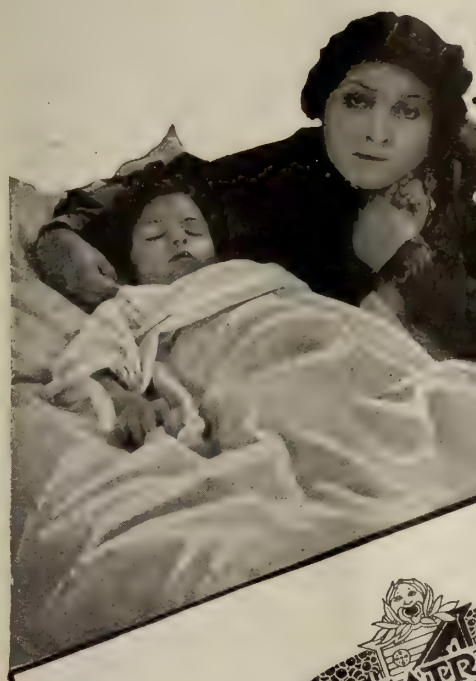
Mount Olympus Distributing Corporation

WORLD'S TOWER BUILDING

110 WEST 40TH STREET, NEW YORK CITY

Playing the Biggest and Best Theatres

It Ought to Play Yours!



ALLEN THEATRES LIMITED

Toronto, March 15. 1921.

Mr. S. E. Morris,
Select Pictures Corporation,
729 Seventh Ave.,
New York, N.Y.

Dear Mr. Morris,-

After going over the list of very fine attractions available for the opening of our Allen Theatre, Cleveland, we have selected your production, THE GREATEST LOVE.

We consider it a privilege to be able to open our finest theatre with a picture possessing such rare entertainment value.

With kindest regards,

Yours very truly,
ALLEN THEATRES LIMITED.
per J. Allen

HA:B

ADDRESS ALL COMMUNICATIONS TO THE COMPANY

SELECT SP PICTURES

DISTRIBUTED BY SELECT

VERA GORDON in "The Greatest Love"

GAUMONT PRESENTS
NARAYANA
ADAPTED FROM
"THE MAGIC SKIN"
BY THE IMMORTAL AUTHOR
BALZAC
GAUMONT
101 W. 42nd ST., N.Y.

William R. Pattie, Grand Theatre, Frankford, Ky.
has been so satisfied with First National Attractions and service that he writes to say he would close his theatre rather than ask for a lower price on such pictures. AND THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

A Big Box Office Winner!

Read what Joseph Plunkett, managing director of the New York Strand, says:

New York City, March 28, 1921.

Mr. J. D. Williams,
Associated First National Pictures
6-8 West 48th Street, City.

My Dear Mr. Williams:

I cannot refrain from writing you regarding R. A. Walsh's picture, "The Oath" which I have just seen.

I really think this is one of the finest pictures of the year, because it contains such tremendous drama, of the kind that pleases the audiences.

Mr. Walsh is to be congratulated for this splendid production, and the First National is also, for having secured what I am sure will be a big box office winner.

Sincerely yours,
(Signed) Joseph Plunkett
Managing Director, New York Strand

The Mayflower Photoplay Corporation
presents

An R. A. Walsh

production

THE OATH

with

Miriam Cooper

Adapted from the novel "Idols," by William J. Locke, and directed by R. A. Walsh

It's another of

The Big 5 Productions

Jack E. Ungerfeld, Lyceum Theatre, Nyack, N. Y.
"Since I have had a franchise, I have had no occasion for complaint either on service or product. The franchise has relieved my mind of worry." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

First National Business Reports

MAN—WOMAN—MARRIAGE

NEW STRAND THEATRE, Milwaukee, Wis., E. J. Weisfeldt, mgr.—The picture broke all box office and attendance records in the history of this house. Everyone liked it very much.

RIVIERA THEATRE, Knoxville, Tenn., W. E. Drumbar, mgr.—A wonderful picture and went big here. Patrons thought it excellent. Heard many favorable comments.

STRAND THEATRE, Syracuse, New York.—Broke all records at this theatre, both for box office and attendance. Immense crowds greatly pleased.

SOWING THE WIND

DOME THEATRE, Youngstown, Ohio, J. W. Turk, mgr.—Capacity all week. A real treat for everybody and worthy of its classification in First National's Big Five.

STRAND THEATRE, Omaha, Neb., Harry B. Watts, mgr.—Played to immense crowds.

RIVIERA THEATRE, Knoxville, Tenn., William E. Drumbar, mgr.—Played to large audiences during the entire run and everyone liked it.

PASSION

MAJESTIC THEATRE, Port Huron, Mich., Earl D. Sipe, mgr.—Business unusually good. Without exception the audiences appeared to be delighted with it. Received the most enthusiastic comments of any picture shown here for months.

JEFFERSON THEATRE, Auburn, N. Y., John J. Breslin, mgr.—Excellent box office business. It gave my audiences a genuine thrill and impressed them greatly. The showing was marked by capacity houses despite the fact it was Holy Week. A veritable picture sensation. Nothing but the highest praise and admiration heard on all sides.

CRITERION THEATRE, Atlanta, Ga., W. C. Patterson, mgr.—It made more money than any picture ever got on a week's run here. It was praised to the skies.

THE KID

STRAND THEATRE, Louisville, Ky., George J. Maurer, mgr.—First time in history we had to show a picture ten days in succession. It broke all attendance records and our patrons thought it wonderful.

SCHADE THEATRE, Sandusky, Ohio, George J. Schade, mgr.—The biggest thing in the picture line this locality has ever known. All records were smashed. One day the rain came down in torrents, and yet the crowds packed the house. It's the best ever and the talk of the town.

PALACE THEATRE, Wichita, Kas., Stanley Chambers, mgr.—A very effective picture and broke all attendance records.

Echoes of

The Big 5 Productions

and that's another reason why

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 16
1921

The National Goat

THERE was a time within the memory of living men that all things that were unfortunate or evil or tragic were laid at the door of the penny dreadful or the dime novel. Youths who contrived unusual devilment or who showed early evidence of innate depravity were invariably described as devotees of cheap reading that inflamed their minds and brought them to acts of crime.

After a time the newspapers of the land became convinced that the dime novel was becoming hackneyed and trite and a new "goat" had to be found. Guided by the complaints of those who abominated tobacco in cigarette form, they turned to the weed, and for a term of years the cigarette was blamed for all manner of things with which it had nothing whatever to do.

Every lad who went wrong was described as a "cigarette fiend," and the hue and cry continued until the beginning of the Great War. Then when our fighting millions were also our cigarette-smoking millions, a change of goats became advisable, the Moving Picture was the selection, and it has become the stock property in newspaper offices.

When young women, through unsavory conduct, get into print it is almost a fixed custom to describe them as "movie actresses." They may never have appeared before the camera, certainly their names are unfamiliar to those who make, market and exhibit moving pictures.

No later than the present week the New York Herald, on its first page of one issue, prominently displayed two stories, one of which described a young woman, who attempted suicide, as a "movie actress," and later vaguely referred to her as having played "small parts." The other story, by inference, laid a boy's suicide at the door of Mark Twain's picture, "A Connecticut Yankee in King Arthur's Court." In this picture, a satire and a comedy in every sense, a hanging scene is shown, and because the boy hanged himself the picture was blamed.

Nothing could be more unfair. There is no evidence presented to justify the claim, and the picture itself is one that incites to continued laughter rather than morbid thoughts.

Such unfairness from so important a newspaper is deplorable. If the New York Herald will give its columns over to such sensationalism, what may be expected from less conservative publications?

It is time now to eliminate the screen as the national goat. The newspapers will stop it if they see the wrong of it, because the newspapers intend to play fair.

Arthur James

Dramatic Scenes Are Enacted in Historic As Brady and Griffith Lead

Motion Picture Men Marshal Forces 100 Strong at Joint Legislative Committee Hearing

WITH William A. Brady and David W. Griffith leading the opposition, the motion picture industry marshalled its forces 100 strong at Albany on Tuesday, April 5, at a public hearing before a joint legislative committee on the Clayton state censorship bill. It was the greatest demonstration against any motion picture bill in the history of the industry in the Empire State. The Senate Chamber, in which the hearing was held, was filled with a crowd that not only included representative producers, distributors, authors and exhibitors, but also departmental heads and clerks, legislators and party leaders, including Samuel S. Koenig, of New York, and others who realized the political significance of the fight which was being waged on the Senate floor.

The hearing was originally set for the Senate finance room. Long before 2 o'clock, however, the crowds that were filling the Senate lobby caused those in charge to change the hearing to the Senate Chamber, realizing that smaller room would never accommodate the many who had come from all parts of the state to speak either for or against the measure.

The hearing got under way at 2:30 o'clock. It was announced that each side would be given one and one-half hours. Seated beside Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, and likewise head of the state association, Attorney John J. McInerney, of Rochester, directed the opposition and introduced the various speakers. Mr. McInerney was the last to speak. Mrs. Waterman, of Brooklyn, who has been active in furthering the bill, performed a like duty, seated between the introducer of the measure, and Attorney John Lord O'Brian, of Buffalo, who was heard in arguments favorable to the measure.

Beneath the surface today, there flowed a mixture of politics and religion, cropping out occasionally to the surface and giving some indication of what may be expected in the days to come. It is a well-known fact that Republican leaders have declared within the last day or so that the industry contributed thousands of dollars in an effort to defeat Governor Nathan L. Miller last fall.

Griffith Speech Effective

Assertions today that various Catholic organizations had voiced themselves as being favorable to the Clayton bill invariably brought forth a sharp questioning from Senator James J. Walker, minority leader, and one who has been closely allied with the industry in its fight against the bill.

In a voice trembling with emotion, David Wark Griffith, one of the last speakers for the opposition at the hearing, declared that censorship is but the weapon of autocracy. As Mr. Griffith spoke, those in the gallery leaned far forward, straining to catch every word as it fell from his lips. The Senate Chamber, crowded to its doors, listened in rapt attention. While there was no outburst of applause as Mr. Griffith concluded his speech, the weight of his words was plainly evident on the faces of the committee.

Opposition Well Planned

It must be admitted that the opposition had planned its program far better than those favoring and speaking for the bill. A meeting was held at the Hotel Ten Eyck during the morning, at which there were present Harold Franklin of Buffalo, John Manheimer and William Brandt of Brooklyn, Leo Bracher and Sydney S. Cohen of New York, together with Attorney John J. McInerney of Rochester, who represented the state association of exhibitors. It was at this meeting that the program that was to be followed later on was carefully mapped.

While the Rev. O. R. Miller, head of the New York State Civic League and one of the leaders in years past for any measure along censorship lines, was present at the hearing Tuesday he did not speak. Neither did Sydney S. Cohen. William A. Brady was one of the last to speak. What he said was presented as a solution to the problem, but whether or not it will find favor with the committee remains to be seen.

Women Writers Opposed

The first speaker for the opposition was Mary Gray Peck, of Geneva, representing the Free Lance Association of Women Writers. She said that if censorship was designed to raise the standard of motion pictures, that it was but a delusive idea, and that it was impossible to establish a standard for 10,000,000 persons. Mayor Palmer Canfield, Jr., of Kingston, gave a brief outline of the investigation which the New York State Conference of Mayors made a year or two ago on the question of censorship, saying that the committee which had been appointed represented the church, labor, motion picture industry and other organizations, and that as a result of this investigation the Conference of Mayors had taken a stand in opposition to the Clayton bill.

Senator Clayton Lusk, leader of the upper house, and who is working in close harmony with Governor Miller, interrupted Mayor Canfield and asked him if he thought that the pictures being exhibited these days were satisfactory from a moral standpoint. Mayor Canfield replied that the National Board of Review and the producers were striving for higher standards in pictures, and that they would continue to do so.

Why Not the Stage?

"That does not answer the question," replied Senator Lusk.

"I can only say," said Mayor Canfield, "that I have come to the conclusion that the national board has been more successful in its efforts to raise pictures to a higher moral tone than any particular board."

E. A. Moree, chairman of the legislative committee of the National Board of Review, went over various sections of the bill and declared that the state should create a "Board of Public Morals" which would supervise all forms of public amusements. The speaker told of a certain play being produced in New York City these days which he said was doing far more harm than any picture that had ever been shown.

"Why don't you be honest and include such in your bill?" asked Mr. Moree.

John M. O'Hanlon, representing the State Federation of Labor, and Hugh Frayne, the personal representative of Samuel Gompers at the hearing, each spoke for perhaps five minutes, saying

New York Senate Chamber the Industry's Battle Against Censorship

Sharp Questioning by Senator James Walker Brings Politics and Religion to Light

that they were speaking as the representatives of the great mass of working people of New York State.

Frayne's Argument

"I am opposing this bill," said Mr. Frayne, "because I believe that the question of motion picture censorship is unnecessary. It is fraught with much danger. It is an open door for a legislative method which will give a police power over an industry. Two or three persons constituting the board of censors could practically destroy this giant industry in their judgment as to what is right and what is wrong. The great censorship board in the person of the American public will solve this problem and solve it right.

"The American public is getting impatient with attempts being used, through legislative methods, to regulate practically everything they may do in their every-day life. The passage of this law will be harmful to a great army of wage earners who use the motion picture as their education and inspiration, as well as a recreational place to which they can go, not being able to pay the high prices charged by the theatres. It is my personal opinion that any picture that has been presented but which is not in accordance with established conventions has proven an absolute failure, financially and otherwise. We believe that it is not possible to pass legislation that will club people into being good. It is possible to educate them."

Rex Beach for the Authors

The Rev. L. H. Caswell, pastor of the Crawford Memorial Church, The Bronx, speaking in opposition to the bill, declared that he did not agree with the proposed method of correcting the bad pictures and encouraging the good.

"We believe," said he, "that the appointment of that commission is an inroad upon the rights of American citizenship."

There was a craning of necks when Rex Beach was introduced. Mr. Beach started by saying that he was president of the Authors League of America, that he came from Dobbs Ferry, was a member of the volunteer fire department of that village, but he had never run as fast to a fire as he had to the hearing, in the hope that he would be in time to do his part in putting this fire out.

"We have no hesitancy, as authors," said Mr. Beach, "in going on record as being solidly opposed to state censorship as proposed by this bill. Censorship is iniquitous and unjust. It has failed and always will fail. We do not deny that bad pictures have been made. So have bad books been written, bad pictures painted and bad plays acted. Personally, I have never discovered any serious signs of disintegration of the moral fibre of the American people through this fact. We all agree that there are pictures that are not healthy. It does not follow, however, because some are unhealthy that the whole brood should be destroyed.

"We are not opposed to reform in motion pictures. But we are opposed to the form of the reform proposed by this measure. Censorship is the product of the narrow-minded bigot whose ready armor is oppression. No three people can agree on what is moral and what is not. I do not believe that any $7,500 intellect is capable of censoring the morals of 10,000,000 people."

Griffith Stirs Audience

A hush spread over the room as Attorney McInerney announced David Wark Griffith as the next speaker. Mr. Griffith had been occupying a seat in the rear of the room and was known to only few, although practically everyone present knew that he was slated to be one of the speakers, and his very presence at the hearing probably attracted a great many.

"I have had no time to prepare an address," said Mr. Griffith. "But I feel so deeply on this subject, so sincerely from the bottom of my heart, that no flow of oratory will be necessary, as I come here in this assembly, a citizen of the United States, and plead for free speech. Free speech includes all methods of expression. The right of free speech is guaranteed in our constitution. And yet they seek to curb this through censorship."

"Weapon of Autocracy"

"We believe that the business of the motion picture is decent. We do not say that there have been pictures which should never have been produced. There may have been. But there have been books that should not have been written and thoughts and words said that should not have been, but why tear down the very fabrics of free speech? When you allow three men to speak for 10,000,000, and you allow these three men to pass on pictures which have cost millions, it amounts to a great deal, perhaps not so much in the value of the dollars and cents as in the thought and the ideas that have been put into these pictures and which may be destroyed by censors without trial by jury.

"Censorship is the weapon of autocracy. If you control the sources of information, the people do not know what is going on. I think as I think. Such is the law. Rivers of blood have flowed because the great masses did not think as one or two men dictated. Such is censorship. You must think as I think, or you are wrong. Two or three men must think for us. We have had enough in the experience that we have already had.

First in Germany

"Censorship of motion pictures was established first in Germany, next in Russia. I do not observe that censorship led them to any great heights of civic reform. I am surprised to see that religious organizations are working for censorship. Do they not know that the Christian religion was censored? Do they not know

Censor Bill Is Reported

The censorship bill granting to Commissioner of Public Safety Alfred F. Foote the drastic right to prohibit the exhibition in the state of any film which, in his personal judgment, might "tend to debase or corrupt the morals" of the people, was reported in the Massachusetts House by the legislative committee on municipal finance. Drastic censorship would begin in the state next January, under the terms of the bill.

Every film would have to be submitted to Foote for his approval. He could condemn any part of a film or a film itself which, in his opinion, was "obscene, indecent, immoral, inhuman or such as tend to debase or corrupt morals or incite to crime." Fines ranging from $50 to $100 would be imposed for violations. The fines would be levied upon the Massachusetts exhibitors, not upon the producers.

A charge of $2 for inspection of every 1,000 feet of film would be made by Foote's department. The appointment of a deputy director of moving picture censorship at $3,500 a year, " and a sufficient number of officers and clerks and other assistants to carry out the provisions of the act," is provided.

The bill was sent to the House ways and means committee for a public hearing.

what they suffered through opposition from denominations?"

Continuing, Mr. Griffith said that with censorship it would be impossible to put on the story of "David Copperfield" because it was a sex play, and "Hamlet" because there are five murders in it. Mr. Griffith concluded by saying that in his experience no possible good could come from censorship.

The opposition announced that inasmuch as the allotted time had elapsed, several others on hand to speak would only register their silent opposition. These included Owen Davis, of the Dramatist Guild of America; J. P. McMahon, secretary of the Catholic Laymen's Association; John Emerson, president of the Equity Association; Walter Arndt, of the Citizens' Union; John Doyle, of the American Federation of Buffalo, and Lee F. Hammer, director of the Recreation side of the Russell Sage Foundation.

Proponents Speak

The forces working for the passage of the bill opened with Mrs. Waterman, who declared that she objected through the depicting of American womanhood on the screen as it had been, and declared that those who were producing the motion pictures today should be deprived from sending forth any such misrepresentation of the women of America.

Ellen O'Grady, former deputy police commissioner of New York City, apparently had a spasm of "I've seen" as she rattled on and told her listeners of having seen this or that picture, some of which, she declared, had the cavemen beaten by at least a mile. In fact, she said that in one picture, the man, in his passion, had torn the clothing from a woman with his teeth. Later on Mrs. O'Grady was asked point blank why she did not, in her official duties, drag the proprietor of the theatre where she declared she had seen these pictures out by the hair of his head.

The American Defense Society was represented by Alexander Rorke, assistant district attorney of New York. In the course of his speech he said that the government should give a monument to certain producers who are doing their level best to make the filth monger among their ranks walk the motion picture plank. He said that it was time, however, for decent people to rise up and that the whole situation today was akin to that of the "pot calling the kettle black."

Howard Riegelman spoke as the representative of the United Neighborhood Houses of New York. He said that the motion picture industry had had ten years in which to regulate itself and had failed to do so and that it was now time New York State stepped in and took a hand.

The forces favoring the bill played their trump hand last in the person of John Lord O'Brian, of Buffalo, one of the best known lawyers in the state, and who was mentioned last summer as a candidate for the Republican gubernatorial nomination. Mr. O'Brian said that the people had been waiting for four years for the producers to straighten things out and that there had been no improvement and that in certain ways conditions had become worse.

Senator Lusk interrupted to ask if the producers did not make the same promises back in 1916 as they were making today. Mr. O'Brian replied in the affirmative.

"The time has gone by for deferring action," said the speaker. "The producers promised a reformation, but they did not enforce it. All we now want is common decency and censorship will bring that about."

At this point Mrs. Waterman announced that owing to the shortness of time she would merely call on some twenty or more who were present and who represented as many different organizations from nearly as many sections of the state, all favorably inclined toward the bill.

Brady Dramatic

William A. Brady, who said at the outset that he represented 90 per cent. of the motion picture producing companies of the United States, took the floor at 6 o'clock. Mr. Brady went on and told of what the industry had done in the Hoover Drive for the starving children of Europe, dramatically waving a statement in the air and then tossing it upon the desk in front of the committee. Mr. Brady took exception to certain remarks that had been made by Mrs. O'Grady and told her so in no uncertain language. He declared that he had masses of stuff with him to prove the decency of the industry. He said that he resented the subtle allusion as to the religion of those who were connected with the industry.

"I am here," said Mr. Brady, "pleading upon our achievements. No Legislature desires to destroy a great industry and one that has done so much good. New York State will have the same governor a year from today. Senator Lusk will still be the leader of the Senate. I will come with Mrs. Waterman, Canon Chase and others into the presence of the governor with ten or twelve executives, the men who control and represent the money invested in the motion picture industry and we will there enter into an agreement that we will remedy the evils that these people have spoken of today, although we do not admit that they exist to so great an extent. This 90 per cent. of our industry will go into this agreement with Governor Miller, that it will not play their product in any theatre in the United States where disreputable pictures are shown, and also that it will bring to prosecution such offenders and automatically put them out of the business."

Canon Chase, of Brooklyn, was on hand and was to have spoken at considerable length. The chairman of the meeting gave him a few minutes, but Canon Chase started in to inject politics into the discussion and after proceeding some little distance he was called to order and the hearing started to break up. Shortly after the hearing was over, the chairman stated that the members of the joint legislative committee would meet behind closed doors Wednesday morning and decide the bill's future, in so far as its further progress in the Legislature is concerned.

Senate Reports Censor Bill With Amendments

(By Wire to Moving Picture World)

Albany, April 7.

(Thursday afternoon)

The Lusk-Clayton motion picture censorship bill was reported out of committee with amendments in the Senate at Albany this afternoon and advanced to general orders, Senator James Walker offering objections.

Assemblyman Clayton completed arrangements this afternoon for a similar procedure in the assembly tomorrow. There was a conference this afternoon between Governoon Miller and Assemblyman Clayton, but its nature was not made public.

At the time the bill was reported out of committee today there was some little discussion as to the salary which was to be paid to the commissioners, but this was left at $7,500, the proposition to reduce it to $6,000 being rejected.

(By Wire to Moving Picture World)

Albany, April 7.

(Thursday morning)

The Clayton bill has been made a Republican party measure. Republican senators, after a four-hour conference Wednesday night, decided to support the bill. There will be amendments reducing the fees. Instead of $10 for each 1,000 feet of original film, $3 is now proposed, while the charge for each additional copy will be $2 instead of $5. The fee for film publicity exhibited in New York State prior to August 1, 1921, will be $2 for each 1,000 feet instead of $3.

Scientific, educational and religious pictures will be exempt. Employers will be permitted to make and exhibit films intended for the welfare of their employes.

Advertising of Proper Character and Volume Necessary Now, Says A. S. Kane

THAT the time has arrived for the industry to revert to some of the principles responsible for its quick rise to popularity and success is the belief of Arthur S. Kane, chairman of the board of directors of Associated Exhibitors. He believes that advertising of the proper character and of sufficient volume is one of the most important of those first principles, and he is convinced that producers and distributors have been drifting away from an appreciation of that fact.

"Hardly a single important company in the field today will fail to admit that advertising started it on the way to success, maintained it when other corporations were falling by the wayside, and is the responsible factor in keeping it in its place today," Mr. Kane said.

"The essential thing to remember in this connection is that the first principle of advertising, the very foundation on which it rests, is good product. A commodity, whether it be a motion picture or a safety razor, must have the merit of being excellent of its kind and must be something that the public desires before it can justify advertising.

"The public, and in the case of the motion picture, this means the exhibitor and his public, of course desire and demand motion pictures. The science of advertising in this connection is the implanting in them of the desire for a particular picture or the product of a particular company. In the keen, competitive early days of this business, advertising was utilized heavily for that purpose and the companies with really good product and the ability to make the public desire it, succeeded.

Their Own Fault

"Producers and distributors have discussed with some seriousness in the past year the manner in which many good pictures suffered in distribution because inferior pictures filled the market and crowded out the playing days rightfully due the good picture. The answer is found partially in the fact that the producers have failed to carry the message of their good productions to the exhibitors in ample time and with sufficient truth to take that market, that adequate number of playing days, which rightfully belongs to the pictures of merit.

A. M. P. A. Knows It

"It is true, and it has been realized by the advertising men of the A. M. P. A., that exaggeration and blatant claims have injured to an extent the confidence with which all effective advertising must be met. That injury, however, is not beyond repair. The trade paper is still the medium of communication between the distributor with wares to dispose of and the exhibitor with a theatre in which he must show pictures, and the note of sincerity can, and should be, restored in motion picture advertising.

"That ideal of sincerity will be found in all Associated Exhibitors advertising and likewise, with confidence in our product, the volume necessary to drive home the truth of our productions will be utilized.

Will Not Exaggerate

"The Associated Exhibitors in its advertising is in the peculiar position of telling its story of productions to men who are partners in its enterprise. The necessity of properly and honestly informing them of the merit of their productions is highly important.

"Associated has confidence in its ability to advertise its product without exaggeration and with all respect for conservative statement, because it is not involved in the expense of making a picture and in the consequent necessity of disposing of it. It will select its product from the best independently made films, and it, therefore, assures itself of the quality of its productions before it offers it to its franchise members and to the purchasing exhibitors of the country.

Necessary Support Withheld

"Another factor in advertising of the character I have mentioned is its general influence for good upon the industry as a whole. Throughout the business world, all advertising men and executives have come to realize that advertising with the power to help an industry as a whole as well as a particular product is merchandising on the proper basis.

"If this is true in the general commercial field it is more than true in the motion picture industry because no industry is being subjected to such sweeping, and for the most part, unfair attack as is this business. We are under fire from many directions, and it is a distressing fact that at this time advertising support is not being extended to the trade papers in the volume in which it has been given in the past.

The Time to Advertise

"General business conditions are blamed for conservatism in advertising at this time, but insofar as this applies to the motion picture business there are some strong arguments against its being considered as an influence.

"In the first place the motion picture business has not suffered to the extent of any other industry. In the second place, it is recognized that the time of a slight depression is the psychological moment for advertising. When selling is an effort and not merely the filling of orders in a heavy buying market, then all the influences for the creation of buying strength should be utilized. Certainly advertising is the strongest influence for the creation of buying strength.

"I have taken the liberty of making these few statements because I believe this is a matter which affects the prosperity and the strength of the motion picture industry as a whole. I believe that upon reflection every executive of importance in this business will agree that this influence which meant so much in the development of the industry is too important to overlook at this time. One thing is certain; advertising never has been a luxury, is not a luxury, and is a prime necessity in the motion picture industry."

ARTHUR S. KANE

Advertising Support

One of the most constructive points Mr. Kane makes in his article is regarding the necessity of advertising by producers and distributors at this time when the industry is "under fire from many directions." He realizes how the industry's publications are fighting the industry's battles when he goes on to say that "it is a distressing fact that at this time advertising support is not being extended to the 'trade papers' in the volume in which it has been given in the past."

Charles O'Reilly Succeeds Sydney Cohen Resolution Condemning Censorship

New President Goes Into Office with Full and Cordial Support of Organization

CHARLES L. O'REILLY is the choice of the convention to succeed Sydney S. Cohen as president of the Motion Picture Theatre Owners of New York State. Mr. Cohen has served three terms, and at a banquet at the Hotel Seneca, Wednesday night, he announced that he would not be a candidate for re-election. One hundred and twenty-five exhibitors in attendance at the convention made up in enthusiasm what was lacking in numbers, and the executive sessions went forward with celerity.

Mr. O'Reilly, the new leader, goes into office with the full and cordial support of the organization. With Samuel Berman and Cohen he has served as a member of the trio which has had the heavy work to do for the body. Mr. O'Reilly is well liked and has good ability for leadership. He knows conditions, is a good fighter and the organization should prosper under his guidance. He was cheered at the banquet until he was forced to rise in his place and bow his acknowledgment.

The dinner was presided over by John J. McInerney, general counsel for the league. Former Senator Henry M. Walters and J. J. Murdock were the first speakers. Each made a forceful plea for harmony and co-operation and pointed out that petty jealousies must be eliminated if the whole industry is to survive.

Sydney Cohen was given a handsome silver loving cup and in responding he spoke feelingly of the donors.

Edward M. Fay, of Providence, and I. E. Chadwick, of the F. I. L. M. clubs, spoke briefly. It was proposed that the industry raise a monument to George Eastman in Rochester as an expression of appreciation of the many great things he has done for the screen.

Convention Headquarters, Hotel Seneca, Rochester, Tuesday, April 5

THE annual sessions of the New York State Motion Picture Exhibitors' League got under way this afternoon propitiously, with Vice-President William Dillon, of Ithaca, presiding in the absence of President Sydney Cohen, who was at Albany. When the gavel fell shortly after 2:30 o'clock the large assembly hall was occupied by several hundred exhibitors from all parts of the state.

Beyond reading of routine notices and other formalities incidental to the opening of the convention, the only feature of today's session was the introducing of resolutions and the appointment of a committee on resolutions, to which they were referred. It was decided not to make public the nature of any of the resolutions until the report of the committee was received, as it is expected that resolutions reported favorably will in many instances be redrafted and perhaps greatly changed before reaching the floor for discussion.

More than a dozen resolutions were introduced. The committee named to consider them consists of Jules Michaels, of Buffalo, chairman; Louis Buettnet, of Cohoes; Fred Warren, of Messina; Fred Duffie, of Utica; David Letson, of Herkimer; William A. Calihan, of Rochester; John Walker, of Schenectady; Ben Knobel, of New York; Maurice Needles, of New York, and Gus Koenigswald, of Brooklyn. The resolutions before being referred to the committee were read by Secretary Sam Berman, and in each instance were sent to committee unanimously.

Bernard J. Haggerty, secretary to the mayor, made a speech of welcome to the assembled delegates, speaking in the absence of Mayor Hiram H. Edgerton, who was unable to be present. Mr. Haggerty interspersed his remarks with a few choice bits of humor, which drew laughs from the assemblage, and then in more serious vein he made it plain that Rochester was glad to welcome the exhibitors.

After the business scheduled had been disposed of the meeting was adjourned until 10:30 o'clock Wednesday morning.

Ideal weather greeted the delegates here, having continued since Sunday, and such a thing as an overcoat or even a topcoat is rarely seen. With the thermometer registering summer heat and the weather man promising a continuance over Wednesday, at least, it looks as if the weather had been made to order.

The exhibition of theatre and motion picture supplies on the mezzanine floor of the Seneca is attracting a lot of attention, more than twenty booths presenting an attractive display, with at least twice that number of attendants on hand to explain the merits of their wares.

Exchangemen Convene

The exchangemen from five centers of distribution in the East held their first session this afternoon, with I. E. Chadwick, of New York, presiding. The organizations represented were the F. I. L. M. Club of New York, the F. I. L. M. Club of Albany, the Buffalo Film Exchange Managers' Association, the New Haven Film Exchange Managers' Association and the New England Film Exchange Managers' Association. After planning for the various entertainment features of their stay in Rochester, adjournment was taken until 4 o'clock Wednesday afternoon.

Two outstanding features of the day, or rather the evening, were the reception given by the Huber Publications, Inc., and the supper and frolic of the F. I. L. M. Club. The former event was staged in the new Huber building on South avenue and was in the nature of a housewarming. It began at 6 o'clock and upwards of 275 exchangemen and exhibitors partook of substantial refreshments as the guests of Erwin J. W. Huber, president of the concern, which publishes the Pictureplay News and other publications. The F. I. L. M. event was staged in the ballroom of the Hotel Seneca from 11 o'clock onward, several hundred being present at $4 a head.

Sydney Cohen was scheduled to arrive from Albany soon after midnight, bringing with him a number of legislators and others who are to speak at the annual banquet of the exhibitors' league at the Hotel Seneca tomorrow evening.

as Leader of New York Exhibitors; Swiftly Forwarded to Albany Battlefield

Entertainment Features of Gathering Include Trips to Eastman and Huber Plants

Wednesday Session

(By wire to Moving Picture World)

An attendance considerably increased over that of yesterday was evident as the convention got down to business on Wednesday. The key note was opposition in no uncertain terms to the Lusk-Clayton censorship bill and such other bills as may be introduced at Albany with the intent of restricting or hindering the industry. Sydney Cohen presided at the sessions, having arrived late last night from Albany.

The most important event of the day was the adoption of a resolution setting forth the league's stand on censorship. The committee on resolutions through Chairman Jules Michaels, recommended that a special committee be named to redraft from the several resolutions offered a composite resolution, and with the unanimous approval of the convention, President Cohen named the chairman of all committees as the special committee. The resolution as presented by this committee was adopted without a dissenting vote.

Inflation of Star Values

A resolution was passed condemning the manoeuvers of producers to inflate the value of stars, resulting in, or as an excuse for, increased rentals to exhibitors. It was claimed that by expensive advertising in some cases a player is advanced to stardom unwarrantedly, for which the exhibitor is burdened.

All forms of percentage booking were condemned in another resolution, the fear being expressed that through this system producers might seek to obtain control of picture houses, increasing their share of the percentage to the point that the lessened percentage would make it unprofitable for the exhibitor.

The deposit system of booking was also condemned. It was pointed out that deposits are often paid months in advance, the exhibitor being denied the use of his capital and in some cases the producers being able to themselves use it. One resolution on this subject read:

Advance Deposits

"Resolved, that we condemn the demands of producers for money exacted from exhibitors as deposits to insure payment of film bills, and urge other states to adopt laws for the abolition of such practices."

Another resolution was as follows:

"Resolved, that the officers of this organization are instructed to immediately investigate the complaints of any exhibitor member who finds any producer or distributor not living up to the laws of New York State in securing deposits which are exacted on film contracts, and they are hereby empowered to prosecute any infraction of said deposit law, and be it further,

"Resolved, that a committee be appointed by the president to investigate immediately if the producers and distributors are living up to the deposit law and report their findings to the officers of the league."

The only other resolution adopted today was one asking for equal representation on the board of the Hoy system to adjust grievances between exhibitors and exchangemen. The resolution concluded:

"Be it resolved, that an equal number of exhibitors be placed on that board to adjust all disputes which may come between exchangemen and exhibitors, and that a copy of this resolution be sent to every exchange in New York State."

Reference was also made to the music tax exacted by the American Society of Authors and Composers. It was urged that exhibitors do the best they can under the circumstances and the matter be referred to the national organization to take up with the patent office.

President Cohen took occasion at the morning session to brand as false and misleading the statement of Dr. Crafts. He denied that the exhibitors or the league have given their support to any party or in any partisan campaign. He said that in Schenectady, Mayor Simons announced that he would sign an ordinance adopted by the common council and then refused to interpret the ordinance as allowing other than free performances. In a subsequent campaign, George B. Lunn utilized sentiment for Sunday pictures to defeat Simons. Mr. Cohen said this sentiment undoubtedly influenced his election.

12,000 In National

Mr. Cohen said he had been so busy opposing the censorship bill that he had no time to prepare a formal report. He said the national organization had been brought up to a membership of 12,000 and would in the future demand all of his time, for which reason he would not be a candidate for any office in the state league. He also referred to the work at Washington, D. C., for taxation reform and said an agreement had been entered into with five producers for a new form of contract before next season.

The convention will elect officers and conclude its deliberations tomorrow.

I. E. Chadwick, of New York, was named permanent chairman of the F. I. L. M. convention representing the eastern states and advocated that next year the gathering be a national one. He suggested that all local exchange managers' associations change their names to F. I. L. M. Clubs.

Unanimously Elected

(By Wire to Moving Picture World)

Rochester, April 7.

Charles L. O'Reilly was unanimously elected state president at noon today. He was nominated by William Brandt and the nomination had plenty of seconds. O'Reilly was unopposed, and when one ballot had been taken he was escorted to the chair amid loud cheering. He at once took the gavel and the balloting for the other officers began.

CHARLES L. O'REILLY

Censorship Resolutions

The committee on resolutions on Wednesday recommended that a special committee be appointed to redraft one composite resolution embracing the desirable points in all resolutions on censorship and clean pictures which had been referred to the committee. President Cohen ap-

pointed as such special committee the chairmen of all committees, who drafted a resolution which was unanimously adopted by the convention, as follows:

"Whereas, there is now pending in the Legislature of the State of New York the Lusk-Clayton censorship bill,

"And, whereas, censorship is distinctly un-American, impracticable and inadvisable and militates against the best interests, not alone of the picture industry, but against public interest in general,

"And whereas at a public hearing before the joint legislative committee in the City of Albany on the 5th day of April, 1921, the representatives of the motion picture producers asked for a postponement of any legislative motion upon the Lusk-Clayton bill, or any other kindred bills, for a year, upon the assurance that the picture industry would within such time eliminate all objectionable features, and

"Whereas, the present popularity and value of the motion picture depends upon the maintenance of the high standard, both in morals and entertainment, as well as the technical excellency,

"Now, therefore, be it resolved that the M. P. T. O. of the State of New York, now in convention assembled in the City of Rochester, this sixth day of April, 1921, places itself on record as unalterably opposed to and protests against the passage of said bill,

"Be it further resolved, that this organization joins in the request of the motion picture producers for postponement of any legislative action upon the Lusk-Clayton bill, or any kindred bills, for a year, and

"Be it further resolved that this organization, and every member thereof, pledges itself, the members and facilities and resources to aid in the elimination of such objectionable features and to prevent the exhibition of unclean and unwholesome pictures.

"And be it further resolved, that this organization and the members thereof pledge their hearty support to those producers who conscientiously endeavor to produce the kind of pictures which all America admires, clean, educational and entertaining, and further pledges to withhold their support and patronage from those producers who do not conform to these standards."

SYDNEY S. COHEN
Retiring President of New York State Exhibitors' Association

McInerney's Speech

(By Wire to Moving Picture World)

When it was announced before the convention that censorship would be one of the important subjects to be discussed at Rochester it was a dull sort of exhibitor, if there are such, who did not perk up and show some interest. After years of battling back and forth over questions of licensing and Sunday shows, and after years of lobbying, money-spending, campaigning and hard work, finally getting the Sunday-closing danger out of the way, there are more than a few exhibitors in New York State who cherish no love for any man at Albany who rises up with some plan to embarrass their business. So it was with great glee that those who attended the banquet on Wednesday night heard John J. McInerney, the toastmaster, fire a broadside at the partisans of censorship and reformers in general.

Mr. McInerney knows Albany and the ways of Albany, lobbyists, pussyfooters, reformers and others who congregate there, because for a few years before his law practice absorbed all of his time he was an assemblyman. Now he is general counsel for the New York State Motion Picture Exhibitors' League. Exhibitors who have hit the warpath to Albany in the past few years know "Mac" and how he can lay 'em out when he gets wound up, and it is the pride of scores of these exhibitors that they have such a virile, impressive spokesman. Some folks say that Mr. McInerney dearly loves to make a speech; others that he makes them from force of habit, but the truth is that more than one banquet has been set on a date agreeable to his being able to be present.

Plunging into the question of censor-

Committee States Convention Objects

THE Committee on Public Service of the league addressed a statement to the delegates at the opening of the convention, which was later made public as setting forth the objects of the gathering.

The statement was as follows:

"The theatre owners of the state have gathered in annual convention with the set purpose of clarifying the situation which seems, up to this time, to be confused, linking clean pictures with censorship. The theatre owner is not in the same position as the producer. He is a resident of the state and a part of the community in which his theatre is situated. The good will of that community is his greatest asset. It is natural, therefore, that the sentiment, as seen around the lobby of the convention hotel is one of indignation at what these men feel has been an unfortunate as well as an unfair advantage that some of the reform element together with some of the producing companies have created in the public mind.

"The conference between the producers and the advocates of censorship seems to leave the impression that the industry as a whole was willing to compromise on the question of censorship. The theatre owners have no compromise with the advocates of censorship, feeling that the same is as un-American as the censorship of the press, and they feel further and perhaps more deeply the odium that the creation of censorship in this state is an effrontry to the good taste and clean judgment of the millions of patrons of the picture theatres of New York State.

"These men, who have always faced their public duty at no small sacrifice to their business interests both during the war and through this period of reconstruction, in lending to every worthy cause their screens, their rostrums, their time and their money, feel that the haste with which this serious subject has been promoted to their disadvantage is in itself its own condemnation of the pending legislation at Albany.

"Men seldom seen in the counsels of the organization because of the vast interest not alone in this state but throughout the country, are gathering in support of the organization which has placed its case in the hands of that tremendous clientele, the motion picture going public of the state of New York, and the intensive campaign which is crystallizing sentiment in every nook and corner of the state, from Niagara to Nantucket, and the hundreds of thousands of petitions which are daily pouring into the Legislature, demanding the defeat of the Lusk-Clayton Bill."

"Let's Be Good Fellows," Says Huber

HERE'S what Erwin J. Huber, president of the Huber Publications, Inc., which entertained the picture men, has to say about outcroppings of feeling between exhibitors and exchangemen:

"When a film salesman or exchange manager quarrels with a theatre manager, not only does either one or both suffer, but the public is also quite likely to be a loser," says Mr. Huber. "For instance, I know of exchange managers who have said that this or that exhibitor could not have one of their films at any price, and I know of exhibitors who boast that under no conditions can a film handled by a certain salesman or exchange manager get into their houses. The sad thing is that most of these rash statements are outgrowths of ill feeling over petty differences.

"Sometimes a film salesman, or even an exchange manager, puts something over on an exhibitor; possibly there is greater momentary profit or satisfaction in it; but just as surely, in many instances, is the eventual loss likely to wipe that out. Sometimes an exhibitor pulls off something equally raw on the exchange manager. What's the result? When the exhibitor is in a pinch and wants a favor he goes to the exchange manager and does not get it, unless, as in a few instances I know of, the exchange manager heaps coals of fire upon him by actually obliging him with a smile.

"Both sides have an interest in common; the exchangeman and the theatre man can get together for their mutual benefit. No exchangeman can afford to have the ill will of any theatre, nor can the theatre owner or manager afford not to be on speaking terms with an exchange, because the time may come when that exchange will have a picture that his patrons want. With a little understanding of the other fellow's trials and tribulations, with a little more regard for the Golden Rule, but above all with an eye to building for future success, let us get together and be good fellows. If we really do that, other things will take care of themselves."

ship, Mr. McInerney said that a great many things have been accomplished by paid reformers under the guise of workers for the public good, and that unless they were brought up with a halt they would get their film-strangling measure through. He deplored that many men in public life are apt to listen to the voice of the paid reformer and believe that they are listening to the voice of the public. This, he said, can be overcome if the exhibitors as the interested parties in this case will make it apparent that when the paid reformer talks censorship he is speaking for things that smack of Prussian dictatorship and not of the wishes of the American movie-going public.

Mr. McInerney spoke in part as follows:

"Instead of being broader and more democratic as the result of the war, it seems that America is hearkening back to Blue Laws and to bureaucratic restrictions, the latter savoring more of 'verboten' than the imperial German government itself would promulgate.

"When the great state of New York, without an investigation, is to have fastened upon it a censorship of moving pictures, then it is time for sensible men to say 'what next?' No reasonable argument has been advanced to support the censorship bill. It is built on super-hysteria and cannot have any result but a stagnation of business and a snooping place for job-hunting busybodies.

"Statesmen are too easily swayed by the clap-trap of the paid reformer and if they continue to enact legislation at the behest of the reformer, who reforms at so much per diem, soon those reformers will be out of a job.

"If we become completely purified and made good by legislation, then the paid reformer has overshot the mark and there is nothing for him to do. A proper legislative investigation should precede any censorship bill. A committee should be appointed by the Senate and Assembly to investigate the results of censorship in other states and to see whether or not there is any need at all for censorship. They should inquire if the morals of Pennsylvania are improved or enhanced by the prudish censorship of that state.

"Are the morals of the followers of Joseph Smith and Brigham Young improved by the censorship of Utah, and is the censorship of North Dakota, after what we have learned of North Dakota legislation, a recommendation to the legislators of the conservative state of New York?

"Is New Jersey more immaculate and is there greater pulchritude in Nebraska because of the censorship in those states? Or do we desire to take our legislation from Montana as a conservative in the congress of the states."

The Committees

Committees of Rochester exhibitors who have charge of the arrangements for the convention are composed of the following:

Accommodation committee — F. J. Koch, chairman; John Fennyvessey, John J. Farren, W. H. Kelly, William Tishkoff, I. M. Salyerds.

Ball committee—John J. Farren, chairman; Fred Sarr, Erwin Huber, F. J. Koch, Cass Staley, Jules Greenstone, Chester Fennyvessey, William H. Kelly, George Frank, William A. Calihan, Howard Shannon, William Tishkoff, Harold Dygert, William MacFarlane, I. M. Salyerds.

Entertainment committee — George Kress, chairman; Bert Kelly, John J. Farren, Paul Fennyvessey, George Thompson, Joe Briggs, Harold Dygert.

SNAPPED AT THE ROCHESTER CONVENTION

Lef. to right: Sam I. Berman, of New York, Executive Secretary; W. A. Dillon, of Ithaca, Vice-President, who opened the convention in the absence of Sydney Cohen; W. H. Linton, of Utica, Treasurer.

(*Continued from Page* 691)

Concession committee—Jules Greenstone, chairman; Mr. Johnson, George Caffery, H. F. Kurtz, George Thompson, H. C. Kelly, William Frank, Charles Murdock, George Carr, Mr. Burger, Harold Dygert, Joe Briggs.

Banquet committee — Cass Staley, chairman; F. J. Koch, William A. Calihan, George Caffery, Jules Greenstone, John J. Farren, H. C. Kelly, Fred Sarr, A. A. Fennyvessey, Erwin Huber, George Schultz.

Publicity committee—William A. Calihan chairman; Erwin Huber, Howard Shannon, Robert D. Whitson, John J. Farren, Fred Sarr.

Executive committee—Irvin M. Salyerds, chairman; William H. Kelly, secretary; George H. Caffery, treasurer; William A. Calihan, George Kress, John J. Farren, Jules Greenstone, F. J. Koch, Cass Staley.

Sidelights on the Convention

EVERY time there is a convention or some particular attraction for film men in Rochester the occasion brings back some of the fellows who have not been in town in recent years. The exigencies of business and war have shifted a lot of the boys around, but recalling old times they like to drift back. It's really funny to see how these fellows head directly for the Hotel Hayward, appear lost after they get there and sadly shake their heads. A few years ago the "Wayward" was the most popular resort for exchangemen and exhibitors in the state outside of New York City. Now all the lower floor is mostly "The Coffee Shoppe."

In the old days perhaps more contracts between film salesman and theatre man were fixed up at the "Wayward" than in the theatre offices in Rochester and the surrounding territory. Rochester was a good place to stop off going west to Buffalo or east to Syracuse and Albany, so lots of business engagements were handily arranged. It was a dull time when a picture house proprietor from the surrounding counties could not come to Rochester and find several salesmen at the hotel, and some salesmen covered their territory by stopping at the hotel and waiting for the exhibitors to come in. The Hayward is directly across the street from the Seneca, convention headquarters.

One face was really missed among the exchangemen. "Bill" Raynor, of the Pathé New York branch office, wrote to W. A. V. Mack, manager of the Buffalo Pathé exchange, that owing to illness he would not be able to come. However, Pathé was well represented by Mr. Mack, long a familiar figure in exchange circles upstate, dating back to the days when he managed the Mutual exchange.

Another brother who was missed was Edward J. Gomersall, for the past six months or more manager of the Fox exchange in Buffalo. During the past week he left for Cincinnati to manage the Robertson-Cole office there. Mr. Gomersall had become popular during his stay in western New York and the exhibitors regret his going. He was recently elected president of the Buffalo Exchange Managers' Association.

Henry W. Kahn, manager of the Metro office at Buffalo, sent a card from Berlin saying that much as he would like to be present he was unable to get back in time. However, he promised to drink a four-cent schuper to the success of the gathering.

George Hickey, manager of the Buffalo Goldwyn office for more years than anyone can remember, said the convention was just in time not to miss him, as he leaves for California on a vacation trip on May 3.

Jack Farren, manager of the Victoria and chairman of the movie ball committee, has been deluged with a chorus of "You know me, Jack," during the past two weeks. It seems that almost everybody with or without a speaking acquaintance with Jack, who wanted a personal knockdown to one or more of the movie queens at the ball, picked on Jack. The funny thing was that Jack promised to accommodate everybody. At last reckoning by his close advisers it was agreed that he had promised to book dances for about 1,000 men with the dozen or more stars, not to mention some of the male persons who desired to take them to dinner after the ball.

Rochester exhibitors number among their ranks several men who are known throughout the state as exhibitors from the word go, so some of the visiting exhibitors took the occasion to look them up and see how they do things. Fred Sarr, of Fay's; Jack Farren, of the Victoria; Will Calihan, of the Regent, the Fennyvesseys and others have the reputation of being live wires and many of the visitors could see this at a glance, either inside or outside of their houses,

Another Bill Dead

Missouri will have no state censorship of moving pictures for at least another two years. When a motion of Senator McCullough to the effect that no bill which had not received a favorable report from the committee should be taken up by the Senate before adjournment was passed, the House bill on censorship died in the hands of the Senate committee. The committee on criminal jurisprudence reported adversely on the Senate measure and efforts of proponents of censorship to have this measure enforced by the Senate failed. Both bills died with the legislature.

Crafts' Wire Raps Cohen

Rochester, N. Y., April 6.
(*By Wire to Moving Picture World*)

Dr. Wilbur F. Crafts, head of the International Reform Bureau and apostle of blue laws, sought to throw a monkey wrench into the mechanism of the Rochester convention by a telegram to the local press, in which he claimed that Sydney Cohen, as president of the Motion Picture Theatre Owners of America, boasts in speeches and pamphlets of his political power. As such, the Crafts' statement brought fourth a vigorous denial by Mr. Cohen, who characterized it as being inspired by a desire for publicity on the part of Crafts and containing statements wholly false and entirely unjust to exhibitors.

Dr. Crafts' telegram was as follows: "Apropos movie convention, Rochester, should know that Sydney Cohen, president of the National Picture Owners' Association, boasts in speeches and bulletins that the movies overturned the Rochester Republican majority and elected a Democratic mayor favorable to Sunday movies. Movie bulletins warn political candidates they will not be filmed unless pledged to legalize Sunday movies and oppose censorship, though twenty-seven producers admit great need of reformation. Began censorship efforts in New York State with exhibitors as first contributors. Still working with the good men of the industry, but will, if necessary, ask Congressional investigation of movies, political activities in the seating of candidates and censorship; also investigaton whether anti-trust laws are violated in combinations of many commercialized evils to make profit by breaking down moral laws through blue law lies about national leaders past and present. By such methods boxing, horse-racing and saloons made friends into foes, who outlawed them. Let all true friends of movies save them by cleaning them and putting them out of politics. No trade or sect or race or class shall dominate our government."

and particularly by the business done. Keen competition seems to have spurred some Rochester men to an unusual degree and some of their ways of doing business proved interesting to lookers-on.

Speaking of the Fennyvesseys, there's a large family of them and they are all dyed-in-the-wool exhibitors. Beginning with Pa Fennyvessey, it is a real theatre-manager family, which is the reason for Family being the name of their principal downtown house. Albert A. is the president and general manager of the Theatres Operating Company and has interests in several other houses not controlled by his company. John H., son, manages the Family; Chester A., son, manages the Rialto; Paul, son, manages the Strand; Carol, son, manages a neighborhood house, and Florence, daughter, is a former manager of the Strand and all-round exhibitor.

George Blair, manager of the Motion Picture Film Sales Division of the Eastman Kodak Company, is in California, a great disappointment to many who came to the Rochester gathering. Whenever people connected with the industry want some favor that George can do, they always feel sure of getting it. It was assumed by many that George was the steering committee for the trip through Kodak Park, but he was unable to even be present.

Nobody Disputes Novelty of Gathering

CONVENTION visitors were impressed with the fact, as the public of Rochester had been through weeks of publicity, that their gathering was unique. No one rose up to dispute the claim of the committees in charge that this was one of the very few large gatherings that had brought together in force representatives of three ends of the world's fifth greatest industry—the producer, player and exhibitor.

Perhaps these three have met together before, but perhaps not on such an official occasion as in Rochester or in such numbers as to characterize their meeting as being truly representative of the industry. When plans were first made for the Rochester gathering it was termed a convention of theatre owners, then the exchangemen decided to meet at the same time, and as plans went forward invitations were sent to the player fraternity to come too, for the big ball on the closing day. A week in advance of the ball nearly a score of acceptances had been received, with certain indication of more to come.

Taken all in all, the Rochester gathering was at least numerically one of the greatest ever held, and its greatness in other respects can best be judged by those who participated in its deliberations, as well as those who did not attend and who will receive the reports of their representatives. The convention of the exhibitors was early chalked down as one that would draw a good attendance, even better than usual, on account of the matter to be taken up.

The convention of the film exchange managers, direct representatives of the producers, was forecast as being the most important ever held, bringing together representative exchangemen from the eastern states. The grouping of so many players into one constellation in itself made no mean bright spot, as it is not every day in the week that the average exchange manager or exhibitor sees or holds converse with more than half a dozen picture players; in fact, in the busy eastern states outside of New York City they seldom meet players.

Then, to make the story complete, it should not be omitted that there were several legislators and social workers present.

Exhibitors and Exchangemen Marvel at the Immensity of Eastman's Kodak Park

ONE factor in deciding theatre and exchangemen to make the trip to Rochester was the lure of a personally conducted tour of the greatest plant in the world devoted to the manufacture of film and motion picture supplies. The Rochester committee in charge of arrangements many weeks ago received the suggestion from potential attendants at the convention that a trip to Kodak Park and the opportunity of seeing at close range its wonders would be considered the crowning feature of any entertainment that could be arranged. This suggestion was conveyed by the committee to the Eastman Kodak Company, which readily acquiesced and joined in plans to entertain the visitors.

One of the Eastman company's five large plants in Rochester, Kodak Park, is the center of its activities in the largest phase of its business—that having to do with the industry. Here is made more raw film than at any other plant in the world, cameras, accessories and countless other things, as well as being the home of the world's greatest research laboratory devoted exclusively to photographic interests, in connection with which there is maintained an experimental plant in which every angle of producing and projecting is carried on.

As the visitors approached Kodak Park after a run of several miles from the center of the city they were impressed with the fact that they were coming to a new city—as indeed it is. Including more than 225 acres of land, more than 100 buildings, some of which are as long as a good-sized city block, and practically all that goes to make up a city, it is a wonderful place to visit for the first time; repeated visits only serve to bring out new wonders as roads are traveled and buildings inspected.

A water system capable of supplying a city of 200,000 people, a modern motorized fire department, acres of beautiful park land, a half a dozen large dining halls in which the menu is unexcelled, an ice-making plant that produces as much coolness as the melting of about 160 carloads of ice in a day, a power house that uses seven or eight carloads of coal daily, two giant chimneys that rise to a height of 366 feet, a paper and boxmaking plant that turns out in immense quantity paper and tens of thousands of boxes daily, and last but not least a community spirit that has been developed to an unusually high degree by recreational and welfare work among employes—these were some of the things that the visitors saw at Kodak Park.

All of these things were merely introductory to the seeing of motion picture film in the process of making from start to finish, from the time the raw materials enter the plant or are evolved in the plant, to the time it is boxed for shipping.

In addition to viewing this process from begining to end, the visitors were shown the Eastman company's collection of exhibits having to do with the early history of the motion picture. It is a far cry back to the days of the first movie, but the company possesses some of the first motion pictures made.

Vote Blue Laws

Pomona, Cal., went on record last Monday in favor of a Puritanical Sabbath, when blue law advocates voted a Sunday closing ordinance into effect by a margin of fifty-five ballots. Harry Arthur, owner of two Pomona theatres, will make a test of the law after it goes into effect on May 1.

MOVING PICTURE World

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Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

MUCH confusion exists in our business over the subject of main titles for pictures. Productions made three or four years ago, which have gone their way to success and then into oblivion, bore names which are re-appearing on entirely new productions which in theme, story, treatment and personnel have no likeness to those which have gone before. For instance, the Vitagraph Company of America made a comedy called The Kid, and recently the big Chaplin success came out bearing the same name. There is no similarity between the two pictures, and doubtless there was no intent at borrowing from the past. The Kid as a title for the Chaplin picture was a natural selection, and we venture to say that neither Mr. Chaplin nor those who released the picture were aware of the previous production title.

Pictures of large size now run into the hundreds each year. During the present season more than eight hundred have been released, but because of fragmentary records that have been kept it is difficult to be absolutely certain if a title has ever been used before. For the benefit of all concerned we urge upon those who name the pictures the most careful search before the final adoption of a title. This will prevent confusion and in some cases business hardship.

The National Board of Review has a fairly competent record which is available to members of the industry, and Moving Picture World has a title list which probably is as accurate as any. This latter is at the disposal of any company or any individual requiring information.

Mr. A. L. Brown, who is active in the conduct of the Blackstone Theatre in Lansing, Michigan, has been good enough to send us an editorial expression from the Michigan "Republican." It is in part as follows:

"The reformers and fanatics have poisoned life with piety. They have soured the mother's milk. They have insisted that joy is a crime—that beauty is a bait with which the Devil captures the souls of men—that laughter leads to sin—that pleasure, in its every form, degrades, and that love itself is but the loathesome serpent of unclean desire. They are trying to compel men to 'be good' by passing 'Thou shalt not' laws; to love shadows rather than women—phantoms rather than people.

"If the people of this country do not demand that these paid agitators and angelic mugwumps go home, and attend to their own affairs, they will soon have this old world up-side-down, and we—you and I, and the other millions of 'Free Born' American citizens—will be on the bottom.

"These busy-bodies have butted into the affairs of State and municipalities, and have been doing their best to take all the joys out of life. They are assassins of sunshine—the skeletons at feasts. They are enemies of happiness, and friends of sorrow and gloom. They hate the singing of birds, the blossoming plants. They love the barren and the desolate—the croaking raven and the hooting owl—tombstones rather than statues.

"They would force all people to be good, according to their ideas of goodness, by passing laws; by destroying all happiness on the Sabbath."

We agree with Mr. Brown that exhibitors everywhere will appreciate this truthful presentation.

At the request of a combination of influential film companies of Italy, Mr. Ernest Shipman is now on his way to Europe to discuss a business arrangement whereby Italian pictures will be made with American methods for the world's market. Mr. Shipman will have a similar conference with French producers, looking toward the international picture. According to his plan interesting localities will be used as a background for various dramas so that the atmosphere will not be simulated but exact.

Mr. Shipman with his "Back to God's Country" made a success with a Canadian locale where thirty-two other productions had failed. We are permitted to say that his plans include Newfoundland, Cuba and other picturesque backgrounds in order to provide a varied series of releases that will by constant change provide a great variety for the moving picture public.

We have always maintained that the only thing the American public wants is the best, and that it has no prejudices for or against any country in the world. Its markets are open to the best and Mr. Shipman's trip may serve to solve the problem of international amity and co-operation.

Clip and Paste

For Newspaper and Program Convenience

Four companies are at work at the Realart studio at present. Chester Franklin is in the middle of a picture with an all-star cast, that is being made from an original story by Hector Turnbull.

Wanda Hawley is making rapid strides with "It Can Be Done," under Director Thomas Heffron, with T. Roy Barnes in the opposite role.

Mary Miles Minter's new picture has just been started by Joseph Henabery. Monte Blue plays the leading male role and Mabel Van Buren has a prominent part.

"The March Hare," starring Bebe Daniels, is in its first scenes, having been started at the same time as the Mary Miles Minter picture. Maurice Campbell is again directing, and in the cast are Harry Myers, of "Connecticut Yankee" fame, as leading man, and Ed Flannigan and Polly Moran in character parts.

Louise Glaum is about half way through her current production, which is being directed by Fred Niblo for J. Parker Read, Jr., as an Associated Producers release.

Maurice Tourneur has just begun on "The Foolish Matrons," with Wallace MacDonald and Doris May in leading parts and Hobart Bosworth, Kathleen Kirkham, Charles Meredith and Mildred Manning in other prominent parts. This production is also for Associated Producers.

Douglas MacLean has finished "Just Passin' Through," and has started for New York to spend his vacation.

George Melford's company, filming Sir Gilbert Parker's story, "The Money Master," with James Kirkwood, Alice Hollister and Ann Forrest, is still in the wilds of Canada making winter scenes.

Will Rogers started work on "The Romeo" this week under Director Clarence Badger.

Frank Lloyd is progressing rapidly on the Charles Kenyon play, "The Alibi," in which House Peters, Irene Rich, Sydney Ainsworth and De Wit Jennings play the principal roles.

T. Roy Barnes has been signed up by Realart to play lead opposite Wanda Hawley in a coming production.

Charlie Murray is about to desert the screen for the vaudeville stage, but only for a year.

Lillian Biron,, formerly of the Christie constellation, will play opposite Max Roberts in Pinacle Comedies.

Kansas Showmen in Lively Convention; M. Van Praag Succeeds Liggett as Head

Text of Anti-Deposit Bill Passed by Legislature

THE finest and liveliest convention ever held by exhibitors in the territory was that held by the Kansas State Exhibitors' Association at the Hotel Lassen at Wichita, Monday and Tuesday, March 28 and 29. Everything moved with a decisive snap and plans and points were decided upon in a quick and most excellent manner.

The biggest topic discussed at the convention was the anti-deposit bill recently passed by the Kansas Legislature and signed by the governor, which became effective on March 15. The showing of moving pictures in churches and schools received considerable discussion and was censured by the exhibitors and considered unfair competition and a menace to their interests. Further, the convention went on record as unanimously opposed to the production of a picture depicting the life story of Clara Smith Hamon or any similar case. They voted that they would not show such pictures in their theatres, and stated their belief to be that the discouragement of productions of such a type would lessen the agitation against the industry.

The first meeting, which was a closed session, was called at 11 o'clock on Monday morning. At this session a new set of by-laws was adopted and resolutions were made and adopted. It was decided that an executive committee of five members be elected from the floor and that the president and secretary be on the committee as ex-officio members. The committee as chosen later in the day is comprised as follows: R. G. Liggett, J. I. Saunders, H. A. McClure, Stanley Chambers and S. A. Davidson.

At the executive session called at 2 o'clock that afternoon M. Van Praag gave a detailed report of the work done by the legislative committee in which he told of their success in putting through the Kansas Legislature the anti-deposit bill and of their victory in defeating several drastic bills and measures, among which was the bill recommending the removal of the Kansas State Board of Review from Kansas City, Kan., to Topeka; the bill asking that no child under the age of 12 years be admitted to picture theatres unless in the company of a parent, and the bill asking for a stricter enforcement of censorship and a better "cleanup" of the movies.

The Anti-Deposit Bill

Following is House Bill No. 89, which is the anti-deposit bill presented to and passed by the Kansas State Legislature:

An Act relating to money deposited or made as an advance payment upon a contract for the use or rental of moving picture film or like personal property and providing a penalty for the violation thereof.

Be it enacted by the Legislature of the State of Kansas:

Section 1. Whenever money shall be deposited or advanced on a contract or agreement for the use or rental of moving picture film or like personal property as security for the performance of such contract or agreement, or to be applied as payments on such contract or agreement when due, such money, with the interest thereon until repaid, or so applied, shall continue to be the money of the person making such deposit or advance and shall be deposited in a bank in the State of Kansas, and in the county where said depositor resides, and shall not be mingled with other funds or become an asset of such trustee. Any interest paid by such bank as trustee shall be credited to and become a part of such trust fund; and provided further, That any waiver or attempt by the person making such deposit to waive any of the provisions of this act shall be void.

Section 2. Any person, firm or corporation being a trustee as provided in Section 1 of this act who shall violate any of the provisions of this Act shall forfeit a sum of money to the depositor equal to the amount of such deposit which may be recovered by the depositor in any court of competent jurisdiction.

M. VAN PRAAG
Elected president of the Kansas State Exhibitors Association

Section 3. This Act shall take effect and be in force from and after its passage and publication in the official State paper.

Church and School Shows

After disposing of this business the church and school movies problem was brought up and several instances cited where exhibitors' business was being affected by the showing of pictures in schools and churches in their towns. It was decided by the exhibitors that this problem be brought before the exchangemen at the open session and that they declare themselves opposed to the showing of moving pictures in schools and churches.

A great deal of discussion was heard on this subject and some of the exhibitors expressed themselves as believing church and school movies an asset rather than a liability, for, as they said, they tended to make new patrons for their theatres. The fact that many churches showed pictures on Sundays was cited as a feather in the exhibitors' caps that might help them to play pictures at their theatres on Sundays. Others emphatically declared church and school movies to be direct competition, and they gave instances where announcements were made in the churches and schools in their towns stating that "if better pictures would be seen people should attend the presentations in their auditoriums."

Van Praag Elected

The music tax came up for a brief discussion, and it was stated that that issue had "died" from fear of action taken by the association. Sunday opening was also taken up, and after deliberate discussion a motion was passed that a campaign be prepared by the association to advocate Sunday opening and to educate public sentiment to favor Sunday shows.

Censorship was very briefly debated. The new appointment to be made by the Governor came under consideration and it was resolved that the association request him to make no changes on the present board and that he reappoint all of its components.

Officers were elected and installed. M. Van Praag was unanimously chosen president of the organization. The other officers are: Secretary, H. H. Woody, Lincoln; first vice-president, R. G. Liggett, retiring president, of Kansas City; second vice-president, Herman L. Gees, Mulberry; third vice-president, R. H. Holmes, Emporia; and treasurer, William Meyn, Kansas City.

(*Continued on next page*)

Eight delegates were chosen to represent each congressional district in Kansas at the national convention of the exhibitors at Minneapolis next June. They are: H. K. Rogers, Marion; H. L. Gees, Mulberry; R. H. Holmes, Emporia; H. E. Ulrich, Manhattan; H. H. Woody, Lincoln; Fred Savage, Hutchinson; Stanley Chambers, Wichita; and R. R. Biechele, Kansas City.

$1,000 Subscribed

After a reading of the financial report about $1,000 was subscribed to the treasury of the organization by exhibitors present, this money to be used to take care of the overhead expenses incurred.

At 6:30 p. m. a banquet was given in the grill room of the Hotel Lassen at which exhibitors and exchangemen were present. Richard J. Hopkins, attorney-general of Kansas, was the guest of honor and made a very fine though informal address. The newly-elected officers of the Kansas State Exhibitors' Association made brief talks and several of the film men also spoke. Two vaudeville acts and the Regent Theatre orchestra entertained, through the courtesy of Stanley Chambers and O. K. Mason.

Form Credit Bureau

At the Tuesday morning session the exhibitors discussed the anti-deposit bill and agreed that the exchangemen should be given some means of protection against losses resulting from exhibitors who were bad accounts. They decided that a sort of credit bureau, consisting of five exhibitors and five exchangemen, be formed and that this body determine the credit rating of various exhibitors and thus decide whether or not a deposit would be required to protect the exchangemen from bad accounts and contract violators. It was also agreed that should an exhibitor's account prove very bad he could, upon the decision of the "credit bureau," be denied all film service from all the exchanges. This would work such a hardship on the bad exhibitor that he would come to time and this plan would within a short while serve to eliminate all bad accounts.

Await Home Office Ruling

This plan was submitted to the exchangemen at the open meeting at 3 o'clock Tuesday afternoon. Several of the managers of the various exchanges gave their views on this question. It seemed to be the sense of the meeting that they were not in a position to act on this matter and that they would have to abide by whatever ruling is made by their home offices. Furthermore, inasmuch as they would be violating the law if they continued to take deposits in the manner in which they are now being taken and in order to be consistent with their home office rulings, all agreed that they would necessarily have to accept deposits, but would not deposit them, merely hold them in trust until advised by their home offices on the action that should be taken.

The church and school movie problem was also brought up, and exchangemen agreed upon the plan presented by the exhibitors that they would not rent films to schools or churches without first securing the consent of the exhibitors in the town in each case. No exception was taken to the renting of films of a religious or educational nature to schools and churches.

Among the speakers at the open meeting were J. H. Calvert, W. E. Truog, F. F. Nine, William Warner, Harry Taylor, R. C. Libeau, S. B. McCracken and C. M. McVey.

Those Attending

Among the exhibitors present were Herman L. Gees, Mulberry; S. A. Davidson, Neodesha; Frank Davidson, Cherrydale; M. Van Praag, A. F. Baker, R. G. Liggett, R. R. Biechele, William Meyer and Fred Meyn, Kansas City; S. H. Blair, Belleville; R. A. Wagner, Eureka; H. E. Rogers, Marion; H. A. McClure, Emporia; Murray Brothers, Sedan; H. H. Woody, Lincoln; Joseph H. Peet, Fredonia; Clair M. Patee, Lawrence; E. E. Hoffman, Hope; A. A. Jaecke, Herington; R. H. Holmes, Emporia; J. I. Saunders, Chaney; Mark T. Wilson, Chanute; J. A. Townley, Lyons; Earl Bookwalter, Halstead; E. O. Peeler, Protection; George M. Pike, Ashland; Oscar Zimmerman, Winfield; A. Josephson, Kansas City; F. J. Warren, Leavenworth; W. H. Weber, Great Bend; H. E. Ulrich, Manhattan; M. B. Shanberg, Hutchinson; Stanley Chambers, Wichita; H. E. Duncan, Conway Springs; Mr. and Mrs. W. L. Baldridge, Arkansas City; Charles A. Bull, Wichita; Mr. and Mrs. J. P. Kelley, Pratt; C. W. Hermes, Ellinwood; W. D. Fite, Wichita; M. G. Kirkman, Hays; O. K. Mason, Wichita; I. E. Runyan, Hutchinson; Miss Lulu Leffert, Larned; John Beck, Nickerson; Mr. Robinson, Nickerson; H. C. Hudson, Hutchinson; Fred Savage, Hutchinson; Mr. and Mrs. C. H. Barron, Augusta, and A. M. Ford, Wichita.

The film companies represented were First National, Crescent, Associated Producers, Educational, Enterprise, Federated, Fox, Famous Players, Goldwyn, Metro, Pathe, Peacock, Pioneer, Realart, Realcraft, Richards and Flynn, Standard, Allied Exhibitors, Universal, United Artists and Vitagraph.

West Virginia Censorship Bill Cites Subjects and Scenes to Be Condemned

THE Helmick bill presented in the state legislature at Charleston, W. Va., creates a board of censors for films exhibited in the state and provides for a system of examination, approval and regulation of pictures to be exhibited. The bill would require a board of three members to be appointed by the governor for a term of three years, the chairman of the board to receive a salary of $2,000 a year, the vice-chairman $1,000 a year and the secretary $2,000 a year.

Under Section 2 all films would have to be approved by the state board before being exhibited in West Virginia. Section 6 provides for the examination of all films, reels and views and for the approval of all such as are moral and proper, and for the disapproval of such as might be construed as sacrilegious, obscene, indecent or immoral and as such tend to debase or corrupt morals. The board of public works under Section 4 would be required to furnish the board with an office at Charleston and to provide an adequate projecting or inspection room.

Fee of $2

An examination fee of $2 for each film, reel or set views of 1,200 linear feet or less would be required under Section 17, plus a fee of $1 for each duplicate or print. All fees would be paid into the state treasury. Under Section 20 any member or employe of the board would be authorized to enter any picture house and prevent the display or exhibition of any picture not approved by the board. Section 21 would prohibit the display of any advertising matter that was immoral or improper. Much of the bill is devoted to detailed regulations governing the elimination or rejection of reels.

Section 32 deals with subjects which must be condemned, and in that category are those relating to "white slavery," the betrayal of young girls and assaults upon women, prenatal and childbed scenes, pictures and parts of pictures dealing with the drug habit, scenes showing the modus operandi of criminals, gruesome and unduly distressing scenes, studio and other scenes in which the human form is shown in the nude, pictures and parts of pictures dealing with abortion and malpractice, scenes holding up to ridicule and reproach races, classes or other social groups, pictures dealing with counterfeiting, pictures showing men and women living together without marriage, brutal treatment of children, gross and offensive drunkenness, pictures of gun play, etc., sensual kissing and love-making scenes, and views of women smoking. The same rule will apply to advertising.

Opposes Sunday Films

Motion pictures on Sundays and the pending bill in Columbus, Ohio, legalizing them are opposed by the Cincinnati Presbytery, which went on record to that effect at a recent regular meeting. Rev. C. F. Monfort, a member of the organization, during a short talk in opposition to the proposed bill stated that those who favored the "wide open" town were usually those who were the loudest in denouncing the so-called "Blue Laws."

Decorative Embellishment of Theatres

First of a Series of Articles by P. Dodd Ackerman

IT is an old adage of the theatre where the spoken drama holds forth that the last thing the builder thinks of is the dressing rooms. Every other part of the theatre is made adequate to the requirements of these places of amusement, except that part of the house given over to the actor where he can find lodgment for himself in making preparations to play his role. This adage as regards the motion picture theatre could justly be changed, too—the last thing the manager thinks of is decorating his house so as to please the eye of the audience.

It may be that this condition arose through the very newness of the motion picture as a means of providing entertainment for the masses. This condition in our motion picture theatres was what gave me the idea of preparing a series of articles for Moving Picture World on how to improve the interior appearance of your theatres by means of decorative art both for the body of the theatre, the stage and the lobby. So that those of you who are interested in this subject may follow these articles as they successively appear and thoroughly understand my aims and purposes, I shall begin by tracing the evolution of the motion picture theatre from the beginning when any place having the three dimensions of length, breadth and heighth with a blank wall in the rear and doors in front, was made to serve as a place where moving pictures could be presented.

In those days the moment a store room on a prominent street became vacant, a live wire immediately grabbed it for moving picture purposes. No attempt to decorate was made in the sudden conversion of these store rooms into theatres—just the instalment of the most uncomfortable seats with a screen at the rear and possibly a piano player converted a dry goods emporium into a moving picture "palace." By degrees a little paint here and there was employed with colors most ungrateful to the eye and most tiring. Then somebody thought of putting a potted plant on each side of the screen and thus the evolution of decorative effects was born and given movement.

In the larger cities rapid strides were made in making the interior of theatres as pleasing to the eye as the crude taste of decorators, new to this line of work, were able to encompass. And thus we have had displayed in moving picture houses a style of decoration that runs to the gaudy and over-ornate that was anything but restful, beautiful and harmonious. This condition of affairs can be likened to the development in decorative effect in the Pullman sleepers. It was only a few years ago when heavy molding and over-hangs were employed in sleeping cars which served, if no other purpose, than great collectors of dust and dirt. The Pullman people, finding that the amount of time consumed in properly cleaning cars could be considerably reduced if flat decorative effects were employed, immediately changed their style of interior embellishment, and that is why today the odd corners and crevices have given way to a flat surface than can be wiped off and cleaned in a few minutes' time.

The Outstanding Feature

This sort of decoration is what the moving picture theatres will come to, making these houses more healthful from a hygienic point of view, more pleasing to the eye and more restful to the audience who come here primarily to be amused but subconsciously to be relieved from the worries of business and social activities. Let me take your theatre for a moment and ask you a few questions:

When I walk into your house what is the outstanding feature as regards color? Does the upholstery on your seats clash with your wall? Does the color scheme of your stage blend with that of your auditorium? Is the impression of the audience who walk into your house one of contentment and rest created by the color scheme? If not, then one of the purposes of the theatre as a place of entertainment has not been attained. Even though a large part of your audience come into your house when it is dark, during the intermission, when the lights are up, is an element of discord created by your color effects or stage settings and other theatre decorations?

P. DODD ACKERMAN

First: Strive for simplicity. This is the keynote to the successful attainment of your objective. Let the style of your decorations be in keeping with your clientele. The pure Greek or the early Roman will not satisfy the eyes of those whose education or literary attainments are purely modern in their scope. Observe that harmony, color, architecture must blend into each other without a jarring note. Remember restfulness is your aim. The best picture in the world will not satisfy your audience where the atmosphere of the theatre is depressing, any more than you can expect a patron to be pleased seeing a photo drama from the vantage point of an uncomfortable seat.

Second: The art of decoration is an exact science. It is arbitrary in its demands. It is not the outgrowth of a moment's thought. It goes back for precedent to the most ancient of all races. When civilization was born it also came into being. There is no new art. It is as old as time itself, but there are variations, modifications and improvements.

Grey for the Background

Third: Let us start in the kindergarten class. There are none of us so wise but that someone in the world knows just a little more than we do, but upon one point all decorators are agreed, viz., the most pleasing color as the background for every decorative effect is grey. It is the most neutral. It is a color that you can lay on other colors, even those of brightest hues. It is the best color to be the foundation for your general color scheme of your theatre.

Posts Become Unobstrusive

Another value in employing grey tones is in the aid it affords in rendering unobtrusive, unsightly, ungainly lines and angles of your auditorium. As an example, your balcony overhanging the lower floor may be supported by columns or posts not in proper proportion to the size of your house and offend the eye, thus creating the impression that they destroy a perfect view of the screen. This can be overcome to a large degree with a color scheme in which grey either predominates or is the foundation.

"Either Fish, Flesh or Fowl"

The same method can be employed in overcoming defects of the construction in other parts of the theatre by making use of the inconspicuosity of grey tone. Stenciling of ecru overlaying grey on the walls will also relieve a tendency to monotony. Pastel shades in which lavender tints predominate give to the theatre, where grey is the foundation tone, an airiness and exhiliaration that is most restful and elevating. The upholstery

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Minneapolis Civic Organizations Help Exhibitors Solve Censorship Problems

PLANS are being worked out by Minneapolis civic organizations, in co-operation with exhibitors, for solution of all censorship problems through voluntary committees in the neighborhoods of the various theatres of the city.

The committees are chosen by the civic organizations and are selected with especial care as to their qualifications to judge pictures, to be representative of the sentiment of their respective neighborhoods and as to their interest in motion pictures. The personnel of the committee is sent to the theatre manager, that he may know with whom to deal.

So far, the committees have not been unreasonable or dictatorial in their attitude. They have met with the managers, offered their objections to some attractions, pointing out the reasons for their attitude, and presented their ideas as to what would be the type of pictures that would please the community, offend the taste of no one and be patronized sufficiently to guarantee the theatre a profit.

Good Will Always Evident

Following this, the manager has presented his side, telling why certain pictures could not be run or giving the reasons for his scheduling others. In some instances, the committees have acknowledged their mistakes; in others, the managers have admitted the wisdom of the suggestions given. In all cases, a course has been agreed upon amicably and the meetings have been conducted with the utmost good will and camaraderie.

The criticisms of the committees have not stopped at the pictures. Often they have pointed out objectionable features in the lobby displays or offered suggestions as to making them of greater importance in attracting patrons. Much of value has been disclosed at the meetings. In some cases the committees have gone so far as to make surveys of the opinions of their communities and submitted them to the managers to act as guides in making up their programs.

Helped Defeat Censorship

At a recent meeting before the legislative and ordinance committee of the Minneapolis city council, civic workers advocated a hands-off policy by the city until the new plan has been given a thorough trial. Mrs. Robbins Gilman, prominent social worker of Minneapolis, appeared personally to oppose action looking to a favorable report on the proposed ordinance of Alderman T. O. Dahl, chairman of the municipal committee, to put the city under rigid censorship.

Mrs. Gilman read from a report made by the Woman's Co-operative Alliance of Minneapolis, following an investigation of the picture houses of the city which consumed months. The report showed that, in the estimate of Minneapolis women, so-called tragic pictures contain from 65 to 95 per cent. subject matter that the women could approve and that comedies were only 10 per cent. good.

Mrs. Gilman said that the picture theatre managers had exhibited uniformly great interest in the work of the committees and had offered only the greatest courtesy and spirit of helpfulness. She expects eventually to have this plan working in all sixty-two of the neighborhood houses of the city.

Speaking for the motion picture interests, Theodore L. Hays, general manager for Finkelstein & Ruben, controllers of more than forty northwestern theatres, said that the era of bad pictures is rapidly drawing to a close. Mr. Hays admitted that there were objectionable features to some of the pictures put out in the early days of the industry, when definite policies were unheard of. The industry, he pointed out, is only in its infancy, and is now fifth in importance in the United States.

He believes that the picture theatre manager who chooses bad pictures will be forced out of business by public opinion. He declared that every type of picture maker is looking for the best material available, and cited the number of internationally known authors writing for the movies, to back up his assertion.

The proposed ordinance of Alderman Dahl was tabled. There is apparently no indication of the revival of censorship in Minneapolis; at least, not until the voluntary censorchip plan has been given a thorough trial. So far, it seems to be working out to a degree of success unhoped for by its most ardent proponents.

California Censorship Bill Still in the Ring

The Senate Judiciary Committee of the state legislature at Sacramento, Cal., has deferred final action on Senator Eden's bill to create a state board of review for moving pictures, but has refused to table the measure. Prof. H. D. Gray, of Stanford University, a member of the National Board of Review, appeared before the committee and explained the measure, which would create a board composed of the state superintendent of public instruction and eight other members to be appointed by the governor. The board would name committees of "intelligent, discriminating and respected citizens," he said, to pass upon the pictures.

He declared that censorship was not contemplated, but only notice to the public of offerings of merit.

Theatre Decoration

(*Continued from page* 697)

on your seats should be anything but the dark reds, greens, and nondescript browns, for two important reasons—depressing effect and heaviness.

For a moment let us digress to permit me to impress this cardinal point on your mind. When you have determined on your style of decoration, together with its attendant color scheme, be positive and certain that you select a period, by this I mean a style, harmonious in every sense of the word. You cannot do this if part of your house is Colonnial and another part is Louis XV or Mid-Victorian. You must either select fish, flesh or fowl—a mixed stew is not a fit dish to set before your patrons as a decorative culinary confection.

North Carolina Plans Against Future Fight

President Percy W. Wells, of the North Carolina exhibitors' organization, is already actively framing a campaign that will guarantee no recurrence of another censorship fight two years from now. He is addressing every exhibitor in the state a personal letter setting forth just how they can proceed to destroy the need or the desire for censorship in their localities, an extract from which is as follows:

"The censorship matter will undoubtedly come up again two years hence, and it is your personal duty in the meantime to do everything you possibly can to educate your people to the fact that censorship is all wrong from every angle; furthermore, to make friends for your theatre and refrain from offending the moral standards of your town in any way by showing any of the few disgusting pictures that occasionally crop out.

"Try to get next to the leading women of your town; enlist their personal aid in keeping your screens clean; ask for their suggestions along this line and formulate your plans so that when the matter comes up two years hence they will feel like speaking up and saying, 'We don't know about the rest of the state, but we don't need any censorship here'."

Story of British Resentment at Rentals for U. S. Films Due to Lord Beaverbrook

London, March 21.

YOU have doubtless had accounts of a so-called "revolt" of British exhibitors against American films, coupled with the statement that leading circuits here have stopped booking them on account of their excessive price. Possibly this news has created a panic among American producers. Possibly—for their own sakes, I hope one can write probably—they have more sense and accepted the story from the outset for what it really was, a particularly foolish and inaccurate daily paper stunt. But in any case, here are the real facts, for the information of any American traders who may think the British industry has taken leave of its senses just because one general press writer has proved himself even more wild in his misstatements than is usual with the Fleet Street scribe who meddles with film matters.

The "Revolt Against American Films" originated—and ended—in the pages of the Daily Express. This paper is, after a somewhat checkered career, the property of Lord Beaverbrook, who has interests—exactly how large is to a certain extent a mystery—in the Provincial Cinematograph Theatres, Ltd., and who is also interested in the Pathé British company.

A Film Trade Jeremiah

Whatever his financial interests in the business, Beaverbrook has only a slight knowledge of it in a practical sense. He scarcely ever opens his mouth on trade matters without putting his foot in it, but like many men in this unfortunate position he is very fond indeed of posing as an oracle, and appears to be undeterred by the unfortunate results which have so far followed his intrusions into the limelight.

This applies even to his appearance in what the leading trade paper refers to as "the role of Jeremiah" at a recent dinner at which he informed exhibitors that they were paying too much for American film hire and that the time had come for "agreement, understanding, co-operation and co-ordination" among themselves.

Those present, with the exception of the small minority which is impressed by a title, were guilty of the impropriety of laughing up their sleeves at this piece of information, as well they might, in view of the well-established fact that American films have for years been rented at so much below their real value, that "undercutting" by United States films is one of the standing grievances of the home producer.

Suspended Bookings

Lord Beaverbrook, apparently unaware of the real impression created by his remarkable after-dinner performance, appears to have thought that the campaign for cheaper bookings should be carried a stage further. Accordingly the Daily Express, reporting that Provincial Cinematograph Theatres and Biocolor Theatres had "suspended bookings on American films," declared that this move was "a striking vindication of Lord Beaverbrook's recent speech" and "a significant repudiation of the arguments advanced by American film renters * * * that their prices are not excessive."

The writer added the remarkable statement: "I have seen figures which show that as much as 35 to 50 per cent. of the exhibitors' gross takings are paid away on film hire"—one so far removed from the actual every day facts of the industry as to be worthy of Lord Beaverbrook himself.

The Real Cause

Since then, the Express has climbed down somewhat. F. E. Adams, of P. C. T., and E. E. Lyons, of Biocolor, are, on their own later statements, chiefly concerned to bring about a reduction of the release period. For that reason they have, temporarily at any rate, suspended bookings, but they are full up for a year ahead, chiefly with American films, and not one practical trader believes that if a "big thing" comes along he will not let it pass, let the release date be as late as its renters like in 1922.

The "Revolt Against American Films" therefore turns out to be a belated reaction on the part of two circuits against their own foolish policy of filling their dates for twelve months ahead—with the natural result that when films like "Earthbound" come along for short release, they have to shelve other bookings at a loss. The price of American films has nothing to do with the move—directly.

Forcing Down Prices

The question remains if the necessity of slackening bookings is to be made a means of forcing rental charges still lower. It is difficult to understand why Lord Beaverbrook's paper should misrepresent a perfectly intelligible trade policy unless it, or its proprietor, had some such object in view. It should be remembered that Beaverbrook is interested in theatres as well as in newspapers and that if, by the medium of the Express's campaign, exhibitors in general can be made to see a possibility of cheaper films as a result of a temporary suspension of booking, P. C. T. would benefit with other theatre proprietors — and Lord Beaverbrook would be quite a popular figure in the trade.

This may seem too definite an imputation of motive, but the misrepresentation of facts regarding American films in the Express is so flagrant and habitual that one is simply unable to be so charitable as to put it down to ignorance. I have only quoted a few of its misstatements; the allegation that exhibitors are paying from 35 to 50 per cent. of takings for

IT MAY BE SCEPTICISM OR IT MAY BE THE GREEN-EYED MONSTER
The look that Will Rogers, as "The Unwilling Hero," is donating to the city chap is not exacty congenial. It is a Goldwyn picture.

their programs is typical. It is, of course, absolutely and ridiculously inaccurate.

What Is Really Paid

The average percentage of rentals to receipts among British exhibitors is certainly very little above 15 per cent. In the case of the Provincial Cinematograph Theatres, Ltd., itself, it is no, except in abnormal circumstances (as when one booking is "shelved" in favor of another, and both have to be paid for) more than 20 per cent. In the case of some other very successful halls it is nearer 12½ per cent.

Any American renter can safely challenge F. E. Adams or E. E. Lyons to refute these figures; they can also challenge them to disprove the assertion that British films of anything like equal merit are booked at figures very much greater than those paid for American films. Lord Beaverbrook it is unnecessary to challenge; he knows not whereof he speaks, though his title, his political prominence —and his newspaper—secure for his pronouncements a publicity to which they are certainly not entitled on their merits.

Future of U. S. Films

If the campaign against "High American Rentals" is not intended to force an immediate reduction in the already low rates, by holding back bookings and thereby compelling more acute competition among renters, it is probably intended to be an insurance against future advances. There is a definite tendency—long overdue—in this direction, and possibly P. C. T. and Biocolor think it wise to kill it at, or before, birth. This is an intelligible policy, but to be carried out it needs the support of other exhibitors, which may explain the press stunt.

Suspicious

Is this general support likely to be forthcoming? I do not think so. The big circuits are regarded with a certain amount of suspicion by independent managements, who will probably demand that the whole matter be thrashed out by the Cinematograph Exhibitors' Association before they close their books. And the renters are not likely to be idle. Every P. C. T. hall has opposition, and my personal impression is that if that circuit shows a tendency to bar American films it will find these other theatres supplied, at any price, with attractions which will cause it to revise its policy very quickly.

End Advanced Bookings

The root fact of the situation is that the ridiculous system by which our exhibitors book their films for fifteen months ahead calls for abolishment by some agreed and gradual method. There is a scheme in existence by which this could be accomplished, and though it will not be adopted without considerable discussion the facts that United Artists is declared to aim at an immediate release and that other owners of big films show an increasing tendency to put them out in three months will tend to compel exhibitors to action.

Once a three months' release is achieved, film prices will be determined by their attraction value and by competition. This last factor will be accentuated by a reduction of the release periods and may have a tendency to keep rices low for a time, but it will be largely balanced by the reduced number of American films. For the big feature, American producers will always be able to get good prices. What is more important, the British exhibitor will be willing to pay it, whatever Lord Beaverbrook and his Satellites may have to say to the contrary.

The beautiful fumed oak oil stove is awarded this week to Richard Weil of Hodkinson for proclaiming the motto of the Stillman family. The same is: "I'll tell the world."

THE PRAYER

Shirley Mason in a pathetic scene from her new Fox picture, "The Lamplighter."

"Hungry Kiddies of Ireland" Is Slogan of Industry's Campaign for Sufferers

"HUNGRY KIDDIES OF IRELAND" will be the slogan of the industry's campaign for funds to feed Ireland's homeless sufferers. Like "The Invisible Guest" of the Hoover Drive, "Hungry Kiddies of Ireland" will be well known to America's film fans during the next few weeks.

In the film news weeklies and upon posters and slides the slogan will be driven home to focus public attention to the fact that innocent children across the sea are in dire distress and that their lives are depending upon the response of the American public to Ireland's appeal for aid.

The experience of those who conducted the Hoover Drive was that "The Invisible Guest" slogan accomplished more than any other one thing to stimulate public interest in the recent European Relief campaign. Thousands of checks were received from persons who had seen the slogan in motion picture theatres. Although Franklin K. Lane was treasurer of the Hoover Campaign, many checks received by the motion picture division of that drive were drawn to the order of "The Invisible Guest." Many others were drawn to "Motion Picture Division of the Hoover Fund" and still others simply to "Hoover Committee."

To Avoid Confusion

So, to avoid confusion and to insure proper credit to the industry in the Irish Relief campaign, it has been decided to ask the public to draw the checks payable to "Hungry Kiddies of Ireland," and to forward them to the Motion Picture Division, Times Square, New York. Such contributions will be delivered through the mails to the division's headquarters at 1568 Broadway and then turned over to J. J. Pulleyn, treasurer of the American Committee for Relief in Ireland, at 1 West Thirty-fourth Street.

Lewis Again Playing

Mitchell Lewis, the screen character star, who has not been seen on the silversheet for some months, is again actively at work upon a new picture, having been cast for an important character role in the forthcoming Paramount Picture, "At the End of the World."

Do You Know About Charlotte, N. C.?

The Charlotte (N. C.) Observer recently carried an interesting column of statistics regarding the rapid growth of that city as a film distributing center. Among other things it carried a table under the caption, "Do You Know——", as follows:

"That over $2,000,000 a year is brought into Charlotte as rentals on motion pictures?

"That 10,000 films are kept in the vaults of Charlotte exchanges all the time?

"That the actual value of these films exceeds $400,000?

"That 300 different pictures are shipped out of Charlotte every day?

"That Charlotte is the distributing center for thirteen film producing concerns?

"That Charlotte has a picture producing company doing commercial work and a company under process of organization that will turn out pictures from scenarios following the erection of a modern, fully equipped studio?"

Production That Is All Production

Plan of Picture Contriving As a Resume of the DeWitz Articles

By BARON HROLF DE WITZ

Withholding the name of the pioneer with whose policies the following plan conflicted, I present it in sketchy form. Having criticized, I now seek to present the construction solution of the problems which you have been good enough to consider with me.

Staff Personnel

1—The Supervising Connoisseur.
2—The Director of Plot.
3—The Director of Cinematography.
4—The Director of Scenic Artistry.
5—The Director of Technical Specialties.

The Connoisseur lays out the work to be done by each of his four associates, keeping his eye on the efforts of his staff so that no one strays away from the artistic ideal established as a standard. The layout for each man is done with professional thoroughness; no studio "spiel" here. Not only are the scenic effects to be attained sketched in by the connoisseur, but so, also, are the details of mounting, dressing, and costuming the performance; his crayon extending even to the marking of the camera angles on the plotting charts for mise-én-scene and lighting. Every layout handed over to the staff is a complete document expressed in unmistakable terms and data. Every man knows exactly where he is going, and how far he is going, with his particular specialty in the scheme of production. There is no groping in the blind; no over-lapping of effort; no interference, but there is *continual and intimate co-operation* all the time. The team works as one artistic entity as only well-matched artists can unite in effort for a goal worth while.

Producing Vehicles

1—A plan for the adequate supervision of the production entire, scene for scene, and every detail of advance preparation, by a man specially trained for this function to a point where he qualifies as a connoisseur.

2—A plan for the advance preparation of all scenic work, including the staging and mounting of settings and properties for interiors and for exteriors; for all wardrobe effects and costuming; for all location plotting and stills of locations chosen; for all casting and rehearsing on a pre-camera basis. The crank does not start until every item and element that can possibly be prepared in advance is actually ready for instant use.

3—A plan for enriching the production with convincingly artistic atmosphere and the unmistakable flavor and style of correct locale and usage; for injecting accurate and authoritative values of scientific and educational moment by means of a specially worked out Connoisseur schedule added to the continuity script. Errors and misjudgments inherent in the script are by this means eliminated before the crank starts, and the foundation work laid for treating every scene as a special picture, as an individual work of art.

To Obviate Re-Takes

4—A plan for obviating re-takes of exteriors distant from the studio, thereby saving still further present unwarrantable expense, by means of a portable laboratory outfit, specially built, making daily projection of footage practicable on distant locations.

5—A plan for working out artistic "stills" on exteriors and interiors, abandoning the present commercialized "still" layout, by means of a still schedule compiled *simultaneously* with the still shooting of locations. Only the highest form of artistic still photography will pass—camera paintings—in a large variety of tone and effect.

6—A plan for the improvement of musical scores in conjunction with highly specialized production by advance plotting of themes lying dormant in the script situations and atmosphere. Original improvisation by a virtuoso is here preferable to adaptations from stock repertory. Also, for the improvement of advertising designs, posters, billboards, etc., so that all these aids will *synchronize and strike the same keynote* in a campaign of artistic exploitation in contrast to the chromos of the trade. Under this division is also included improved devices for title writing, caption designs, etc., in an effort to get away from the stereotype "text" inserts and Christmas card artificialities of the present.

Cannot Be Used Twice

7—A plan for making the entire production conform, in all essential aspects, to a certain definite, artistic expression of style of the connoisseur's own creation by means of the science of stylization. There is no formula. *The same style cannot be used twice.* A new style of presentation and expression must be created and worked out to meet the exigencies of each separate production. Style in this sense means vastly more than any dictionary will give you,

"YOUR'S OF THE 10TH RECEIVED AND CONTENTS DULY NOTED"

Smilingly writes Marion Davies, as the star of "Enchantment," a Cosmopolitan production, when she receives a bill of $4,000 for the Joseph Urban designed boudoir

and affects not only every physical detail and mass effect of the whole production, but also the tempo and mood to be enacted by the cast, the handling of specal lighting effects, and several very technical elements peculiar to this science.

Comment on Resume of Plan

There are no less than fifteen classifications in the production plan evolved by this pioneer. Only seven have been quoted here as it would be manifestly unfair to expose his system entire to unscrupulous imitation. A so-called schedule of sequence provides the working key to the whole system very much as the architect's blueprint discloses, at a glance, the ramifications of a vision in marble. Nothing but physical movement has been systematized because this man realized from the start that you *cannot systematize talent any more than you can commercialize art that is art.*

Plan Is Sub-divided

As you will notice the plan is subdivided into several definite functions. In each instance, the responsibility is clearly saddled upon the shoulders of one man. It was also realized at the outset that *perfect team-work is the paramount desideratum.* That the function of cinematography, for example, is just as important as any of the other staff functions. Any attempt to stultify or cripple the ensemble work is readily detected by the connoisseur, and as readily counterbalanced by him.

Supervision: The supervisor for such a team of specialists must stand in the same intimately professional relation to them as the conductor to the players in a symphony orchestra. By supervision, in this case, is not meant the rubber-stamp variety popularized by directors who allow lesser known directors to flourish under the exploitation benefits derivable from the sacrosanct rubber signature. Another brand of abortive supervision is the kind that begins at 5:30 p. m. in the projection room for discovering what the satellite director has done that might not please the august presence of the great man, who farms out the patronizing patronymic as a monarch bestows royal warrants to deserving tradesmen!

Sincerely vital supervision means that every scene, and every blessed detail and element entering into it, must be personally supervised *in the making* by a man technically trained for this task, not merely criticized after making. If he is not professionally qualified to do this in such a way as to carry his team of specialists with him, if he cannot enthuse his men to do their handsomest best as artists from motives of professional pride rather than for pay, he is not the calibre of supervising talent that will succeed with the connoisseur plan of *production-that-is-all production.*

Could Draw from Stage

The Acting: In a strictly technical sense, there is little talent available today for the new type of picture play here suggested. From the repertory personnel of the stage could be drawn a cast of capable interpreters, but they would have to pass a course of special screen technique for this particular task, which demands much more of the actor than the mercantile movie. The type actors patronized by the latter are, with but few notable exceptions, entirely useless. The intelligent amateurs developed by the "little-theatre" movement, during the past nine years, are much more likely to fill the bill. Some of these so-called amateurs have frequently put professionals of the highest standing to shame on the boards. Here and there it is possible to pick veritable born histrionic talent among them, talent capable of anything except type acting. This is precisely what we want to get away from, the photo-poseur of the mercantile movie.

A person who merely animates the type to which he belongs, who just acts himself, so to say, is not an actor at all. A dog or a kitten or a baby can do exactly the same thing, and they often do it better than the expensive stellar type. The most realistically satisfying type actor on the screen today is a dog, and the next-best is a cat! It is possible to completely obliterate the beauteous star by making her hold a baby or a cute animal in a close-up.

Sometimes Profitable

Not that the stellar tribe does not know it, either. This brand of "acting" stands in about the same relation to legitimate histrionic art as Lydia Pinkham to the science of medicine. Type acting is very serviceable on Broadway for conventionalized entertainment on screen and stage, and sometimes very profitable, but it is abortive for artistic production. The only possible effect to be derived from type acting is realism — bald, barren, bitter realism—and the only possible gratification experienced is to verify that what you saw *inside* the theatre, on stage or screen, corresponds exactly to what you are used to seeing *outside* the theatre!

When you come to consider that the public is willing to be mulcted to the tune of I don't know how many million dollars per week for the pitifully insignificant recreation that may lie in watching reality being copied to the last button, and brazenly being reproduced to the bitter end of the obvious—only a narrow segment in the wide-curving circle of oral and optic entertainment—it is pretty safe to say that the public would welcome, with a sigh of relief, a sincerely artistic change for the better. A change that would mean a radical departure from flat-faced realism and tormenting reduplication of the sordid, palpable scheme of men and things as they are. *The screen should afford something more interesting and significant than mechanical cross-sections of obvious physical existence animated by type actors coached through a plot capering around on the surface.* Even where the plot is so insistent on the attention as to actually hold the audience, there is that after-feeling of sameness, of something missing, that the spectator experiences who has been hoodwinked with mere screen reporting of plot, with photographic reflection of actuality.

The kind of acting needed for the artistically conceived pictureplay would cut below the skin of mere plot and physical pose. It would interpret dramatic action, not from without but from within the dramatic motives dormant in the heart and soul of mankind. It would not gal-

(*Continued on page* 704)

"GIVE ME MY POCKET EDITION MASTIFF!"
Elaine Hammerstein argues with a flossy gent in her forthcoming Selznick picture, "The Miracle of Manhattan."

Charles Rogers Succeeds Kirkpatrick as General Manager of Robertson-Cole

CHARLES R. ROGERS has assumed the duties of general manager of the Robertson-Cole Distributing Corporation, succeeding A. S. Kirkpatrick, resigned. Mr. Rogers' last connection was director of sales for Selznick. His rise is regarded as one of the most rapid which has ever been enjoyed by a man coming into the industry from the outside, he having only been in the film business for four years.

Mr. Rogers was special representative for a large varnish house at the time he became interested in motion pictures. His first venture was the building of one of the largest picture houses in Buffalo. Next he bought the production of "Three Weeks" for New York State and sold it successfully. The attention which this won him led him to be offered the position of Buffalo manager for Select. He filled it so well that he became New England manager for the same company. Two years ago he became director of sales for Selznick.

The Square Deal Man

Mr. Rogers attributes his success to his constant practise of giving a fair deal to exhibitors and to his care in serving the interests of his employers. Throughout his period of sales management he has made it a point to be in the field a great part of the time, in personal touch with exhibitors, learning their problems and helping them to solve them.

He was at the point of going into business for himself when he received the offer from Robertson-Cole, and it was this distributing company's prospects for the future which led him to decide in its favor.

In a statement issued relative to his new position, Mr. Rogers said: "I have come to Robertson-Cole with the advantage of finding here a splendid organization ready to co-operate with me in placing our product to the best advantage. No changes are contemplated at the present time. With the great ground work of preparation which has been laid, whereby the industry has been convinced that Robertson-Cole has determined to operate only upon the principle of honesty of purpose, and to give exhibitors at all times only the best obtainable product, I know we shall operate with continued success.

"We have the equipment for production on the coast, we have the finest home office building in the world, and we have a selling organization second to none. With these functioning properly we cannot be denied a continued generous share of prosperity."

CHARLES R. ROGERS
Vice-president and general manager of the Robertson-Cole Distributing Corporation

Robertson in Albany

C. G. Robertson, of the Chain Theatres, Inc., who is covering New York State, spent a part of last week in Albany. He conferred with Fred Elliott, owner of the Clinton Square Theatre, who is a director in the enterprise.

Wisconsin Legislature Has Last-Minute Bills

Two last-minute bills introduced in the Wisconsin senate provide for censorship to prohibit the showing of moving pictures of questionable moral influence in the state. Senator Henry Bennet, Viroqua lawyer, sponsors the first bill, which would create a censorship bureau as part of the State Industrial Commission. This bureau would be empowered to forbid the showing of any pictures should they in the judgment of the bureau be unfit for exhibition. The power to "cut" pictures would also be lodged with this bureau.

Senator John A. Conant, Westfield, has introduced a bill to amend the present law against the display or possession of lewd and obscene pictures so that it would include motion pictures. Attorney General William Morgan is backing it. As the law now stands, the status of motion pictures is doubtful. Numerous district attorneys have requested information from the state official, but so far no decision has been made.

Oklahoma to Meet

The tenth annual convention of the Oklahoma Theatre Owners' and Managers' Association will be held at Oklahoma City in the Lee Huckins Hotel, on Monday and Tuesday, April 25 and 26. Plans are being formulated to make this the biggest and best convention of exhibitors ever held in the state.

Associated First National Pictures of Washington Elects Crandall President

THE practical effectiveness of exhibitors' co-operative bodies, as exemplified in the sub-franchise plan of Associated First National Pictures which is now in operation in nearly every section of the country, was demonstrated once again at the first regular meeting of the Washington, D. C., organization in the national capital Friday, March 25.

The meeting was held primarily to bring about a working organization through the election of officers, a board of directors and an advisory committee of sub-franchise holders to confer with the directors on the problems of the theatres in the territory.

Marked enthusiasm reigned at the luncheon which preceded the business session and was carried through the elections and the discussion of organization problems which followed. Guy L. Wonders and Thomas Goldberg, both prominent Baltimore exhibitors, and leaders in Maryland theatrical affairs, made stirring addresses, bringing home to their fellow-exhibitors the advantages of the sub-franchise policy for their theatres. E. Bruce Johnson, head of the legal department of the home office, attended the meeting and spoke to the members on First National policies and pictures.

The balloting at the close of the luncheon resulted in the election of Harry M. Crandall as president of the organization, Guy L. Wonders of Baltimore, vice-president, and Fritz D. Hoffman secretary and treasurer.

The directors elected were Guy L. Wonders, Frank H. Durkes, William C. Murphy, Fritz D. Hoffman, Harry M. Crandall, Joseph Morgan and James P. Anderson. The following exhibitors compose the advisory board: Dr. William Herbst, H. C. Evans, Harry Cluster, J. L. MacDonald, Phil Miller, Paul Emmart, E. B. McCurdy, A. C. Frey, Thomas D. Goldberg, George Gaertner, Charles Nolte, Walter Pacy, C. A. Hicks, E. D. Heins, Arthur Price, Joe Ullmon, and Walter Decker.

Long's Growing Trade Needed Larger Quarters

Robert Edgar Long, who recently resigned as general press representative for D. W. Griffith to enter the advertising and publicity field for himself, has taken additional office space in the Fitzgerald Building, 1482 Broadway, to meet the demands of an increasing business. From the day when Mr. Long hung out his shingle, his business is said to have grown, and the enlargement of his office space would seem to indicate that the former Griffith publicity head is establishing a clientele of considerable proportions.

"No, I am not acting as an agent," explained Mr. Long to a representative of Moving Picture World, "though I have had several requests to place players in screen productions, I prefer to stick to advertising and publicity, and if I take care of these two fields alone, I'll have just about as much as I can handle for the present at least."

In his new work, Mr. Long is acting as counsel in advertising and exploitation for producers, directors and players, both of the stage and screen.

(*Continued from page 702*)

lop around furniture and sets in breathless endeavor to "register" as per megaphoned coaching, but rather it would manifest itself in the manner of deeply individual, inward response rising naturally to meet the situation of the dramatic moment. The effect on the screen would be one of surprising spontaneity, of wholly unconscious personality, of intuitive dramatic acting by artists who have succeeded in creeping into the skins of the characters they are supposed to portray. You would probably surmise if there had been any directing at all, which is the quintessence of all direction.

Away from Realism

About three decades ago the theatre on the continent of Europe (not in England) broke away from realism as belonging properly to the variety show and the melodrama of commercialized entertainment. David Belasco imported the corpse to this long-suffering country, and squirted it full of showman's dope to the 'nth degree of mechanical perfection. It could imitate life on the boards to the last nail and button of actuality; it could reflect life and reproduce it physically; but it could not visualize, it could not interpret, life. This is the scenic form of made-over realism, which the mercantile movie has followed to the letter and excelled in many ways of late years. About nine years ago, largely instigated by Reinhardt's mimeodrame "Sumurún" as shown here, the so-called "little theatre" movement started out to give sincerely artistic entertainment to the audiences that had sickened of Broadway and movie realism. This movement was not only successful in the very field where the million-dollar overture of the New Theatre had failed utterly, but *the commercial theatre began to copy the costuming and the settings of the tiny bandbox theatres of the new movement,* which at first had only been able to draw imposing snorts of contempt from the Broadway crowd of promoters. Vaudeville and super-cabaret came next in order to copy and steal what could not always be bought from the same source. In a few cases, original settings and costuming were secured from the scenic artists of Europe, like Bakhst and Urban, to enable Broadway to at least pose in the new manner and make a "show." Last in the procession came the movie men to buy, beg, borrow, or steal, as the occasion offered, to get a slice of the new "art stuff." Here and there you will see some of the plunder sticking out in a scene or two, but the effect is either mildly amusing when it is not uproariously grotesque where it is intended to be impressive and dignified. Only too often are we reminded of the cook who borrowed her missus' "swellest" gown for the Sunday picnic! You cannot mix Realism and Idealism anymore than you can mix water and oil.

As surely as there was a breakaway from the commercial theatre in 1911 *on these shores,* which resulted in a movement of little art theatres marching all over the country, *just as certainly may we expect a breakaway from the commercial movie dedicated to the making of pictures vitally and sincerely artistic in the only sense of the word that holds water; pictures that are created, not manufactured.*

The Story.—It is almost futile to discuss the subject. It is self-evident that no re-hash of popular novels and plays will fit into this plan of production. Neither will adaptations avail on the pattern of those used by the mercantile producers confined to purely realistic requirements. What the artistic picture needs is not literature as such, but scenarios specially written for its own exclusive requirements by artist-writers capable of this task. Another source will be found in not a few works of literature that have been badly manhandled and mauled in the movie mills. The cinematic visualization of such works may be reduced to manuscript available for artistic production, but in no case should the script be a mere copy nor realistic adaptation of the original. *No form of reproduction and imitation will avail.* The dramatic visualization must be a work of originality conjuring forth the spirit of the author, regardless of verbiage and paraphernalia, in cinematic equivalents that are "differently new and convincingly different" from the literary medium employed by the author. *There must be vital cinematic interpretation*—and original piece of work in itself—*and it must not smack of the theatre nor the mercantile movie.*

Great Theme Needed

Just a story, no matter how dramatic, is not sufficient. A great theme of commanding appeal must permeate the story in order to enable its producer to reach from the soul of the classes into the heart of the masses. By theme is not meant problem, nor the silly sentimentality involved in question-of-the-hour and fad-of-the-moment stuff on which the mercantile movie has so often risen to the hook, and been hooked in good shape, too. Only the very highest type of visualization scenario, ushering in a theme that will stand the tooth of time, is any use at all.

A Sober Answer

Can such material be had in adequate shape? Can such a cast of artist-actors, calibered to repertory, be assembled? Can such a corps of artistically trained staff experts be found? Can such supervision be secured as to render the plan entire workable and productive of true artistic success in advance of present standards and profits besides? To all of which questions the pioneer, in this instance, has answered a sober "yes," the affirmation of which rests on the fact that he has already ferreted out the very specialists who are to work out the new plan in association with him.

"TELL ME NOW OR I'LL ——" .
Ruth Roland in her new Pathe serial called "The Avenging Arrow"

Whatever the reader may think, and may not think, it seems to me we have been brought face to face with the very problems of production that must be solved, not dodged, before there can be a radical progress on the screen that is not mere progression. It is no longer a question of how much money you command, and how much tonnage you can swing, if you mean to produce artistically rather than commercially. It is not how much you eat but how much you digest of what you eat. *Art is art as truth is truth, as gold is gold.* There is no near-art, no near-truth, no near-gold but what they are counterfeits of the real thing. *If the above outlined plan is artistically true and sound today, as it was seven years ago when the foundation line was drawn by the originator, it will remain true and sound always.* No modern invention or advantage so far experienced has added one iota of creative strength to any of the Fine Arts.

If the plan outlined, on the other hand, was merely true and sound in a commercial sense, *it would cease to be so as soon as the conditions change under which business is profitable today but perhaps not tomorrow.* We have seen changes galore of this sort, which have knocked all the commercial plans of production so far concocted into a cocked hat in short order, but this phraseology is never used by the publicity men.

For production-that-is-all-production, in the sincerely artistic sense, only three things are needful, as the pioneer himself has pointed out. The first is talent, the second is talent, and the third is talent. The working tools and devices of the craft, handsomely standardized as they are, may be ordered over the telephone!

Rockett's Third Feature

The Rockett Film Corporation is making preparations to film their third feature for Hodkinson release, from a novel by Charles Belmont Davis.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Faith Healer

(*Featured Cast — Paramount — 5 reels*)

M. P. W.—Dignified production of religious theme that has small entertainment value.

N.—Strong drama here—wonderfully produced and acted.

T. R.—The attraction is sure to win a certain amount of popularity. It falls short of the high dramatic mark set by "The Miracle Man," but does not lack thrilling moments and pathetic appeal.

W.—Another "miracle" photoplay from William Vaughn Moody's play.

Oliver Twist, Jr.

(*Harold Goodwin — Fox — 5 reels*)

M. P. W.—Enough remains of the vigorous human element to hold the attention and to furnish wholesome entertainment for the average picture fan.

N.—Fairly entertaining, but disappointing to Dickens' lovers.

T. R.—The only thing that recalls the book is the title and the names of the characters. Because of this title the picture will have a certain drawing power which otherwise it would never have.

W.—Promising new star as an up-to-date "Oliver Twist."

Ducks and Drakes

(*Bebe Daniels—Realart—5 reels*)

M. P. W.—The story is mildly naughty in spots and thoroughly amusing at all times.

N.—Bebe Daniels has a lively offering here.

E. H.—Refreshing of plot and strong of development. An uncommonly excellent feature.

T. R.—Registers as an emphatically "hot weather" film, providing as it does, light and breezy entertainment, with plenty of amusing comedy.

W.—Bebe Daniels' latest is thoroughly amusing.

The One-Man Trail

(*Buck Jones—Fox—5,000 feet*)

M. P. W.—Western melodrama starring Buck Jones is packed with thrills.

N.—A well made, entertaining Buck Jones' feature.

T. R.—Fast action, a strong human appeal and clever acting by the principals and supporting cast combine to make this a highly interesting "western" on the vastly dramatic order.

W.—Plenty of thrills in this western "meller."

Society Snobs

(*Conway Tearle—Selznick—5,600 feet*)

M. P. W.—Is a story with many elements of interest.

E. H.—A good picture in every way and one that should be universally liked.

T. R.—Offers satisfactory entertainment; it is a trifle slow in getting started, but once it hits its stride events progress at a fairly fast clip.

W.—Well sustained interest makes this entertaining.

Roads of Destiny

(*Pauline Frederick — Goldwyn — 4,955 feet*)

M. P. W.—Pauline Frederick as the betrayed woman who cannot escape her destiny, goes a long way toward making the story acceptable, even when it is found impossible to agree with the O. Henry belief in fatalism and the damnable theory it implies.

N.—Hopeless story enhanced somewhat by star's splendid acting.

E. H.—Furnishes excellent screen entertainment and gives Miss Frederick splendid opportunities to display her talents.

T. R.—Whatever may have been its success as a stage attraction "Roads of Destiny" cannot be listed as fulfilling screen requirements.

W.—Star's performance the feature of "Roads of Destiny."

Education of Elizabeth

(*Billie Burke—Paramount—5 reels*)

M. P. W.—It is a time-honored theme dealt with in a fresh, pleasing way.

N.—Billie Burke has real opportunities in polite comedy.

E. H.—The whole is refined comedy of acceptable quality.

T. R.—An excellent comedy, ably directed, cleverly acted and photographed with pleasing skill.

The Dollar a Year Man

(*Roscoe Arbuckle — Paramount — 4,606 feet*)

M. P. W.—Roscoe Arbuckle keeps the fun moving rapidly in five-reel Paramount farce.

N.—Weak humor and hokum make this a poor effort.

E. H.—Will prove delectable entertainment for most picture patrons.

T. R.—Nobody is expected to take it seriously and it fulfills its purpose of providing laughable and lively entertainment.

W.—They don't make "Fatty" work hard enough in this.

The Other Woman

(*Featured Cast—Hodkinson—5,800 feet*)

M. P. W.—Excellent story of dual personality portrayed by exceptional cast.

N.—Story of dual personality offers interesting moments.

T. R.—The artistic direction throughout the production saves it in many places from mediocrity.

W.—Excellent mystery if you don't mind some improbabilities.

The Whistle

(*William S. Hart — Famous Players — 5,359 feet*)

M. P. W.—Gripping beyond a doubt is "The Whistle," a William S. Hart Production that has for its theme the differences between capital and labor.

N.—Bill Hart puts on the capital vs. labor formula with fair success.

T. R.—A film of absorbing interest, surcharged with infinite pathos, intensely human, with swiftly driven action that never falters.

W.—Bill Hart has somewhat different role in his latest.

Sentimental Tommy

(*Gareth Hughes, May McAvoy & Mabel Taliaferro—Famous Players 7,575 feet*)

M. P. W.—Lovers of the Scotch novelist's delightful characters will find them on the screen, living and loving in the Thrums of which Barrie knew every stone in the street and which he describes with such tender fidelity.

N.—Exceptionally artistic and undeniably human.

T. R.—It forms an entertainment that will keep an audience riveted in its seats until the final flash. There is nothing tawdry or cheap about this picture, which visualizes the Barrie work in a remarkable way.

W.—Has a place among the year's best pictures.

Every Week You Can Find in

MOVING PICTURE WORLD

Criticisms of Productions that Praise or "Knock" According to the Merits or Demerits of the Films Under Discussion.

This Week They Can Be Found on Pages 755, 756, 757, 758 and 759

Motion Picture Director's Association Gives Its Third Annual Supper-Dance

At the Hotel Astor, New York, on Saturday evening, April 2, the New York Lodge of the Motion Picture Directors' Association gave its third annual supper-dance. There were over six hundred persons present and it was a brilliant affair from every point of view. The gowns of the ladies were strikingly beautiful and the skilled management of the lights made the scenes on the ball room floor a series of exquisitely colored pictures. All departments of the entertainment were handled by experts, the professional dancing by several of the best known dancers on the stage being enthusiastically applauded by the directors and their guests. Supper was served at midnight.

The box holders were: Nicholas Power Co., Pearl White, Harry Millarde, Sunlight Arc Co., F. W. Brunswick, Lewis J. Selznick, M-P-D-A, Chas. J. Brabin, Chas. F. Miller, Robt. G. Vignola, John Emerson, Charles Giblyn, Marion Davies, Sidney Olcott, George L. MacFarlane, J. Searle Dawley, John W. Noble, George L. Sargent, Richard Stanton, Tom Terris, Eugene O'Brien, J. Gordon Edwards, Motion Picture News, Owen Moore, Arthur Jacobs, Nita Naldi, Sunlight Arc Co., George B. Seitz, Hobart Henley, Myron Selznick, Chet Withey, Anne Cornwall, Sunlight Arc Co., Chas. Maigne.

Committee Chairmen: Sidney Olcott, arrangements; George L. Sargent, entertainment; James Vincent, reception; C. Jay Williams, ticket; George B. Seitz, program.

Original for Gloria

Gloria Swanson's second appearance as a Paramount star will be in an original story by Edward Sheldon, famous playwright, according to the announcement made at the West Coast by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation. No information has been divulged as to the nature of this story. The scenario is being prepared by J. E. Nash and on completion, will be turned over to Director Sam Wood.

Holt Is Loaned

Jack Holt, the popular young leading man, who has been loaned to Goldwyn to act the leading male role in Rita Weiman's first original photoplay, "The Grim Comedian," will portray a new type of characterization for him in that picture. He is cast for the part of a wealthy and cultured New York rogue—a sympathetic "heavy." "The Grim Comedian" will be released as a Frank Lloyd production.

New One for Harlem

The Harlem section of New York City will have a new picture theatre with stores and offices that represent a construction cost of $600,000 and will call for a land rental of about $1,100,000 during the next twenty-one years. It involves property at 124-130 West 125th street. The name of the theatrical cyndicate taking it over has not been disclosed.

McAllister in "Footlights"

Paul McAllister, who recently finished playing with Norma Talmadge in "The Sign on the Door," has been added to the cast of "Footlights," Miss Elsie Ferguson's latest Paramount picture, which is in the process of production at the company's eastern studio under the direction of John S. Robertson. McAllister plays the part of the leading man in the play within the picture.

More Hoover Drives for Middle West

IN the Minneapolis exchange territory funds are still being collected by the motion picture interests for the European Relief Council, of which Herbert Hoover is chairman. In a letter to Charles C. Pettijohn, of the Motion Picture Division of the Hoover Drive, Theodore L. Hays, the exhibitor chairman of the European Relief Committee in the Minneapolis territory, says that three follow-up drives have been arranged—one in Minneapolis, one in North Dakota and one in South Dakota. He writes that fifteen more shows will be given within the next two weeks, receipts from which will greatly increase the funds already contributed for Europe's starving children by the theatres in that section.

A report has also been received by Mr. Pettijohn from Thomas G. Vick Roy, exhibitor chairman of the Hoover Drive in Colorado. Mr. Roy reports that $7,258.77 has been turned over to the state chairman of the European Relief Council in Colorado.

In Texas, $26,916.46 has been turned in to the state chairman of the Hoover Fund. Such is the report which has reached Mr. Pettijohn from J. E. Luckett, acting chairman of the Motion Picture Committee which conducted the Hoover Drive in Texas. Mr. Luckett writes, "There may be a few straggling dollars to come in yet, but the amount named above practically represents the drive made by the motion picture interests in Texas."

Additional checks have been received from Oklahoma. South Carolina has also reported in full, according to T. E. Lester, exhibitor chairman of the drive in that state. Mr. Lester reports that he has turned over all funds to the state chairman of the European Relief Council. Mr. Lester in reporting to the general committee, however, did not state the amount that was raised.

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly, at New York, N. Y., for April 1, 1921.

State of New York, } ss.:
County of New York, }

Before me, a notary public in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is a Business Manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, N. Y. City; Editor-in-Chief, Arthur James; Managing Editor, John A. Archer; Business Managers, J. F. Chalmers, Alfred J. Chalmers, J. L. Hoff, W. P. Milligan.

2. That the owners are: Chalmers Publishing Company, 516 Fifth avenue, N. Y. City. Stockholders are: J. P. Chalmers, J. F. Chalmers, E. J. Chalmers, all at 516 Fifth avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is 10,780. (This information is required from daily publications only.)

ALFRED J. CHALMERS,
Business Manager.

Sworn to and subscribed before me this 6th day of April, 1921.

ROY E. TILLES,
New York County No. 280.
New York Register's No. 2211.
(My commission expires March 30, 1922.)

Hobart Writing Titles

George V. Hobart, author of the stage play, "Experience," the picturization of which has just been completed by George Fitzmaurice at Paramount's eastern studio, has joined the ranks of the scenario department at the studio temporarily. Mr. Hobart will assist in writing the titles for the picture.

Sent Print to Zukor

A special print of John S. Robertson's production, "Sentimental Tommy," taken from Sir J. M. Barrie's whimsical story, which has been received with acclaim by patrons of the Criterion Theatre and New York critics, has been sent to Adolph Zukor, president of the Famous Players-Lasky Corporation, who is in Europe.

Serials Are Backbone of Several Programs a Week at 60 Per Cent. of Picture Houses

COLD figures representing dollars and cents paid into the box offices of all classes of motion picture theatres in the United States present the most convincing proof of the steadily advancing value to exhibitors of the better class of serials. These figures have been collected by Elmer Pearson, Pathe's director of exchanges, through the thirty-two branch exchanges of this distributing organization, which are in constant touch with every exhibitor in the country.

In analyzing the figures collected showing receipts for the different classes of subjects covering a definite period, Mr. Pearson finds that serials constitute the backbone of several programs a week at 60 per cent. of America's theatres. He gives this interesting explanation of the growth of the serial's value in the estimation of exhibitors:

"After losing money for months on a given day of their week, many exhibitors have converted that day into their most profitable one by booking serials for it year in and year out. When hot or cold weather keeps people away on other days of the week the old, reliable Pathe serial day goes right on grinding out splendid profits. You can't tell that exhibitor there is anything wrong with serials. Many are the exhibitors who frankly state that serials have saved their business existence not once but several times."

Mr. Pearson also has made studious inquiry into the causes which have advanced the serial picture to this exalted position. Following are some of Mr. Pearson's most striking observations on the subject:

"There is every reason why the history of the screened serial should follow the course of the triumphant printed serial story, with its time-honored motto, 'continued in our next.' They are equally subject to the law of popular demand. The orally delivered and printed serial story, whose Oriental origin is best illustrated in 'The Thousand and One Nights' tales, never has lost its hold on the public. The greatest fiction writers of modern times in all countries have conformed to, in a general way, and improved on those models.

"Those magazine publishers who, in recent times, sought to supplant their long-standing serial feature with short stories and novelettes complete in a given issue, saw their circulations go down with a bump. There were deluged with protests from their readers. Serious loss, danger of financial shipwreck, compelled them to restore the weekly, or monthly, instalment of a 'continued story.' As a result of this unfortunate experiment, the serial novel has become intrenched again, not only in the magazines, but in most of the important newspapers, either in their daily morning or evening papers or their Sunday editions.

"Human life itself is a continued story, lived in daily instalments, and containing in perfection those gripping elements of fiction, mystery and suspense. The more artificial construction of the short story and the novel to be consumed at a sitting minimizes the force of both these elements. To have to wait for 'the next instalment' is natural and enhances the fascination of the story as a whole. The application is the same in the case of the screened story. It furnished 'recreation' in the fullest meaning of the term for the larger part of the population, with the best comedies next in order. For the more refined, more mechanical, forms of picture production support is drawn from the smaller, more sophisticated, part of the population.

"It is significant, however, that these two classes are overlapping more and more, but with the advantage on the side of the unquenchable serial which, at its best, has advanced in quality quite as rapidly as has the 'feature.' The allegation that 'feature audiences' will not patronize serials is not only untrue but stupid—except, of course, in the case of the flashy, strained and illogical sort that were outlawed by every intelligent exhibitor half a dozen years ago.

"The type of serial, well-written and conscientiously produced, that has progressed in quality along with all the other advances in the industry, and with developing public taste, is the most popular 'recreation' offered by exhibitors catering to any class of patronage. This description of serial—which, I may add is the only type distributed by Pathe—is booked to open a number of the finest new picture theatres being built in this country."

Companies That Have Recently Incorporated

The past week has witnessed a slump in the number of concerns incorporating in the motion picture business in New York State. The following have filed the necessary papers in the Secretary of State's office at Albany, N. Y.:

Northland Film Company, $5,000, Albert Thompson, W. W. Hanabergh, Brooklyn, A. LeRoy Rockafeller, Ridgewood, N. J.; Art Plays, Inc., $1,000, Harry Wolfe, Estelle Krengel, D. K. Shappiro, New York; Erie Basin Amusement Company, Brooklyn, $50,000, Samuel Krauss, David Robbins, Frank Steinberg, New York; Playgoers Pictures, $1,000, Harry Wolfe, D. K. Shappiro, Estelle Krengel, New York; G. and B. Amusement Company, $15,000, Samuel Bergoffen, Joseph Goldstein, Harry Goldstein, Brooklyn; F. and S. Amusement Company, $15,000, Jacob Finestone, Abraham Fein, Morris Savitzky, New York; Chelsea Import and Export Company, $10,000; Edward Newman, R. W. Kerbs, New York, Minnie Horowitz, Brooklyn; Lythic Amusement Company, $200,000; Lawrence N. Martin, P. J. Dobson, W. J. Eldredge, New York; Longacre Holding Corporation, $50,000, Max Richter, Giuseppe Previatli, Abel Fanchi, New York; Raoul A. Walsh Company, $15,000; H. O. Schwalbe, E. J. Hudson, Brooklyn, Edward B. Johnson, New Rochelle.

H. L. Smith Replies to Suit of Miss Traverse

Answer to the suit brought in the New York Supreme Court by Madelaine Traverse to recover $222,500 from Herbert Lyon Smith has been filed. Smith makes a general denial of the allegations made by Miss Traverse, and by way of a separate defense alleges that he advanced money totalling $3,083, which he says "were not payments by reason of any contract or arrangement between the parties, but were made by this defendant to the plaintiff."

Smith alleges that the agreement she charges was entered into was not to be completed within the year set forth in her complaint, and further that no contract as alleged was entered into by Smith or his authorized agent, and is therefore void "as against this defendant." He therefore moves that the court dismiss Miss Traverse's suit and award him judgment for $3,085.

Miss Traverse claimed Smith contracted to form a company, and star her in its production at a salary of $3,500 a week, $1,000 a month for expenses and to give her $50,000 of the stock of the company.

Novelties for Matinees

Exhibitors in search of souvenir novelties, suitable for special occasions, children's matinees, etc., will find satisfaction in Van & Belle's flying toys, which have already proven good business-getters in many theatres. There are simple and inexpensive, and at the same time attractive to youngsters. Constructed of light, strong, fibrous paper in three forms, that of an aeroplane, a bird and a fish, they can be made to fly for great or short distances, indoors or out, returning always, like a boomerang, back into the hand of the operator. These toys, which are manufactured by Van & Belle in Columbus, Ohio, are the invention of B. Shrum, also of that city. In many theatres, attendance was stimulated by offering the three toys on different occasions, the first one proving attractive enough to make the recipient want to call again.

Film and Financial Men to Meet Ernest Shipman

A delegation representing the Italian film and financial interests with whom Ernest Shipman has gone abroad to confer, will meet the steam Duca degli Abruzzi on which Mr. Shipman sailed Saturday, April 2, when it arrives at Naples and will continue with him to Genoa, according to cabled advices received by Mr. Shipman's offices early this week.

The party will motor from Genoa to Turin, where a series of conferences relative to the production and exploitation of Italian pictures for the world market will be held. Mr. Shipman took with him a number of prints of his recent productions and it is said that others will be forwarded to him.

During his absence his interests here will be looked after by Stephen T. King, who has long been associated with him in his widespread production and exploitation activities in the independent field.

EDWARD A. ESCHMANN
Assistant Director of Exchanges of Pathe

April Is Universal Anniversary Month in Australia; Films Valued at $2,500,000 Handled by Bryson

THE month of April is Universal's anniversary month in Australia, word comes from the Antipodes, where James V. Bryson, Universal's representative in that part of the world, is staging gala Universal programs, special bookings and other anniversary stunts in Australia and New Zealand. Bryson was sent to Australia by Carl Laemmle early in 1919. The first Universal agency was opened in Sydney, N. S. W., on April 10 of that year.

According to a recent statement by George E. Kann, export manager for Universal, there now are four Universal branches in Australia and three in New Zealand, situated in Melbourne, Adelaide, Brisbane, Wellington, Auckland, N. Z., Christchurch, N. Z., and the head office in Sydney.

$2,500,000 *Worth of Film*

When Bryson went to Australia, he carried with him more than $1,500,000 worth of Universal films. He since has received another $1,000,000 worth. He found little or no Universal product being shown on that continent. Universal claims that the advent of the large supply of Universal films into that field has done much to break up a combine, alleged to have been getting a strangle hold on Australian exhibitors.

Universal's New Zealand offices are only a few months old. Their establishment, as reported by Bryson in a letter to the Universal home office, is said to be a striking parallel to the situation which confronted the establishment of the original Australian branch.

"I had been told that New Zealand was a poor show country," wrote Bryson, "and that the business was in the hands of one firm, which controlled not only the film hiring business but the theatres as well.

Conditions Ruinous

"When I arrived in New Zealand, I found conditions ruinous, with the picture business at its lowest ebb. The films were so old I could not even remember the producers. Down in Dunedin and Invercargill I found an old Universal serial that must have been made five or six years ago, being released in allegedly first run houses. In Wellington I found a Universal-Jewel production, being screened in a first run house, that had been made some years ago.

"I started a strenuous country-wide publicity campaign for better pictures. The press helped me a lot and in a short time the people began to ask for and then to demand Universal pictures. After ninety days in New Zealand I saw conditions greatlyl changed. I am proud to say that the advent of Universal pictures in New Zealand has established the open market, just as it has in Australia."

FLIRTATION AL FRESCO

Carmel Myers proves several times that there is truth in the title of her latest Universal picture, "The Dangerous Moment"

On Selling Force

Frank Windstein is now on the selling force of the Superior Pictures exchange, Pittsburg.

HERBERT RAWLINSON

Playing the lead opposite Ethel Clayton in her forthcoming Paramount picture, "Wealth"

Two-Reel Super Dramas for Educational; Contract Is Signed with Selig and Rork

EDUCATIONAL FILM EXCHANGES, INC., announces that it has signed a contract with William N. Selig and Samuel Rork to distribute a series of twelve two-reel super-dramas and twelve one-reel animal comedies. These contracts were signed by President W. E. Hammons on his recent trip to Los Angeles. Production has been started on both series, but the first releases will not be announced for some time, pending the completion of some other plans of Educational.

Both Are Novelties

Both of these series are promised as distinct novelties and are in line with Educational's recent announcement that its plans for its second year centered around increase in the variety of its product and a further expansion of its policy to supply "everything for the program except the feature." These will be the first pictures with human actors, except one and two-reel comedies, which has been announced by Educational. Each series will supply a monthly release, probably starting in the late summer.

The two-reel de luxe dramas are based on the famous Selig library of noted novels by such authors as James Oliver Curwood, Sir Gilbert Parker, E. Phillips Oppenheim, Charles Eckert Goodman, Randall Parrish, Salisbury Field and General Charles King. In brief, the story will be made one of the dominant things in these pictures and it is promised that there will be as much action compressed into the two reels as is found in the average feature.

Noted Actors

The casts are promised as being actual all-star creations with noted actors appearing in all the roles and including such people as Wallace Berry, Lewis Stone, William Desmond, Mary MacLaren and Ann Forrest. The productions, too, will be along lines that are equally impressive. The facilities of the vast Selig studio in Los Angeles are equal to those of any in the country and a big staff has been gathered there to work on these productions.

The one-reel animal pictures will be distinct novelties. They will not be comedies, but, quite to the contrary, real thrillers. They will have some of the elements of "The Lost City," which created a sensation as a serial, but each will be an absolute, distinct story. Lions, tigers and all sorts of jungle beasts will take part in them.

Fitzpatrick & McElroy Build at Benton Harbor

By the closing of contracts and the call for additional construction bids on the architect's plans, Benton Harbor is assured one of the finest theatre buildings in Michigan before the close of the present year. The Fitzpatrick & McElroy Co., of Chicago, present owners of the Princess, Bijou and Bell Theatres, Benton Harbor, and a circuit of over thirty theatres in Michigan, Illinois, Wisconsin and Indian, will at once begin the erection of the new theatre on their property adjoining the Bijou on the east. The new building is designed for theatre purposes exclusively. It will include every known arrangement and device for motion pictures and theatrical entertainments and for the comfort and convenience of its patrons.

Total seating capacity will be about 2,000. The plans involve an expenditure of $250,000. One of the features of the interior will be a $15,000 pipe organ. W. C. Mellanson will be manager.

One Theatre Bought, One to Be Built in Newark

The Hill Theatre, 100 Springfield avenue, Newark, N. J., has been sold to Steinberg, Machat & Silverman by the Hill Theatre Corporation, consisting of Benjamin Harris and William Harris. Originally a vaudeville house, it has lately been used for pictures.

The Merit Products Company options on property at 208 Ferry street and 31 and 45 Merchant street, Newark, have been acquired by Max Gold and David J. Hennessey, who contemplate erecting a picture house of the stadium type ,to seat 2,500 and cost $350,000. Gold and Hennessey have conducted the Liberty Theatre at Ferry and Van Buren streets for the last seven years.

Four First National Producing Units to Have Biggest Western Studios, Says Mayer

HOUSING of four producing units which are releasing through Associated First National Pictures, Inc., has necessitated an enlarging and alteration of the Louis B. Mayer plant in Los Angeles that will make it, when completed, one of the largest and most perfectly equipped studios in the industry. The construction work is already well under way and will be completed within six weeks or two months.

The rebuilding of the studio was designed to provide adequate facilities for five producing units, four of which are independent companies releasing through First National. These include the two Louis B. Mayer productions, those under the direction of John M. Stahl and those starring Anita Stewart, the Mr. and Mrs. Carter De Haven productions and the Oliver Morosco productions. G. M. Anderson heads the fifth unit that will be working in the studios when the extensions are completed.

When the Mayer studios were first built they assumed the position of being one of the largest and best equipped on the West Coast. Originally they had two indoor stages, each 190 by 80 feet, and an outdoor stage 205 by 80 feet. The additions include two dark stages, one of 5,000 square feet of floor space and the other with 3,000 square feet of floor space, and a mill covering 4,900 square feet.

The mechanical equipment of the studio has been more than doubled. The demand for current for the lighting of all the stages necessitated the installation of the largest motor generator ever manufactured for studio use. A new dressing room building, capable of housing wardrobes and rooms for 100 people has been constructed. Extensions have been built on the prop room, storage building and scene deck. The film vaults have been enlarged to twice their former capacities and new buildings have been constructed to house the compo, plaster and paint shops.

"My Lady Friends," which was a success on the "speakie" stage in New York with Clifton Crawford as the star, will be the first production starring Mr. and Mrs. Carter De Haven which the De Haven Company will produce in the new studio. Their two prior productions, "Twin Beds" and "The Girl in the Taxi," were filmed in Charlie Chaplin's studios, but the comedian's resumption of his work for First National releases necessitated new quarters for the De Havens.

Lavish Production

The first Morosco production is "The Half Breed," all of which will be housed in the completed studio. The lavishness with which Mr. Morosco intends to invest all his productions to be released through the First National organization could be realized only under the extensive equipment which Mr. Mayer included in his plans when the remodelling of the studio was under consideration.

"The Woman in His House," the first of the John M. Stahl productions, as well as "Sowing the Wind," starring Anita Stewart, one of the Big 5 group of First National attractions for 1921, were partly filmed after the new equipment of the studio had been installed. The beauty and quality of the sets and lightings of these two productions have been commented on so often Mr. Mayer feels that the additional expense entailed by the additional equipment was well spent.

Johnny Jones to Appear in New York Theatres

Johnny Jones, aged twelve, one of the youngest leading boy actors on the screen, the impersonator on the silver sheet of Booth Tarkington's Edgar in Goldwyn's productions of the twelve two-reel comedies composing "The Adventures and Emotions of Edgar Pomeroy," is in New York with his mother. He arrived from the Goldwyn studios at Culver City, this week and will remain here for some time.

Arrangements are being made by Jack Eaton, in charge of Goldwyn's short subjects, for Johnny to appear personally in many of the leading first run motion picture theatres where the "Edgar" comedies are being shown.

The twelfth "Edgar," called "Edgar, the Detective," was completed some time ago and has just been released. After that picture had been completed, Johnny appeared in the picturization of Rupert Hughes' novel, "The Old Nest."

Distributors Appointed

The Synchonized Scenario Music Company of Chicago reports that it has appointed two more distributors, Synchronized Scenario Music Company of Kansas City, Mo., and Synchronized Scenario Music Company, 3317 Olive St., St. Louis, Mo.

M. J. Mintz, sales manager for the company is now on an extensive trip covering the Southwestern States.

$750,000 in Rentals Makes Kent Week Second Biggest in History of F. P.-L.

WITH rentals totalling more than $750,000, Kent Week, which was observed last week in all the exchanges of the Famous Players-Lasky Corporation, scored a record as the second biggest week in the history of Paramount pictures, according to an announcement made yesterday by the Famous Players-Lasky Corporation. The total was topped only by the receipts during the annual Paramount Week last September, and was biggers than the receipts of any previous Paramount Week.

Last week was set aside in Paramount exchanges as Kent Week in appreciation of S. R. Kent, general manager of the department of distribution, and the results are particularly gratifying to Mr. Kent and other officials of the company. Although the drive was not marked by all the extensive preparations usually made to put over Paramount Week, which comes annually in September, full page advertisements were carried in the leading newspapers in thirty of the biggest cities, and each advertisement displayed the names of theatres showing Paramount Pictures for the week. The theatres tied up with this advertising by announcing that the pictures they were showing were Paramount pictures.

"The astonishing results obtained during Kent Week," said Mr. Kent, "can be construed only as a demonstration of the good will which exhibitors bear toward Paramount Pictures. The drive was conducted at what is usually an off-period of the season, and the amazing volume of rentals is an evidence of the selling ability and exhibitor good will which are a source of great pride to every official of the organization.

"While the thanks of myself and every other official of the company go out to every district manager, branch manager and salesman in the field, I particularly wish to call attention to the work of H. H. Buxbaum, manager of the New York exchange, and John D. Clark, manager of the Philadelphia exchange, and their associates. The exchanges presided over by Mr. Buxbaum and Mr. Clark performed the unique exploit of surpassing their own records during the last Paramount Week, which, with a total of well over $1,000,000 in rentals, was the biggest week in the history of the corporation."

Three Winnipeg Theatres Take on New Executives

E. Joseph Shadwick, formerly the conductor of the orchestra in the Allen Theatre, Winnipeg, Manitoba, has changed his allegiance to the large Capitol Theatre which was recently opened in Winnipeg by the Famous Players Canadian Corporation. Mr. Shadwick is one of the outstanding orchestra leaders of Winnipeg.

C. E. Blackett has been appointed the conductor of the orchestra for the fine new Garrick Theatre which was also opened recently in Winnipeg. The manager of the Garrick is W. P. Wilson, whose daughter, Miss Winnifred Wilson, has been appearing as the vocalist at this theatre.

T. B. Campbell has been appointed manager of the new Rialto Theatre, Winnipeg, which, before its reconstruction, was operated under another name.

A. M. LEONE BRACKER POSTER

For "The Ooth," an R. A. Walsh production for Associated First National

Donald Crisp "Shoots" Opening Scenes in London of Famous Players Picture

WITH production entering upon its final stages on the photographing of "The Mystery Road," the adaptation of E. Phillips Oppenheim's novel which Paul Powell is directing at the London studio of Famous Players-Lasky British Producers, Ltd., increased activity at the studio is noticeable with the commencement of work on a new production.

The latest picture which has been started is "The Princess of New York," an adaptation of Cosmo Hamilton's story which Donald Crisp is directing and which has been prepared for screen production by Margaret Turnbull. The plot presented by this popular book deals with the adventures of an American heiress, daughter of a steel king, on her first trip to Europe, involving an introduction to London society.

With the atmosphere centered around English scenes the facilities of the English studio, located in the heart of London, are especially suited for the filming of this story. Some of England's best known landmarks are incorporated in the plot which includes a trip to classic Oxford and scenes around the banks of the Thames and the Houses of Parliament.

Director Crisp has assembled a very capable cast for "The Princess of New York." Miss Mary Glynne, who has a reputation throughout England as a young actress of charm and personality, will play the title role. Opposite her, in the leading male role, will be David Powell, who was formerly co-featured with Mae Murray in Paramount's productions and who recently left America for England to appear in Paramount's British productions. Mr. Powell has the part of a lovable Oxford undergraduate. The cast also includes such well-known players as Ivo Dawson, Miss Dorothy Fane, George Bellamy and Mrs. Saba Raleigh.

D. J. Grauman Dies

Los Angeles, April 6.

(By Wire to Moving Picture World)

David J. Grauman, vice-president of the Grauman Theatrical Enterprises, and father of Sid Grauman, died of heart failure at his home in Hollywood on April 5. Mr. Grauman had complained of a cold for two days, but had kept in touch with his theatres by telephone until an hour before his death.

D. J. Grauman opened the first 10-cent vaudeville theatre in America eighteen years ago, the Unique, in San Francisco. Here twelve to sixteen performances were given daily, the programs consisting of vaudeville and motion pictures. Similar theatres were opened in six other California cities. In Los Angeles the Grauman interests include Grauman's Million-Dollar Theatre and the Rialto.

Mr. Grauman was born in Louisville, Ky., sixty-eight years ago and he leaves a widow and one son. The Grauman theatres will be closed until after the funeral.

David Robbins and Samuel Krauss Will Open String of Theatres in Brooklyn

DAVID ROBBINS, who has been the chief of Universal's home office projection department for the past five years, has resigned to enter the exhibiting field. With a partner, Samuel Krauss, he has formed the Erie Basin Amusement Company, and has taken over the Oriole Theatre, Henry and Degraw streets, Brooklyn. This is the first of a string of theatres the new company intends to own and operate.

Mr. Robbins is president and general manager of the new company, which has a capital of $50,000. Mr. Krauss is secretary and Mr. M. E. Greenberg, treasurer. All have been in the moving picture game for a number of years. Mr. Robbins, before joining Universal, managed the Star Theatre, 163rd street and Southern Boulevard, the Bronx.

Innovations Planned

The partners plan many innovations for the Oriole Theatre, which soon is to have its opening under the new management. The house is being renovated, the seating capacity extensively increased, and an up-to-date cooling system is to be installed.

A baby-carriage check-room will be one of the features of the new theatre. In order to notify those mothers whose babies are crying, an illuminated display frame, near the screen, will be used.

"Cutie" Broche Managing Crandall's Metropolitan

Fallas Broche—"Cutie"—is the new manager of the Metropolitan Theatre, one of the Crandall string of houses in Washington, D. C. Mr. Broche has been in the employ of the Crandall organization since he was in knee breeches and he is one of the most popular of the Crandall attaches. He started in a half dozen years or more ago at the Ninth and E street house, where he was an usher. He was sent over to the Metropolitan Theatre as head usher and then the war started and he enlisted.

On his return from the army, Mr. Broche was re-employed by Harry Crandall and assigned to the Metropolitan as head usher, later becoming assistant manager. During the latter period he was temporarily assigned to the Avenue Grand as manager, during the illness of the permanent house manager, and this month he received his appointment as manager of the Metropolitan.

John J. Payette, assistant general manager of the Crandall enterprises, will keep his eye on the house as usual for this is his particular pet and he wants to keep it among the leaders of the eastern photoplay houses.

Sid Franklin's Thoughts Now Are All of Vacation

Sidney Franklin, director and producer, who has recently completed his producing contract with Associated First National Pictures, Inc., by delivering the negatives of "Not Guilty" and "Courage," is preparing to celebrate three different things at the same time by taking a mountain vacation, four years overdue.

Franklin, who will be 28 years old within a few days, has just been complimented by Associated First National for the successful completion of his contract and—for the first time in years—is not tied up to a contract of any sort, although he has a large number of flattering offers.

HE TRAVERSED THE DESERT ALONE—THIS MAN OF THE OUTDOORS WHO SOUGHT ADVENTURE

Tom Santschi appearing in "The Desert Wolf" being released by Pathe

News of the West Coast

By A.H.GIEBLER

Jack Gardner Comedies

Jack Gardner Productions is the name of a new company organized on the Coast within the past few weeks, to produce a series of twelve two-reel comedies which will be distributed through Irving Lesser. Louise Dresser, who is Jack Gardner's wife, and who has appeared with him on the big time vaudeville circuits of the East, will be the featured player in the comedies. Willard Louis, well-known actor of comedy roles in recent Goldwyn and other productions, will play important parts. Space has been secured at Brunton and the first comedy will be started about April 15. It is temporarily called "The Fat Fighters."

Censor Bill Delayed

After a hot contest this week, the Senate judiciary committee in Sacramento deferred action until next Tuesday on Senator Eden's bill to creat a state board of review of motion pictures. The decision came after a parliamentary wrangle in which Senator Lyon's motion to lay the measure on the table was lost, 3 to 7. Senator Lyon said the measure was "nonsensical" and the industry was learning from experience that certain pictures should not be produced. Senator Chamberlain led the movement for postponement of action, in view of the fact that producers were said not to have had sufficient notice of the hearing.

Pantages to Produce

Announcement was made in Los Angeles this week that Alexander Pantages, who controls more than seventy theatres in the West and Middle West, will shortly begin producing films under his own brand. Mr. Pantages has long refused to enter the picture field and his capitulation now is regarded as significant by local theatre men. He is now in New York completing arrangements for his new film producing organization.

A DOG'S LIFE IS NOT ALWAYS SO BAD
Anita Stewart and the big police dog that appears with her in "Playthings of Destiny," an Associated First National picture

Lambert Hillyer Marries

Lambert Hillyer, director for William S. Hart, was married on March 26 to Miss Lucille Stein, daughter of Charles Stein, of San Francisco. Mr. Hillyer has still a week's work on the current Hart picture and will complete the production before he and his bride leave for their honeymoon. They will make their home on South Harvard Boulevard on their return.

Karger Company Arrives

Maxwell Karger, maker of the special Metro productions bearing his name, arrived on the Coast this week with Bert Lytell, his star, and other players and technical members of his staff, Virginia Valli, leading woman in the new production, arrived a few days after the Karger party, and within a few days perparations were being made and new sets being built in order to begin actual filming.

Assistant Director Dies

Julius Eschrich, an assistant director at the Lasky studio, died at the French Hospital on March 29, following an operation for acute appendicitis. Eschrich was 26 years old and was known to practically every actor who has appeared in Lasky productions during the past five years. He leaves a widow and four young children, the eldest being 6 years old.

Sentenced for Speeding

Bebe Daniels, Realart star, faced a jury of twelve men in Justice Cox' court at Santa Ana last Monday and heard the foreman return a verdict of "guilty for speeding." The judge imposed a penalty of ten days in jail, but Miss Daniels filed an appeal and was released on bond of $100. She was driving fifty-six miles an hour when she was arrested several weeks ago.

Vidors Back

King Vidor, film producer, and Florence Vidor, star, returned this week from a short visit to New York where they went to arrange for the presentation of the newest Vidor production, "The Sky Pilot." Mr. Vidor has begun casting for his coming picture which will be made from the story, "The Cottage of Delight."

Making Comedies

The Beverly Syndicate, a new producing company on the Coast, is making two-reel comedies with Lincoln Stedman, chubby son of Myrtle Stedman, as the star. The company has leased space at Universal City and production on the first picture has begun. Harry Caulfield is one of the principal officials of the syndicate.

D'ARTAGNAN
Douglas Fairbanks as the leader of "The Three Musketeers," the star's next United Artists

Producer Goes East

Cyrus J. Williams, head of the film producing company bearing his name, has gone to New York on business connected with the Tom Santschi western pictures and the "Adventures of Bill ond Bob" series, which he is producing for Pathe.

New Lighting System

The Vitagraph Studio in Hollywood is being equipped with a new lighting system of direct current, which will give twice the capacity of the apparatus it replaces.

Visitor from Needles

C. A. Simons, of Associated First National in Needles, Cal., has been a visitor in Los Angeles for the past week.

Help in Relief Drive

The Allied Amusement Industries of Northern California is taking an active part in the drive for funds for Irish relief. Under the direction of Eugene H. Roth, president of this organization, moving pictures were taken recently of philanthropic and civic leaders and these are being shown in various theatres to illustrate the non-sectarian principles on which the work is being carried on. The screen exploitation that has been arranged promises to be one of the most effective mediums of publicity of the campaign. Mr. Roth has been appointed chairman of the moving picture division in California by National Chairman Morgan J. O'Brien.

HIRAM ABRAMS

Hiram Abrams Re-elected Head of United Artists

At the annual meeting of the United Artists Corporation, held this week at their offices, 729 Seventh avenue, New York, Hiram Abrams was re-elected president. This is Mr. Abrams' second term as president of the corporation

The other officers re-elected at the meeting were Dennis F. O'Brien, vice-president and general counsel; A. H. T. Banzhaf, secretary; M. E. Prager, treasurer. The following were elected members of the board of directors: Mrs. Charlotte Pickford, Hiram Abrams, Dennis F. O'Brien, Nathan Burkan and A. H. T. Banzhaf.

Many at New Jersey Ball

The first annual ball of the Theatrical Stage Employes and Motion Picture Studios, Local No. 59, of Hudson County, N. J., at the Fourth Regiment Armory, Jersey City, March 17, was a huge success, 2,500 attending. There were vaudeville acts between the dancing and an electrical display produced a fantastic effect. This was the idea of Electrician Thomas Phillips, of the Strand Theatre, Hoboken.

Becomes Exhibitor

Frank C. Burhans, for the past year manager of the Vitagraph office at San Francisco, has given up this position to become manager of the College Theatre, in which he is a part owner. His exchange duties have been taken over by District Manager H. Bradley Fish. W. Casey, formerly manager of the College Theatre, is now connected with the Hippodrome.

Form Scenario Club

Several members of the Palmer Photoplay Corporation of California, have founded a Scenario Club in New York. It is known as the Palmer Scenario Club, and its ideals are the study of the greatest photoplays of the present day, with the idea in mind to write photoplays that shall rank with the best. Each member has a copy of the Standards for Motion Picture Productions as isued by the N. A. M. P. I., so that nothing will be inserted in their scenarios that is not censor proof. David Bader is president.

Fred B. Warren Against Picture

Alleging that the Associated [illegible]land-Inc., is a foreign corporation, in t[illegible]h is incorporated under the laws of the St[illegible] of Delaware, Fred B. Warren has obtained an order of the Supreme Court, attaching the property of the Associated Producers, Inc., in this state.

The attachment is the result of a suit brought in the New York Supreme Court by Warren in which he seeks to recover $100,000 from the defendant, for an alleged breach of contract. Warren charges that in June, 1920, he made a contract with the defendant to act as its general manager of distribution for its motion picture output.

Warren states that the defendant had an agreement to handle and distribute the [illegible] of this

D. J. Grauman Dies

Los Angeles, April 6.

(By Wire to Moving Picture World)

David J. Grauman, vice-president of the Grauman Theatrical Enterprises, and father of Sid Grauman, died of heart failure at [illegible]s home in Hollywood on April 5. a p[illegible] Grauman had complained of 1920 to [illegible] for two days, but had kept receive a [illegible]ith his theatres by teleducers, which [illegible]an hour before his a week, and ded[illegible] him from the final opened the first

He alleges, howe[illegible] theatre in Amlast he was dismisse[illegible] and the suit, brought[illegible]rs ago, the ney, George E. Joseph[illegible]isco. Here to recover the amount of [illegible]mances ages, is the result. [illegible]ams

Pen Women's League Invites Members of Industry to National Convention

THE National League of American Pen Women, whose headquarters are in Washington, D. C., invites motion picture stars, directors and other prominent figures in the industry, to its convention at the Hotel Willard, Washington, April 13 to 16, inclusive. The most suitable days for the stars are April 14 and 15, or, if only one day is open, April 15. During that day will be continued the "authors' book fair," and that night will be held a ball which will be attended by President and Mrs. Harding. It is expected to be the largest and most distinguished gathering of its kind ever held at the National Capital. Ambassadors and foreign ministers will attend. Over 3,000 invitations have been mailed.

There will be voting contests for the most popular author, artist, musician, actor and screen star. On the morning of April 15 Mrs. Harding will receive the visiting guests of the league at the White House.

For further particular the industry may address the national president, Mrs. William Atherton Du Puy at the league clubhouse, 1722 H street, N. W., Washington, D. C., or Miss Maibelle Heikes-Justice, 41 West Forty-seventh street, New York City, Bryant 3558, who has been appointed the league's motion picture representative at large.

Copyright Bill Approved

Legislative approval has been given to Assemblyman Baker's bill to protect the rights of scenario writers, the measure having passed both houses of the Legislature, now in session at Sacramento, Cal. The measure provides that scenarios may be filed with the Secretary of State and thereafter used as prima facie evidence in actions wherein theft of plots for moving pictures is charged.

New Alberta Tax Plan

A new amusement tax measure for the Province of Alberta provides that the government tax shall be printed on the usual admission ticket instead of being issued as a separate ticket. This is intended to go into effect on May 1, after which date all exhibitors in Alberta will have to use new tickets on which the government tax is imprinted.

The present scale of the Alberta amusement tax consists of 10 per cent. of the price of a ticket, starting with 2 1-2 cents on all tickets up to 25 cents. This is being changed so that the government tax on low-priced tickets will be reduced.

Republic Brings Suit

An action has just been filed in the New York County Clerk's office in a suit instituted in the Supreme Court by the Republic Laboratories, Inc., in which it asks judgment against the Louis Tracy Productions, Inc., and Sidney Garrett, an officer of the latter.

The laboratories company charges that the productions concern in July, 1920, gave the plaintiff a promissory note for $5,500 and when it fell due allowed it to go to protest. To insure the payment of the note the plaintiff alleges it accepted the indorsement of Garrett.

Power Will Filed

The will of Nicholas Power, inventor of the first successful motion picture projector, for whom the Nicholas Power Company is named, has been filed for probate in Brooklyn. It leaves everything to the widow, Rose Power, who lives in the St. George Hotel. Mr. Power died at Palm Beach on February 27. He was reputed to be a millionaire.

Shocked to Death

David C. Spearman, of Camden, N. J., a projectionist, was shocked to death on March 25 as he was testing a projector at a theatre in Kensington, a suburb of Philadelphia. He was heard to cry out, and when a theatre attendant reached him, Spearman was dead. There were few in the house at the time.

Another Tampa Producer

(By Wire to Moving Picture World)

Tampa, Fla., April 6.

Jack Sullivan, better known as "Texas Jack," because of his expertness with firearms, announces that his company will begin making moving pictures in Tampa on April 12. The first picture will be an adventure story utilizing tropical exteriors, which are plentful around Tampa. Sullivan will accompany this picture on a lecture tour for several weeks and will then begin his regular routine of four reels a month during the ensuing year.

News of th

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Jack Gardner Co

Jack Gardner Producti
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A two thousand foot smile with every foot worth many Dollars to your Box Office

Written and Directed by Buster Keaton *and* Eddie Cline *for* Joseph M. Schenck

Exclusive METRO *Distributors*

Remarkable Tie-up by Hodkinson Obtains Co-operation in Popularizing Zane Grey

As a tribute to Zane Grey, the American author, three of the greatest publishing organizations in the literary world today have combined to nationally exploit and advertise "Zane Grey Week." These three organizations have facilities so extensive for the promotion of such a scheme that it bids fair to be one of the most memorable and striking plans ever devised. They have presented their plan to the W. W. Hodkinson Corporation, which distributes the Benjamin B. Hampton-Zane Grey Productions and it has been heartily approved.

The plan involves the outlay of hundreds of thousands of dollars and will require the co-operation of every bookseller and every newsdealer in the United States.

One of the striking features will be the appearance of the first instalment of "To the Last Man," a new Zane Grey serial, which is to be published in "The Country Gentleman." Simultaneously with the appearance of this instalment "The Saturday Evening Post" and "The Ladies' Home Journal" will carry a striking four-page advertising insert, the purpose of which will be to advertise "Zane Grey Week" and in this ad will be embodied the first instalment of his newest story.

Taking into consideration the combined circulations of the three media, this fact alone will insure the name of Zane Grey being brought before 25,000,000 people—one-fifth of the total population of the United States.

The Curtis Publishing Company, Harper & Brothers and Grosset & Dunlap are going to circularize their entire mailing lists and are preparing numberless accessories for booksellers and newsdealers. Included in these accessories are brightly colored posters, autographed pictures of Zane Grey, various streamers which will tie up the Zane Grey books with the Zane Grey productions and an unlimited number of smaller window cards. Advertising experts are busily engaged in arranging special window displays which will be photographed. These photographs will be carried by all of the field force of the three publishing houses and the Hodkinson Corporation, which will use them to assist the booksellers in preparing interesting and attractive displays.

By special contests the interest of 50,000 boys who act as agents for the Curtis Publishing Company will be stimulated to a high degree and they, too, will co-operate in putting the campaign over.

A Hodkinson estimate places the number of people who will be reached by the combined national publicity given "Zane Grey Week" at 50,000,000. It is a foregone conclusion that great interest in Zane Grey will be aroused and in the ultimate analysis it is the showmen of America who will reap the richest reward. Zane Grey's pictures have proved box office attractions of high order. Now, with this campaign behind them, they should double and treble any results heretofore achieved.

Three Big Specials for Woods Theatre

While in Chicago during the week of March 27 Al Woods announced that he had just completed arrangements for booking three big Fox specials at the Woods Theatre, where "Way Down East" will complete its twentieth and final week, ending April 9. The first of these to be shown will be "Over the Hill," booked for September 1. This will have an indefinite run and will be followed first by "A Connecticut Yankee in King Arthur's Court" and then by "Queen of Sheba." Mr. Woods announced that the Woods Theatre from now on will run super-productions whenever they are available.

Of "Over the Hill," C. W. Eckhardt, manager of the Chicago Fox exchange, said: "It is particularly adapted for exhibition in a 'legitimate' theatre because it will draw patrons from far outside of the circle of movie fans."

Equity Forms Canadian Organization; to Handle Clara Kimball Young Films

ANNOUNCEMENT has been made at the offices of the Equity Pictures Corporation that arrangements have been completed for the distribution of all of the Clara Kimball Young productions in Canada. The new distributing organization will be known as the Equity Pictures Corporation, Ltd., and will have its headquarters at Montreal, with branch offices in the principal cities of Canada's provinces. Sam Arnovitz is president of the new corporation, Morris M. Davis is vice-president and general manager, and Irving Stuart is treasurer and secretary.

The Equity distributors of Montreal will maintain one of the largest exchanges in the Dominion. The product they will handle has been estimated at approximately $100,000. The officers are veterans in Canadian film distribution. Morris M. Davis has been identified with some of the most successful motion picture enterprises negotiated in Canada.

Equity Pictures Corporation, Ltd., of Canada will not limit itself to the sale of its Clara Kimball Young productions. It will also provide publicity and exploitation service to assist them. In the Albee Building in Montreal, where its main office is located, there is an extensive publicity and exploitation department.

"IT CAN BE DONE"

What Earle Williams is telling this young man is used for the title of his forthcoming Vitagraph release

Ginsberg of Educational Visiting Branch Offices

Henry Ginsberg, domestic sales manager of Educational Film Exchanges, Inc., left this week for Atlanta where he begins a series of visits to important branch offices. From Atlanta he goes to New Orleans and there his itinerary includes Dallas, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago and Indianapolis. He only recently visited the various branches in the East.

President E. W. Hammons will also leave in a few days to visit a number of the most important offices in the Middle West. While these trips are for general inspection purposes, they are being taken in connection with the drive to put Educational product in more than 75 per cent. of all the theatres of the country before the end of the first fiscal year on July 1.

Boosting Buffalo

Ira M. Mosher, president of the Buffalo Theatrical Managers' Association, is co-operating in the production of a film showing Buffalo's industrial, financial, civic, educational and commercial greatness. The film will be shown in the public schools.

RUTH RENICK

Leading woman in "The Golden Snare," the latest James Oliver Curwood picture which David M. Hartford has just completed for Associated First National

Chicago and the Middle West

By PAUL HINZ

Schoenstadt & Sons Open Their Seventh Theatre in Chicago—the Brighton Park

THE Brighton Park Theatre, on Archer avenue, at Sacramento, opened to about 4,000 persons Saturday night, March 26. This makes the seventh Chicago picture house which is owned by H. Schoenstadt & Sons. Despite the fact that the Brighton Park is in a sparsely settled district, populated largely by the foreign element, the opening show was very well attended, and the management in booking only the cleanest and best pictures expects to build up a good business.

It has a seating capacity of about 1,600 on the main floor and mezzanine. It was erected as a cost of about $400,000, and is thoroughly modern, attractively finished, and has practical and up-to-date lighting and ventillating systems. Decorations in the lobby and interior are in old blue and pale gold, and the extreme length is broken by the pillar effect at frequent intervals along the walls.

A small stage is built at either side of the center stage. One of these will be fitted with a baby grand piano and will be used for special solo numbers. The projection booth is large and airy and is equipped with the latest style machines. Every effort is being made at present to perfect the projection.

Milton Goldman, formerly of the Atlantic, the largest of the Schoenstadt circuit, has been appointed manager of the Brighton Park.

Installs Modern Fire Protection Equipment

The American Film Company has just completed the installation of one of the most modern and effective fire protection equipments on the market. The sprinkler system, together with laboratory improvements, to the extent of about $50,000, make the plant up-to-date in every particular.

Much outside work has been coming to the American's laboratories from educational and manufacturing concerns and from independent producers. The present equipment is a satisfying guarantee to customers for the safety of their films, which in many cases it would be difficult or impossible to duplicate.

It is said that the "Flying A" laboratories handle the bulk of the rush printing jobs in Chicago.

"Four Horsemen" Has Its Chicago Premiere

The La Salle Theatre has acquired a new and vastly improved reputation as a picture theatre since the successful showing of "The Four Horsemen of the Apocalypse," which began an indefinite run Saturday, March 26. Previous to this, picture presentation at the La Salle has been unsatisfactory owing to the fact that the small size of the stage necessitated placing the screen within twelve feet of the orchestra.

Because of this location being so very far forward, it was necessary to tip the screen, almost to an angle of forty-five degrees ,an arrangement which detracted considerably from the success of the projection from the point of view of any one downstairs. Marcus Loew, who arrived in time for the Chicago premiere of the Metro special ,and Ned Holmes, advance agent, busied themselves in finding a remedy for this, and did so by using a smaller screen and placing it further back from the stage.

The film has started a very promising run in Chicago. The reviews in the dailies, which were put into excellent use in the subsequent advertising, were unusually generous, and revealed an ungrudging appreciation of the merits of this superb production.

To Star Chicago Girl

The recent offer of Al and Charles Christie to feature the winner of the beauty contest being caried on in the Chicago Journal in a comedy resulted from the efforts of Watterson R. Rothacker, who was asked to secure a producer who would be willing to give another Chicago beauty a chance in the films.

On Film Row

The Wabash Film Exchange is now installed in its new quarters at 804 S. Wabash avenue. The first releases are a two-reel Western Star drama, "The Outlaw's Reformation," with Fritzie Ridgeway, and a two-reel Ben Turpin comedy, "Special Delivery.' Gollos Enterprises also moved into the row last week, when they established themselves at 808 S. Wabash.

Illinois Exhibitors to Discuss Pending Legislation at Convention

THE new dates for the convention of the Illinois Exhibitors' Alliance, which was postponed on account of Joseph Hopp's being called to New York to attend a conference called by Sydney Cohen, have been set for Monday and Tuesday, April 11 and 12, at the Hotel Sherman, Chicago. The session will open at 2 p. m. Monday.

An important part of the meeting, in addition to the original purpose, which is to elect delegates and alternates for the Minneapolis convention in June, will consist of the discussion of the censorship bills now pending at the State Legislature in Springfield. A committee will be appointed to go to Springfield to represent the alliance.

One of the bills which has already been introduced before the legislature, and which will be rejected or accepted within about two weeks' time, is that which provides for the creation of a State Board of Censors, consisting of five members, each of whom will receive a salary of $5,000 a year, and the services of a secretary to be paid $3,600.

The members would be appointed by the Governor and would occupy offices in the Capitol building at Springfield. According to the proposed bill, no motion picture nor motion picture film shall be publicly exhibited in Illinois without a certificate of registration issued by the State Board of Censors, which will refuse certificates to any films which this body deems "sacrilegious, vulgar, indecent, obscene, immoral, unpatriotic, inhuman or of such a character that their exhibition would tend to corrupt morals or incite crime."

Section 12 of the proposed bill reads: "For the registration of motion pictures and motion picture films the State Board of Censors shall receive the following fees: (a) For each one thousand lineal feet of motion picture film, or fractional part thereof, the sum of three dollars; (b) for each one thousand lineal feet of duplicate motion picture film or fractional part thereof, the sum of one dollar."

Equally pernicious is another bill providing for the censoring of banners, posters and other advertising matter. If these contain anything that the Department of Registration and Education considers "immoral, improper or misleading," no registration for their display will be granted.

If the above measures are passed, they will become effective October 1, 1921. In this event all existing ordinances passed by city, town, village or other municipal corporation for the purpose of regulating the display or exhibition of motion pictures, will become null and void.

The attendance of every member of the alliance at the convention in the Hotel Sherman is urged in view of these legislative matters.

"First National Week" to Be Inaugurated During Month of May in Five Territories

FOLLOWING the success of "First National Week" in the Seattle territory, when 190 theatres in Seattle, Portland, Tacoma and other cities and towns of Washington, Oregon and Idaho played a special season of First National attractions, six other territories have announced the inauguration of a "First National Week." Extensive preparations are being made to make the seven-day period in each territory a big booking coup.

Already the Los Angeles territory, including Southern California, Arizona and New Mexico, has negotiated a successful "First National Week." During the week of March 2, "First National Week" was the watchword in the Milwaukee territory. The results of the campaign are expected to exceed all estimates made in advance of probable business.

The first week in May will be made memorable by the exploitation of a "First National Week" simultaneously in four territories— St. Louis, Kansas City, Omaha (including Kansas, Iowa and Nebraska) and eastern Canada, of which Toronto is the distributing point. Detroit will follow the week of May 8.

Already it has been determined that "The Passion Flower," Norma Talmadge's next release through First National, will play the Strand, Omaha, during that week, with the Rialto running Charles Ray's "The Old Swimmin' Hole," based upon James Whitcomb Riley's celebrated poem of American boyhood. Other equally interesting bookings will be made during the next two weeks.

The St. Louis office of Associated First National Pictures, in anticipation of exceptional business during the week of May 1, has equipped itself with a special line of one-sheets, banners and cards, which will be furnished every exhibitor who is keen to "make a week of it" with First National attractions.

The Toronto office has flooded its territory with advance notice of the gala occasion. Michigan exhibitors will commemorate the fourth anniversary of the opening of service by the First National Exhibitors Circuit in that territory by participating in a First National week of bookings during the seven days beginning May 8.

April 11 Is Anniversary of Dedication of Strand Theatre to Moving Pictures

SEVEN years ago, on April 11, 1914, when the photo-play was still considered a subordinate—no, inferior—form of entertainment, the Mitchel H. Mark Realty Company dedicated the Strand Theatre of New York to the artistic presentation of better motion pictures combined with subsidiary programs of great musical works befitting operatic institutions, thereby establishing the independence of the cinema in the amusement world and materially assisting in raising it to a high plane of theatrical achievements.

The efforts of that company were largely responsible for the advancement of an art which before that time was considered a sort of cheap novelty.

Not only was that the singular misconception, but the general indifference toward the motion picture's progression discouraged whatever attempts were made to constantly better the quality of its presentation.

But Moe Mark, president of the Mark Strand Theatres, and the late Mitchel H. Mark, both showmen with initiative, had great faith in the silent drama. They saw its vast possibilities as an art in itself, and being ardent lovers of music, founded and promoted a new and eighth art with the aid of an ancient one. After they had blazed the trail, others hastily followed their footsteps.

The Mark Strand Theatre of New York is at present managed and directed by Joseph L. Plunkett, whose ability justifies his great responsibility.

Sold Seventeen German Pictures Here and Returns with Thirty-five American

MILTON D. HEILBRONER, of Bavaria, Germany, who has been in this country since November 19, 1920, is returning to the Continent this week, having sold seventeen German motion pictures and bought thirty-five for exhibition on the other side. He represented the Munich Photoplay Company, Inc., of Munich, Bavaria, in the transactions.

While praising "Way Down East," "The Four Horsemen" and "A Connecticut Yankee in King Arthur's Court"—calling the titling in the last named the best he had ever seen—Mr. Heilbroner criticized American pictures as generally lacking variety of theme and plot, as rating real acting ability below beauty and clothes and as insisting on happy endings. On the other hand, he termed night lighting effects in American pictures "marvelous." Censorship he termed "ridiculous," saying that it had failed in Germany, where first tried, and would ruin the American export trade.

His concern has seven studios, five in Munich and two in Berlin. Among the directors are Robert Reinert, Uve Jens Krafft, Karl Boese, Peter Ostermayr and Franz Osten. The firm owns or controls 143 picture theatres in Germany. Its programs are worked in co-operation with Ufa and Decla Bioscope. Its annual program is thirty-six each of features, comedies and cartoons, twelve educationals and six "medicals."

Mr. Heilbroner was born in New York City and was graduated from New York University in 1895. He has been a resident of Germany for eighteen years. He declined to state what companies have bought his pictures.

Harding Approves Work for Relief of Ireland

President Harding has publicly approved the work of the American Committee for Relief in Ireland, which the motion picture industry is aiding. The following is the telegram sent by the nation's chief executive to Judge Morgan J. O'Brien, chairman of the committee:

"I wish you the fullest measure of success not only in the great benefit performance at the Metropolitan Opera House on April 3, but in every worthy effort to make a becoming contribution on the part of our people to relieve distress among the women and children in Ireland. The people of America never will be deaf to the call for relief in behalf of suffering humanity, and the knowledge of distress in Ireland makes quick and deep appeal to the more fortunate of our own land where so many of our citizens trace kinship to the Emerald Isle."

Roosevelt Is Sold

The Roosevelt Theatre at 145th street and Seventh avenue, New York City, has been sold by the builders and operators to a syndicate in which Leo Brecher, connected with the management of the Plaza Theatre, the Odeon Theatre and Annex on 145th street, and the Orpheum Theatre in Yonkers, is prominently identified. The theatre was recently completed and accommodates about 1,600 people, all on one floor level.

The sale also includes the adjacent property, being a total of ten lots at the southeast corner of 145th street and Seventh avenue. Messrs. Goetz & Jacoby and S. A. Messrs. Kendall & Herzog the purchasing syndicate, and Aaron A. Corn was the broker.

Law to Manage Branch

George F. Law one of the pioneers in Canadian film circles, has been appointed manager of the Winnipeg branch of the Canadian Universal Film Company, it is announced by Herman Stern, Universal's division sales manager for Canada.

Big Thefts of Film in Milwaukee

Disclosures of thefts of thousands of dollars' worth of films in Milwaukee, said to be valued at between $25,000 and $30,000, from local film companies, were made this week with the arrest of a young man who was questioned and temporarily released by the police. Thirteen film companies are reported to be heavy losers. All are occupants of the Toy Building at 174 Second street.

The Universal company is said to have lost between $5,000 and $6,000 worth of films in the last few weeks. Other heavy losers are said to be the Midwest Distributing Company, Ludwig Company, First National, Pathe, Robertson-Cole, Vitagraph, V-L-S-E, Super-Attractions Film Company, Educational, Wisconsin Film Corporation, Walter A. Baier Film Company and Reelcraft. More arrests are expected.

Keeping in Personal Touch

By FRITZ TIDDEN

HUMORESQUE" is to be done on the stage. After the tremendous hit it made as a motion picture it should be a very big stage success. Laurette Taylor will play the leading role, which Alma Rubens played on the screen.

* * *

Jack Gilbert, film star, was married last week to Leatrice Joy, the Goldwyn leading woman.

* * *

Pearl White sails for Europe April 12 for a vacation.

* * *

Phil Selznick, prominent state rights exchangeman of Cleveland, is in town this week.

* * *

Wheeler Productions has inaugurated a new department. Society weddings and other functions will be filmed at so much per.

* * *

"Moonlight" is the title of a new film. There is sure to be moonshine in the stills.

* * *

Lester Rosenthal, manager of the Famous Players-Lasky Washington branch office, and Mrs. Rosenthal are in New York this week.

* * *

The Afnacs, the name given to the Associated First National Athletic Club, held their second annual dinner at the Hotel McAlpin on Wednesday evening. About two hundred attended. Despite the previous plans of the committee on arangements to have no toastmaster, J. D. Williams, manager of Associated First National Pictures, was present and presided, making an extremely interesting speech. The grand ballroom was used for dancing afterward, with an eight-piece jazz band providing the inspiration. The exigencies of press time make it impossible for us to write as much as we would like to about this delightful affair, nor as much as it deserves. This page of indignation and information gallumps to press at a time simultaneous with the Afnacs' dinner-dance, so we were able to send to the printers but this meagre paragraph.

* * *

One more Broadway theatre will be added to the motion picture map when the Casino will house the Ivan Abramson production, "Mother Eternal," starring Vivian Martin. Mr. Abramson has secured the theatre for an indefinite run, beginning April 17.

* * *

Lem Stewart, exploitation director for Southern Enterprises, with headquarters in Atlanta, is in town for several days.

* * *

W. C. Herrmann, traveling investigator for Universal, has returned from a month's stay in Cuba. He went down there to look over the er—er—film business. His office is on the seventh floor of the Mecca Building. The line forms on the right.

* * *

Bernard H. Depkin, of Baltimore, is spending a week or more in New York.

* *

A million dollars was spent on "Foolish Wives," according to the producer. This gives an idea of what some married men suffer.

* * *

K. R. Caldwell, who coincidentaly lives in Caldwell, N. J., and denies that the town was named after him, has been appointed in charge of the advertising and publicity department of the Precision Machine Company, builders of Simplex Projectors. Caldwell succeeds William Franke, who was, as announced in the World last week, promoted to the office of assistant general manager of the company.

NEVER AGAIN!

Young Walter Hill gave up reading Colliers years ago because it published an anti-Wilson article, and then switched his affection to the Saturday Evening Post. When he read what Lansing had to say about Wilson in a recent issue of that periodical he found he had to find another weekly to read.

A list of those who journey to Rochester for the convention this week would consume a large portion of the space allotted to us. Three cars full of exhibitors, exchangemen and trade paper representatives, in special cars, left Grand Central Station on Monday afternoon.

* * *

Whether you are interested or not in "The Cabinet of Dr. Caligary" at the Capital Theatre this week is beside the point in this instance. But, and a most significant but, if you are a music lover even in the smallest measure you canot fail to be enthralled by the remarkable musical program as has been offered in a Broadway curious picture. It is as distinctive a program that has been offered in a Broadway theatre in some time ,and it is of exquisite beauty, all of which is rendered with excellent artistry by the soloists and orchestra. The program includes Tchaikovsky's "1812" overture, Kreisler's "Caprice Viennois," "Valse Bluette" by Drigo, a mazurka by Delibes and Amy Woodford Finden's musical setting to Lawrence Hope's India's Love Lyrics. So you can see for yourself the proportions of the fare.

* * *

Clara Smith Hamon may find it more difficult to get an audience in a movie theatre than in a court room.

* * *

The New York Times publishes an editorial which outlines the objections of a gent of the classical name of Mr. Appoloni, who was sometime mayor of Rome, Italy, makes against the use of the Colisseum as an airdrome for the exhibition of of motion pictures. The Times editorial writer thinks it a good idea to use the renowned ruin, when the seating arrangement has been modernized to the extent of making it practical and comfortable, for showing spectacular films, contrary to Mr. Appoloni, he of the classical name, who says it would be a desecration. The Times registers a well taken point when it suggests that any form of theatrical art displayed in the Colisseum can hardly fail to be superior, intellectually and morally, to the brutal shows that delighted the socialized and State maintained mob of old Rome.

* * *

Buster Keaton, who sustained slight injuries to his ankle while playing with several atheltic associates on the Metro studio grounds in Hollywood recently, is preparing to return to work before the camera. His first visit to the studio lunch room a few days ago was followed by a demand for doughnuts—a luxury that was not permitted by his strict hospital diet.

* * *

Eugene Clifford, of Associated First National Pictures publicity department, has acquired a house down at Manhattan Beach and is planning to make his permanent home there until fares on the B. R. T. go to eight cents or better, and then he will remain in town and go down to the new house for week-ends.

* * *

Leo Brecher has just purchased the Roosevelt Theatre, at 145th Street and Eighth Avenue, New York. Bracher's chain of theatres now includes six houses, the Plaza, Odeon, Harlem Opera House and the Apollo besides the Roosevelt in New York and the Orpheum in Yonkers.

* * *

Jess Smith announces that he has moved into his new offices at 114 West 44th Street, where the enlarged facilities and a broader, strengthened organization will permit of a higher type of service than ever before.

* * *

Walter J. Porges, of Herald Productions,

Pola Negri, the star of "Passion," and whose forthcoming picture, "Gypsy Blood," will soon be released by First National, will arrive in this country from Europe on May 17 to fulfill her contract with Famous Players-Lasky.

Inc., who has been seriously ill and confined to the Jefferson Hospital, Philadelphia, for the past three months, is recovering in spite of the fact that the doctors had given up all hope several weeks ago. After a severe operation and long confinement, Porges is now commencing to recuperate and it is hoped he will be able to leave the hospital in about two weeks. It is expected he will take a long rest at some resort and will not return to his office until September.

* * *

Old Walthill sends a communication that is self-explanatory:

"Hi Speed was reading the revered Empy World. 'Any news in the World?' quipped Randolph Bartlett. 'There's plenty of trade review,' quipped back Hi. Quick stuff, I thought. So I herald it to you."

* * *

Gareth Hughes has graduated into the estate owning class. He has just purchased a large tract of land beyond Laurel Canyon, Hollywood, where he is beginning the erection of a home.

* * *

The New York Call publishes an item, under a Berlin date line, which states that Germany and the United States are trying to reach an agreement by which an exchange of stars between the producers of the two countries would be effected. We may be quite deaf, but we haven't heard of any such attempt. The date line is the give-away. Undoubtedly the **Germans** would like to do it.

* * *

It is reported that Roscoe Arbuckle may possibly enter vaudeville in the near future, equipped with a monologue.

* * *

A new song, entitled "Chi Chi," has been written by Catherine Foote Moyer and C. Sharp Minor and dedicated to Virginia Warwick, the little player who enacted the part of "Chi Chi" in Metro's "The Four Horsemen of the Apocalypse." The song was played and sung for the first time at the Western premiere of the production at the Mission Theatre, Los Angeles. Mrs. Moyer is the wife of Ray Moyer, member of Metro's West Coast production forces, while C. Sharp Minor is organist at the Mission Theatre.

* * *

Conway Tearle is said to dress the part of a waiter in "Society Snobs" so faithfully that in some of the restaurant scenes you can't tell him from the guests.

* * *

William B. Lamb, of the firm of Harry Chandler and William B. Lamb, who supply titling and editing service to independent producers and at present are engaged in preparing productions for World Film Corporation, was quietly married to Beth Chapman on March 26 at Grace Church. Constance Ayer, of Boston, was maid-of-honor and Harry Chandler best man. A short honeymoon was spent at Atlantic City.

* * *

Irving Berlin has written a song, "The Passion Flower," to be interpolated into and sung with the production of that name, which Herbert Bernon has just completed with Norma Talmadge in the stellar role.

* * *

The other day we chance to meet Frank E. Gallagher, who represents five different lines of wearing apparel here in the East. He showed us a communication with a letterhead he thought might interest us. It did.

One of the largest cloak and suit houses he represents is the Sassy Jane House and Street Frocks, of Los Angeles, and it was writing to him about something or other. The letterhead contained a list of officers of the concern. Alongside of "Treasurer" was the name "Sydney Chaplin." We expressed surprise at this, and then Gallagher further increased our surprise by stating that Charles Chaplin was a director in the concern.

* * *

Ernest Shipman sailed for Genoa, Italy, April 2, on the Duca degli Abruzzi, to be gone for several weeks. Mr. Shipman would not state definitely what his mission was further than to say he will confer with representatives of several of the largest European producers. He takes with him numerous films he has handled for the various producers with whom he is affiliated.

* * *

Frank B. Rogers, lately traveling salesmanager for J. Stuart Blackton, has been engaged by Robertson-Cole to perform the same duties.

* * *

Dwight Perrin returned to his desk at Associated Producers the latter part of last week from an extended trip to exchanges. He visited practically every exchange in the Northwest and a great many in the South.

* * *

The N. A. M. P. I. annual report for 1919-1920 has been issued. It covers the activities of the numerous committees during that period.

* * *

Speaking of the form divine, Will Rogers is now wearing doublet and hose as Romeo in his picture, "Doubling for Romeo." Somebody remarked that Will had shapely legs.

"Sure," said Bill. "I played in the 'Follies' for five years."

* * *

J. E. Garnsey has succeeded Amos Myers as art director at the Metro studios in California.

* * *

A cablegram just received from Major A. Radcliffe Dugmore to his publishers, Doubleday, Page & Co., announces his safe arrival at Port Said, Egypt. Major Dugmore has undertaken an expedition to British East Africa with the purpose of securing the most complete and elaborate motion picture records of jungle life that has ever been attempted. Accompanying Major Dugmore is Sir Charles Ross, the eminent British authority on tropical travel and diseases. Major Dugmore also expects to write a book on the expedition and plans to obtain for illustration many unusual photographs.

* * *

Richard Weil threatens to take Johnny Archer to the Algonquin for luncheon.

* * *

Edwn Thanhouser was around town this week visiting old friends in the business. The visits started a rumor that he was to re-enter the motion picture business.

* * *

S. Barrett McCormick arrives in New York from Los Angeles on April 9.

* * *

Joseph H. Mayer has gone to Baltimore and Washington again. He is exploiting "Outside the Law."

* * *

Word comes from Ohio that Lowell Cash, Universal's exploitation man in that neck of the woods, has sewed up the milk trust in Ohio and has every milkman delivering ads for "Outside the Law" with the milk in the morning. Hey you, Short Change! Look out for the pure food censors.

* * *

Joe Fine, for four years in the advertising department of Universal, has resigned to start an independent motion picture advertising agency. It will be known as the Joe Fine Service, with offices in 347 Fifth avenue, and will handle art work, engraving, press book and ad printing, advertising and other publicity.

* * *

It was noticed that Hamilton Smith was not seen as frequently drinking coffee around the Green Room Club lately and upon inquiry we learned that he had stopped free lance scenario writing and had gone to work where the jack was coming in with a more consistent regularity. We sought an interview with Ham and was informed that his employment was to be kept in deep secrecy for the time being for some mysterious reason. But he stated that he would have an important announcement to make to the trade within the near future, which hints that Ham, whom we always considered had originality, is no different from the rest of us.

* * *

The next issue, for May, of our favorite magazine, The Bookman, will include material of great interest to everyone concerned in the motion picture business. A number of articles will deal with the relations of literature and the motion picture.

The question of the influence the motion picture is gaining on the mind of the reading public is one that has been causing nation-wide publicity. In the May Bookman interviews with various producers will be treated editorially. Benjamin B. Hampton, whose articles in the Pictorial Review have caused widespread comment, has contributed a frank discussion of "The Author and the Movie." Roland Sheldon, of the Big Brother Movement, will talk of "The Motion Picture, Child Reading and Child Crime." And there is to be a practical review of a book on scenario writing by John C. Brownell, scenario editor for Universal.

The Bookman is to be complimented for its judgment and novelty in having the treatment of the motion picture handled by persons who know whereof they talk. How many times have we seen periodicals outside the field commission men with big names and no knowledge of pictures to comment on this and that in the production, morals, future, art, distribution, past or other generalities of the motion picture ad nauseam? The result has invariably been a well written article proving nothing.

* * *

Moving Picture World has received a letter from a gentleman who marks his laundry Leslie Howard Gordon, who resides amidst the British Isles, in that part of England called London, in which he takes issue with Arthur Brilant. Senor Gordon says, in part:

"In your issue of February 26 you print a paragraph with reference to Mr. Brilant's feat of completing the scenario of a five-reel photoplay in forty hours. Now, while I most heartily congratulate Mr. Brilant on his achievement and his staying power, I believe I can beat his record for actual number of hours.

"In January last I was instructed by Stoll Picture Productions to write a five-reel photoplay scenario 'in the shortest possible space of time.' Circumstances rendered it impossible for me to work in longer than eight-hour shifts and I completed the scenario in three such shifts and one—for final revision—of four hours. Although the circumstances to which I have referred made the date of delivery run out to three and a half days from the first instructions reaching me, the actual time in hours taken in completing this script was twenty-eight. I am pretty sure this establishes a record on this side of the water; how about your side?"

That's all very well, old thing, but jolly old Arthur's record was for continuous labor.

Rubbernecking in Filmland

FAIR weather in our fair city and the various environs adjacent thereunto. The wheels of the industry are moving with considerable speed and while things are not absolutely jake in the production line, they are as jake as could be expected under the circumstances.

Sid Grauman and Sid Franklin each had a birthday this week; the boys got a lot of presents and a lot of good wishes. The combined age of the two Sids is sixty years; divide it up to suit yourself.

Tom Moore and his bride have returned from their Honolulu honeymoon and Tom is back at his old job at Sam Goldwyn's studio. Mildred Davis, leading lady for Harold Lloyd, has got a new car and Eddie Sutherland is going to get one if the burglar that pinched his boat doesn't bring it back.

Reducing the Income Tax

Norris Mumper, general manager of the Benjamin Hampton Productions, is building a home in the Hollywood foothills. Charley Murray is in our midst again to help Mabel Normand make "Molly O" at the Sennett plant. Pauline Frederick is back at the Robertson-Cole studios; Eileen Percy is laid up with a sprained ankle; Monte Banks, of Warner Brothers, is suffering with a twisted shoulder, due to a strenuous comedy stunt, and Nat H. Spitzer, western manager for Reelcraft, has another income tax exemption in the person of a small chap who has been named Nathaniel, Jr.

Fay Tincher has completed her personal appearance tour and is at work at Christie's again. Fay cut a wide swath through the Middle West and appeared to more than a half million fans. She played a week at the Rialto and McVickers theatres in Chicago, following the opening of those two houses, and filled dates at many other theatres in the Windy Burg.

"Lingerie Matinee"

Will Rogers, Rupert Hughes and a bunch of friends, who went over to the Strand Theatre in Pasadena to look at Will's new movie, "An Unwilling Hero," stood up in an aisle in the back of the house and the next day J. M. Root, manager of the Strand, was pinched for violating a city ordinance. Maybe Will thought because he was using Pasadena as a try-out that it would be better to stay close to the door in case the people didn't like his movie.

Fred Miller, manager of the California Theatre, who has been staging a fashion revue in connection with the Goldwyn feature, "The Concert," gave a "Lingerie Matinee" this week to ladies only. All the male help was given a half day off, girl ushers replaced the youths who usually pilot the patrons to their seats and a lady cop was stationed in the lobby to keep any curios male creatures, many of whom wanted to come in when they heard what was being pulled off, from entering the house.

P. A.'s Fine Trade Press

The Western Motion Picture Advertisers, which is the highbrow name for an organization composed of the picture press agents of the West Coast, held their meeting at the Roma Cafe this week. The occasion was made distinctive by being designated "Trade Paper" evening, and considerable eclat was added to the affair by the presence of representatives of the trade press.

"Wash Rag" Calls a Spade a Spade But Promises to Call It a Club If Requested

By GIEBLER

William D. Taylor, of the Lasky Studio, made a fine little talk on censorship and told the assembled P. A.'s how they could assist in fighting the impending evil. Al Jennings spoke as from one bandit to another and made his usual hit. Jean Hayes, of the Buster Keaton organization, song writer, scenario writer, and all 'round humorist, one of these rare birds who can crack a joke without cracking a smile, brought down the house with his stories and personal reminiscences as a Press Agent.

Considerable food was also consumed at the meeting and the "Wash Rag," the official organ of the organization, was circulated. "The Wash Rag" is a newsy sheet that talks frankly and freely; calls a spade a spade and shovels out some good dope. The editorial announcement promises to take back anything dirty said about anybody, in the next issue, which is fair enough.

Pomona Rent Asunder

The fight against the Sour Sunday law in the neighboring town of Pomona is still raging with bitter intensity. The reformers in Pomona are saying some perfectly dreadful things about the movies. The chief of police in the village claims that many calamities that have happened in the burg have been caused by the pictures and that other calamities are impending. It's a wonder that he wouldn't stop 'em if he's got advance dope on 'em that way, isn't it?

Benjamin B. Hampton made a speech in the Belvedere Theatre to an audience of fifteen hundred on Thursday night. Ben pointed out among other things that if the young people of Pomona were deprived of their Sunday shows they would go away to other towns and seek amusements, and urged that a hatchet burying bee between the movies and the moralists be pulled off.

The New Indoor Sport

While Mr. Hampton was talking to his audience, another meeting was being held in the First Christian Church and the poor pictures were persecuted, dragged over the coals and subjected to scathing denunciations of the most acrimonious character. One lady speaker made the statement that the downfall of twenty-four Pomona girls was caused by the movies.

Pomona is a small town, of seven thousand people. There are thirty-two churches, a number of colleges, schools and many clubs and societies of an uplift kind in the town. There are larger towns with more movie shows and fewer churches that are not afflicted with a record of moral downfalls of this kind. Is it not sad that Pomona should be so sorely afflicted? There must be something besides pictures the matter with Pomona.

Four Theatres for Keith

According to a recent announcement, four of the largest theatre in Amsterdam, N. Y., will hereafter be controlled by the B. F. Keith interests. Theses houses include the Regent, Rialto and Amsterdam, owned by Edward C. Klapp, and the Strand, which has been operated by Sam Wood.

Under the new management the Strand, formerly a vaudeville house, will be conducted exclusively as a motion picture house.

"ON A CHORD IN F I STRIKE A PICTURE"

Mary Miles Minter, in the circus rehearsal scene in "The Little Clown," a Realart production, explains how she will end her act in the big tent.

Harry Berman, Back from Tour, Tells About Business and Announces Fall Schedule

AFTER a flying trip to Universal City with which he combined a whirlwind inspection of the Universal Exchanges on the way out and on the way back, Harry Berman, general manager of Universal Exchanges, is back in New York. The purpose of Mr. Berman's visit was a consultation with Mr. Laemmle and Mr. Cochrane in regard to Universal's Jewel product.

The most important decision which was made was the release of Priscilla Dean's forthcoming Jewel, "Reputation," as of April 15. This decision was reached after it became apparent that next year's program was going to be so filled with big Jewels that it was going to be necessary to release this Dean picture as the final Jewel picture of the current season.

"Our Jewel program for next season has occupied a great deal of the attention of Mr. Laemmle, Mr. Cochrane and myself during this conference," Mr. Berman said, "and I may safely say for them that they are planning the biggest Jewel year that Universal has ever projected.

Greatest Production

"The first picture, of course, will be Von Stroheim's 'Foolish Wives.' This picture will be Jewel's biggest bet for the Fall, and I anticipate that it will be the greatest picture that has ever been produced to date.

"In addition to that, Tod Browning has just started work on Edna Ferber's story, 'Fanny Herself,' after an exhaustive, preliminary period of preparation. Harry Carey, our newest Jewel star, will do at least two pictures for the Jewel program under the direction of Jack Ford.

"Priscilla Dean is already working on Clarence Buddington Kelland's serial story in the Red Book, entitled 'Conflict.' Stuart Paton, whose work in 'Reputation' cannot be too highly commended, is directing 'Conflict.' Two other Jewel pictures which I am at liberty to announce are Mrs. Clara Louise Burnham's wonderful novel, 'Jewel,' and the late Hal Reid's famous play, 'Human Hearts.' The stars in these two pictures have not as yet been selected.

"On my tour of the exchanges I found conditions so eminently satisfactory that it was almost impossible to suggest any improvements. Mr. Laemmle's optimism at the beginning of this year and his continual messages of good cheer, together with the fact that Universal City was working more companies and exposing more negatives than at any time in its history, has had an extremely salutary effect upon the sale of the Universal product in all of our exchanges."

Tivoli Re-opened

The Tivoli Theatre, Montreal, which has proved to be a white elephant for several owners and managers, has been reopened under the management of B. M. Garfield of Montreal, formerly of the Gayety Burlesque Theatre. Previous to this reopening, the Tivoli had been dark for three months. The new policy provides for three shows a day with pictures and vaudeville at popular prices.

New Quebec Tax

The Province of Quebec has adopted a new measure which provides for an annual tax of $200 on each of the moving picture exchanges which operate an office within the province. This will affect all the leading film distributing companies in Canada, as all principal companies have branch offices at Montreal.

Globe Productions Leases N. Y. Studio for Four Big Specials with Mae Murray

THE Forty-fourth Street Studio in New York City has been leased for a period of one year by the Globe Productions Corporation and it is announced that the four big special productions, in which Mae Murray will appear and which will be released through Associated Exhibitors, will be made there. The final selection of the first picture to be made with Miss Murray will be made this week and work will be commenced immediately.

Two stories ideally suited to the talents of the star are under consideration. Both stories give opportunity for the brilliant social background in which Miss Murray appears to best advantage, and no matter which one is selected a production of magnificent scope is considered assured. Robert Z. Leonard, who directed Miss Murray in her latest success, "The Gilded Lily," will direct her first for Associated.

Every effort will be made to surpass in the splendor of the sets and in the general atmosphere of the story all of the star's work in the past. It is the confident belief of the officials of the organization producing the pictures that Miss Murray has reached a high plane of success and that proper productions will keep her in that place in the minds of exhibitors and in the estimation of the public.

"SALVATION NELL"
Pauline Starke plays the title role in the Whitman Bennett picturization of the Sheldon play for Associated First National

Elmer Clifton May Leave Griffith to Organize His Own Producing Company

RUMORS have been current for several weeks that Elmer Clifton, long a factor in the David Wark Griffith organization, is about to sever his connections with that company. According to the reports, Mr. Clifton is to head his own producing organization, although it has been said that he might possibly direct one or two super-pictures for a well known stage star about to invade the cinema.

Mr. Clifton has declined to affirm or deny these reports, although they seem to be based upon substantial fact. It is known that Mr. Clifton has had several interesting offers recently.

Mr. Clifton has been with Mr. Griffith for nine years. He was associated with him in the production of "The Birth of a Nation," "Intolerance," "The Girl Who Stayed at Home," "The Idol Dancer," "The Love Flower" and "Way Down East," as well as the forthcoming Griffith production, "Dream Street." He made the nine most popular Dorothy Gish comedies. "Battling Jane," "The Hope Chest," "Boots," "I'll Get Him Yet" and "Peppy Polly" are among the Dorothy Gish hits standing to his credit. Mr. Clifton will be remembered for his striking characterization of the mountain youth opposite Constance Talmadge in the Babylonian episode of "Intolerance" and as Philip Stone opposite Lillian Gish in "The Birth of a Nation."

Mr. Clifton has had a great record as a director and an actor. Aside from his long standing Griffith connection, he has a large number of successful photoplays to his credit. It was Mr. Clifton, for instance, who brought Priscilla Dean to stardom. His Universal production, "The Two-Souled Woman," made her famous.

Services in Toronto Theatres

The churches of Toronto, Ontario, are literally coming to the picture theatres. This is due to the fact that several of the large new film palaces in the Ontario capital are being used regularly for Sunday evening services by church congregations. The Bloor Street Baptist Church has been using Loew's Uptown Theatre in this way during the winter and now the Riverdale Presbyterian Church has moved into the new Palace Theatre, Pape and Danforth avenues, for regular Sunday services. The Palace is the latest theatre in Toronto to be opened under the auspices of the Famous Players Canadian Corporation. The churches are finding that greater "crowds" attend when regular services are conducted in the places of amusement, it is said.

George Harrison, who formerly conducted the Jefferson Theatre, Detroit, has purchased an interest in the Strand Theatre, Pasadena, Cal., which he is now operating.

WHETHER You Employ a Single Musician or a Complete Orchestra

SYNCHRONIZED
Scenario Music Scores
Will Solve Your Greatest Problem

Specially Fitted to All Feature Pictures, Correctly Cued and Timed For Every Action, Character and Scene.

Simple Arrangement—Each Instrumental Part Printed in Book Form.

Service for all Feature Pictures at Nominal Weekly Rental Fee.

Write at once to Distributor in your Territory.

NORTHERN ILLINOIS and INDIANA—The Bushmint Company, 220 South State St., Chicago, Ill.
LOWER NEW YORK and NORTHERN NEW JERSEY, also WESTERN CONNECTICUT—Active Supply Company, 753 Seventh Ave., New York City, N. Y.
UPPER NEW YORK STATE—Exhibitors Film & Service Co., 565 S. Salina St., Syracuse, New York.
MAINE, VERMONT, NEW HAMPSHIRE, RHODE ISLAND, MASSACHUSETTS and EASTERN CONNECTICUT—Synchronized Scenario Music Co. of N. E., 14 Piedmont St., Boston, Mass.
EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY—Synchronized Scenario Music Co. of Phila, Philadelphia, Pa.
DISTRICT OF COLUMBIA, DELAWARE, MARYLAND and VIRGINIA—Synchronized Scenario Music Co. of Wash., Washington, D. C.
NORTHERN CALIFORNIA and NEVADA—American Film & Equipment Co., 170 Golden Gate Ave., San Francisco.
SOUTHERN CALIFORNIA and ARIZONA—Theatre Service Co., 730 S. Olive St., Los Angeles, Calif.
OKLAHOMA, TEXAS and ARKANSAS—Tri-State Distributors, Inc., 2003½ Main St., Dallas, Texas.
COLORADO, NEW MEXICO and WYOMING—H. A. Kyler Enterprises, 919 Foster Bldg., Denver, Colo.
UTAH and IDAHO—H. A. Kyler Enterprises, 58 Exchange Place, Salt Lake City, Utah.
MONTANA, WASHINGTON and OREGON—H. A. Kyler Enterprises, 2014 Third Ave., Seattle, Wash.
IOWA and NEBRASKA—Hostettler Amusement Co., First National Bank Bldg., Omaha, Nebr.
SOUTHERN ILLINOIS and EASTERN MISSOURI—Synchronized Scenario Music Co., 3317 Olive St., St. Louis, Mo.
WESTERN MISSOURI and KANSAS—Synchronized Scenario Music Co., 3317 Olive St., St. Louis, Mo.

For Open Territory, Address
SYNCHRONIZED SCENARIO MUSIC CO., 64 E. Jackson, Chicago, Ill.

An Open Letter—and More!

To the Trade at Large:—

My name is Enrique Pascual. You have undoubtedly read my name in connection with the alleged theft of a copy of "The Kid," the latest Charlie Chaplin picture. My friends tell me (I have no first hand knowledge of it because I do not know a word of English—this letter has been written in Spanish and translated into your language) that my name has become notorious in New York film circles as a pirate. The purpose of this letter is to make my position clear to the trade at large.

I have been running a film exchange in Havana for a number of years. I came to New York for the first time in my life a couple of weeks ago. I took a room at the Hotel America and my first call was upon Cine-Mundial, the Spanish edition of the Moving Picture World, whose editor, Mr. Ortega, I knew in Havana. From him I secured a list of film dealers.

Going back to the hotel Thursday evening after the theatre I found two men, one of them named David ————, who had been introduced to me in Cuba as an American exporter. The other one I did not know. They told me they had left a picture with the clerk and wanted me to look it over. I found that the clerk had sent the picture up to my room.

I went up, opened a few of the cans and found that the picture in question was one in which Chaplin appeared. I noticed that the title on the paper band was "The Head Hunters." The same men came next day and I told them that I did not want any Chaplin pictures and that serials were the only pictures in which I was interested. All these conversations were conducted through the hotel interpreter.

I asked the men to take the picture away. They said they would come back later for it. I went out and returned that day at five o'clock to find two detectives waiting for me. Through the interpreter I explained the whole picture transaction and called their attention to a copy of a serial the same two men had left for my examination. The detectives informed me that both prints were stolen property. While they were packing the cans to take away the two men who had attempted to sell me the pictures strolled unconcernedly into the lobby. We were all taken to the police station. Through the Cuban Consul I obtained the proper legal representation and hope that before this letter is published I will be out of all this trouble.

I am neither a film pirate nor do I trade in piratical films. I was unfortunate in not knowing the English language and more unfortunate in not knowing that here in New York City under the noses of the producers a flourishing trade in pirated films is going on. I am here to buy American pictures from reputable dealers whose pictures are open for the Cuban market.

These are the facts.

Signed,

ENRIQUE PASCUAL

Amistad 110 (altos)

Havana, Cuba.

April 6, 1921.

A Pathé Serial
RUTH ROLAND
in
"The AVENGING ARROW"
by Arthur Preston Hankins
Produced by
RUTH ROLAND SERIALS, Inc.
At The ROBERT BRUNTON STUDIOS Inc.

RUTH ROLAND

in

"The Avenging Arrow"

The Problem of the Empty Seat

If the regular crowd just covers your overhead,
then the empty seat is your missing profit

ONE of the greatest of America's statisticians probed the motion picture business the other day and said: "The empty seat represents the greatest single loss to the exhibitor today."

You can fill those seats occasionally by a spurt of showmanship or the showing of a great special.

You can fill those seats regularly by making your theatre a habit with your patrons.

Take the poorest day of the week and put in a really big serial sponsored and presented by the greatest serial house in the business.

You will make a bad day good; you will fill your seats for fifteen weeks and you will make your theatre a habit.

Ruth Roland **gets them in.** She is the world's greatest serial star. "Ruth of the Rockies" shattered all records. From her first serial, "Who Pays?" down through "The Red Circle," "Hands Up," "The Tiger's Trail" and all the rest, her serials have been very successful.

Now comes "The Avenging Arrow," her latest, a true-blue story of adventure and romance, without a shadow of the underworld in it.

It is your big opportunity for an appeal to men, women and children. It is Romance. It is Outdoors. And it is clean-clean-clean.

Dust off the empty seats and polish up the glass on the box-office front for the most constructive move you ever made.

Book it now for the star
Book it now for the picture
Book it now for your patrons
Book it now for present and future profits

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Put These Easter Stunts on the Hook They Will Serve Just as Well in 1922

VERY few managers seem to have paid much attention to Easter. To them it merely meant that the poor business of the penitential season was over and they would get some patrons back. That means a lot, but it never occurred to them in that light.

Just one manager in the Southern Enterprises has reported up to date on an Easter stunt, and this is A. C. Cowles, whose "Kismet" campaign was recently reported. Cowles was taken on from the automobile accessories business for the Galax Theatre, Asheville, N. C., but he seems to be a born showman.

Bunnies and Chicks

A couple of days before Easter he had a pair of coops made with netting fronts. These were placed on draped stands at either side of the lobby. In one was placed a rabbit with five youngsters and in the other a dozen three-day-old chicks and their mother.

Above each was a card announcing that "The Galax wishes you a joyous Easter." There was nothing about the show on the cards; the rest of the lobby took care of that. This was just an Easter greeting.

Eggs, Too

Each coop contained a nest with some gorgeously dyed hen's eggs, and to help along Mr. Cowles went over to the ten-cent store and bought a dollar's worth of jelly bean eggs. Whenever he had the time he would stand beside the rabbits' cage and hand out "rabbit eggs" to the delighted youngsters.

That sounds simple, but every child knew the Easter tradition, and a real rabbit egg, and a look at the rabbit who laid it was enough to send them home talking about the wonder, and they had to tell about the Galax and the "nice man" who handed out the eggs, and it means a more intimate touch with scores of homes than any amount of literature.

Sold Tickets

And time and again people would come hurrying along, stop at the sight of the live stock, smile and stroll over to the ticket office. This happened so often that Mr. Cowles knows that the stunt paid. He had visual evidence, but he can never count up what it brought him from gratified mothers and proud papas.

It was a small stunt, but it made for emphasis on friendliness, and the friendly house is the house that sells regardless of the attraction.

Next year you can do the same thing. But don't wait for Easter. Celebrate all special occasions from the Fourth of July to the town's birthday. It always pays.

Jackass Was Only One Not to Behold a Wife

Leon Bamberger, who does exploitation for Paramount out of Minneapolis, worked the limit in Fargo, N. D., when "Behold My Wife" played at the Strand.

One stunt was an arrangement by which the local electrical supply shop was enabled to offer a ticket to the Strand to each purchaser of $5 or more. This gave an immense window display with a large cutout for a centrepiece and the ticket offer splashed all over the place. He got a drug store window without any particular tie-up. He just put in a display of toilet articles and let it go at that.

He had an Indian girl ride around town in an auto and paraded a jackass with the inscription "I shall not see 'Behold My Wife' at the Strand, but that's because I'm a jackass." It was a trifle personal, but as Don Marquis says, when you refer to the crowd, the reader never considers himself as one of the crowd.

New Goldwyn Release Offers Good Hook-ups

Goldwyn's "Don't Neglect Your Wife" might have been titled for the benefit of the exploitation men, for it is self-selling where hook-ups are wanted. The Strand Theatre, Montgomery, Ala., got twelve windows for their showing, running from hardware shops to florists.

In each case the hook-up was "Don't neglect your wife. Buy her a washing machine and take her to the Strand to see 'Don't Neglect Your Wife.'" The title of the article to be sold was changed, but the general text in all the windows was the same. It will work for most shops and can even be strained to get into cigar store windows, if you are told not to neglect your wife but smoke good cigars around the house.

If you have this Goldwyn booked, start to get in the windows now.

Borrowed Newspaper Window for Display

Ed. A. Greenblau, of the Isis Theatre, Houston, Texas, a Saenger house, sends in a photograph showing how he tied up the window of the Houston Chronicle to "Twin Beds."

No display of goods was possible, but he filled the window with cards and stills and added a pair of dolls, sitting in chairs instead of in twin beds.

Borrowing newspaper windows is something new—though Harry Swift worked it once—but there is no reason why the newspaper should not kick in if the house advertises.

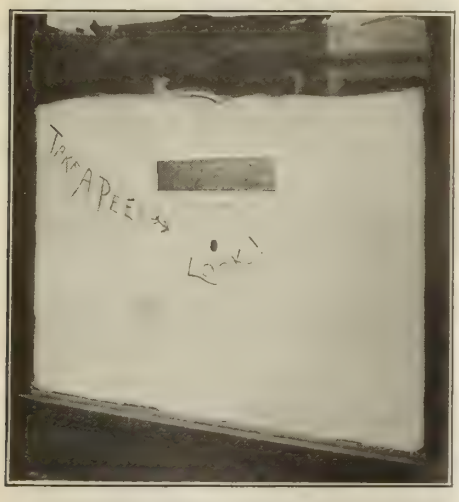
NO, THE COPPER HAS NOT PINCHED THE LADY IN THE WINDOW. HE IS THE FARGO "DEPARTMENT" AND HAS TO STAND SOMEWHERE.

Leon Bamberger, Minneapolis Paramount exploiteer, went to North Dakota to boom "Behold My Wife," and these are two of the window displays he won for the Strand Theatre. That on the left shows an offer of a free ticket with every purchase of five dollars worth of electrical supplies. If you bought a washing machine, they let you give a theatre party.

Selling the Picture to the Public

It's Centuries Old But It's Ever Novel

Peep shows antedate the motion picture by several centuries, yet Dan Roche, the Paramount exploiteer in Chicago, used it to put over "Behold My Wife" at the Orpheum Theatre, Elgin, and it fitted like a glove. The title was particularly appropriate in this instance, but you don't have to wait for the right title. What you chiefly need is a vacant store, a poster and five cents' worth of whiting.



THE PEEP SHOW

Roche found a window, then he gave it a coat of the whiting by wetting up the powder and smearing it on with a rag. Next he made a neat peep-hole in the whiting about five feet from the sidewalk, put up a sign "Behold My Wife" and below that "Peek in this hole." Then he scratched "Take a peek" and "Look!" on the glass, set a 24-sheet back of the window; (it will be better to make it a slightly curved cyclorama shape), and the trick worked for a week. It's human nature to look, and for that reason we think that even the "Behold My Wife" sign was unnecessary.

Dan pulled another good one when he issued a "Notice to taxpayers" which read that in spite of the fact that your taxes were due, there was absolutely nothing to prevent you from going to the Orpheum.

Then he got a notice in the paper that Walter Lindlar, a mechanic and a laborer named Roche got in a jam because Lindlar took Roche's wife to see "Behold My Wife." When the other papers denied the story it merely meant more publicity.

The blow-off was a double truck hook-up in the Saturday paper, and Dan went back to Chicago leaving the Elgin managers pretty well content.

Hyman's Novelties at the Mark Strand

South of Europe predominates in its musical program at the Mark Strand, Brooklyn, commencing Sunday, for the feature is Norma Talmadge in "The Passion Flower." For the overture von Suppe's "Poet and Peasant" has been selected and will be played straight. Six 500 watt lamps in magenta will be used overhead to throw the rays directly upon the players; a new effect which Manager Edward L. Hyman thinks will prove a pleasant innovation. The production stage foots will be in amber with the front foots in blue. House lights in red.

EDW. L. HYMAN

This leads to the time-honored "Miserere" from "Il Trovatore." For this Hyman will use the prison act lately employed in the "Faust" instead of following the opera and having Manrico outside the prison. The singers will be costumed as in the opera. The set shows a prison interior with sunlight through the barred window lighting a section of the stage, with amber foots on as the soloists enter. The house lights will be in blue, and the orchestra in blue flood.

The Topical Review follows and this gives way to the prologue to the feature, which will disclose a Spanish courtyard with a street backing for the arch.

The stage is filled with extras; presumably cigarette makers, which is the only Spanish industry the operatic composers have heard about. They leave as a baritone enters singing "La Paloma," accompanying himself with a guitar and with full orchestra. At the finish he waits to watch a couple of cigarette makers who perform a snappy Spanish dance. The stage lights are red and amber from foots, sides and overhead, to suggest the warm sunlight of the country. The house and orchestra will both be in red, the orchestra being flooded from the booth.

Following the feature there will be used the "Pagliacci" number, which was described last week, but which was not used for that program on account of the length of the feature.

Mack Sennett's "Unhappy Finish," will be the comedy offering and the postlude will be the Polonaise in A major.

With "The Miserere," "La Paloma" and the "Pagliacci" numbers, and with "In Old Madrid" used for the opening of the prologue, Hyman will have an unusually popular offering to lay before his patrons.

Plays Up "East Lynne" Above Ordinary Films

Playing up the time honored "East Lynne" above the display it usually gives its film attraction showed what the Broadway Theatre, New York, thought of the drawing power of the Hodkinson release, and business proved the wisdom of the course.

Until the appearance of motion pictures "Uncle Tom's Cabin," "Ten Nights in a Bar Room" and "East Lynne" were standard road attractions and played most small towns at least once each year.

On the other hand "East Lynne" has not been seen on Broadway in the thirty years this writer's recollection runs, and probably not for some years before that. An occasional production has been given by the stock companies away from the theatrical centre, but "East Lynne" was a stranger to the main street and by playing it up, the Broadway built extra business.

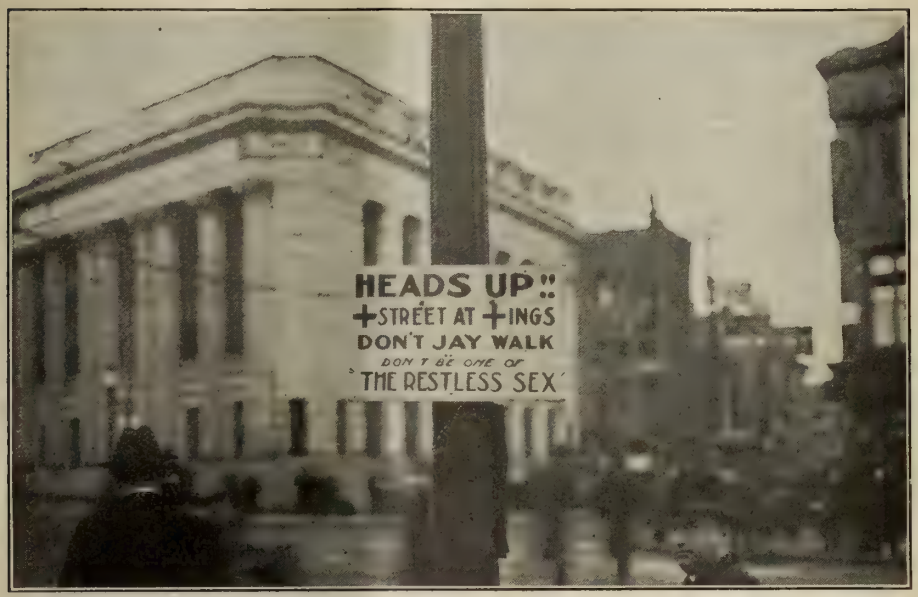
It seems odd, perhaps, that this good old has-been should prove such a current draw, but it was because it was a has-been that it was so well advertised.

THIS IS NOT "TOWN HALL TONIGHT"—IT'S THE HEART OF BROADWAY

No one has dared play "East Lynne" on Broadway in the past thirty or forty years, though it has been given stock production in New York, but the Broadway did extra advertising to put over the Hodkinson film, and it paid.

Regard production as part of your advertising costs. Don't put on prologues that tax your purse, but if you can, do some little thing to accent the idea of the main feature. Advertising does not cease when you get your patron's ticket.

Selling the Picture to the Public



THIS IS THE SECOND TIME YOU HAVE SEEN THIS SIGN

Harry Swift put them up in Utica when he did the exploitation for "Something to Think About." He left them up and when he recently pasted them over for "The Restless Sex" the papers started scrapping over their use.

Newspaper Fight Over Harry Swift's Posters

Harry Swift, the Albany Paramount Exploiteer, is smiling broadly these days because the Utica newspapers are scrapping over one of his stunts, and so long as they do he makes the front page and the editorial column daily for the De Luxe Theatre, Utica.

You'll recall that we told some time ago that Swift had put up these signs for the De Lux for "Something to Think About." In the original "Don't Jay Walk" was something to think about. The signs were part of a campaign against crossing streets at other than the intersections. They proved so popular that they were made permanent and left standing.

But when Swift dropped in lately to change the copy and make the urge "Don't be one of 'The Restless Sex'" the Utica press felt slighted, perhaps feeling that so much free publicity was bad for the advertising columns.

Another paper at once started to tell of the public spirit which led to the presentation of these signs to the city. It didn't care a whoop about the signs, but if the Press did not like a thing the opposition just naturally felt it had to approve.

The fight is still going on and the De Luxe and "The Restless Sex" are going to profit until Swift tells them "Dont Jay Walk. That's Midsummer Madness"—see if he doesn't.

Bill Hart's Pinto Pony Must Be Walking Home

Several weeks ago Stanley N. Chambers, of the Palace, Wichita, used a horse which he said came out of a horse show, and was supposed to be Bill Hart's original pinto. He didn't know whether it was or not, but he put it on the street and it cleaned up.

Now it has been doing the same thing for R. Ricketson, of the Princess, Denver, but if it took the nag all this time to walk that far toward home, we don't believe it is the Bill Hart horse.

It doesn't matter whether it was or not. Fred V. Greene, Jr., the Denver Paramount exploiteer, got hold of the horse for the run of "O'Malley of the Mounted," and ten minutes after the horse and rider stopped in front of the Princess, it drew the crowd shown in the picture.

The horse and cowboy were kept out on the streets without any special advertising, but people connected it with "O'Malley" and that most recent Hart production did more business at the Princess than any film in ten years with the single exception of "The Miracle Man" which played at higher prices. And for attendance it broke the record, which previously went to "The Testing Block."

"Pinto" means "painted" and a pinto is a painted horse. What does that mean to you? That's right, but use water colors and keep him home rainy days.

Peanuts Pulled Patrons

J. C. Orner, of the Isis, Fernie, B. C., used a street parade and a circus front to interest in the first chapter of "King of the Circus" when he launched the Universal-Eddie Polo serial. He also gave ice cream cones and peanuts to the juvenile patrons, and though the house seats only 350, he managed to crowd 500 into the first showing.

Be willing to split the honors. Offer prizes through the newspaper rather than in your own name. The small cash prize will bring you more in publicity than you could get out of the credit for giving the prize yourself. Let the other fellow get all the glory he wants so long as you sell your tickets. That's all you need worry about.

Teased on The Penman

Bert Adler went up to Albany to help Manager Hill, of the Strand, put over "Jim the Penman" and originated a series of easers showing a hand, writing, grasped above the wrist by another hand protruding from an official looking sleeve with gold braid bands. The copy read "Beware, the forger is coming to town" and similar phrases, and ran an inch and a half single column.

IT HAS TAKEN BILL HART'S PINTO A LONG TIME TO GET HERE

This is apparently the same pinto used by Stanley Chambers in Wichita not long ago. It is said to be the original Bill Hart horse, but whether it is or not, it made a great ballyhoo stunt for the Princess Theatre, Denver.

Selling the Picture to the Public

Made Heavy Campaign for Dollar Top Show

Stanley W. Warwick, of the Beaux Arts Theatre, Palm Beach, decided that the winter visitors would pay a dollar top for "Passion," so he started a month in advance to tell of its coming, used stock heralds for two weeks and concluded with a three card postal campaign the week before the opening. It naturally broke the cash record, but it also pulled down the attendance record. Just goes to show what you can do with persistent advertising. The campaign was costly, but it brought results.

Graceful Window Show Fully Put Over Idea

A. S. Nathan, the Buffalo Paramount exploiteer, got an exceptionally pretty window showing for "To Please One Woman" for the Strand Theatre, Binghamton, lately.

As a starter he hooked up with the current auto show, advertising "To please one woman get the automobile at this show which she particularly desires. Purchase now for early delivery. This is Paramount, as is 'To Please One Woman' at the Strand."

Many of the exhibitors were glad to get layouts of stills to attract to their booths, and the throwaways were everywhere. Then Nathan took the exploitation idea to the leading dry goods store, and they fell for the first time.

Simple folds of silk were worked into the cutout from the three-sheet, and other displays used as flankers. To a man this was a sightly display, but no woman could pass those rippling folds and not stop to gape enviously. It has about 100 per cent. pull.

The sign read "To please one woman, the soft, clinging lines that this silk accentuates. The Paramount idea of Feminine Fashion. See 'To Please One Woman' at the Strand."

As this was the central figure in the spring opening, the cleanup was large. This was not intended to be the chief window—but it was.

Made One Third Detectives

Painter, Va., has a population of only 156, but draws enough from smaller towns nearby to make profitable a picture theatre. They had "Heliotrope" the other day and Herman Phillips, the Washington Paramount exploiter, went down to see if he could jazz a town that size. He found he could. He got fifty tin badges reading "I am looking for Heliotrope Harry," pinned them on the kids, put out some paper and they just rolled into the house. He did so well that the manager is thinking of trying to run six nights a week with the aid of exploitation.

Schade Kidded the Cops

A series of robberies in which store windows were broken and the contents abstractedl occurred in Sandusky just before George Schade played Chaplin in "The Kid." This gave him the idea of a series of teaser ads in which "the window braker" in excreable orthography, told the chief of police that he was coming back to Sandusky. This ran for about a week before the last one appeared signed "The Kid, with Charley Chaplin," and gave point to what had gone before. Everyone knew it was some sort of a catch, but they did not know just what it was, so they waited to see, even though they suspected Schade.

"TO PLEASE ONE WOMAN" READ THE SIGN. BUT ALL WERE PLEASED

The flowing lines of this simple window dressing caught the feminine eye more surely than the most elaborate display of stills and the sign carried out the suggestion that the picture must be good since the window was so excellent.

Thumb Prints Sold

In Vancouver the Maple Leaf Theater hooked the World to a search for a thumb print approximating that of Priscilla Dean in "Outside the Law," offering a prize for the best.

The paper ran the story for a week, with a new cut of Miss Dean each day, and instructions how to get the imprint. Hundreds were sent in and one so closely approached that of the star that even the experts were puzzled to differentiate. Extra shows had to be given to accommodate the crowds. It is a taking novelty and can be sold to some editor in nearly every town. Editors appreciate novelty stunts, too.

Hooked Lobby to Ad

Arthur E. Weld, of the Strand Theatre, Cedar Rapids, advertised "The Furnace" in a four twelves, the main display being a flight of steps, built of two-point rule, reading, "Marriage, Discontent, Regret, Distrust, Jealousy, Suspicion, Discord, Loneliness, Temptation, Trapped, Then?????' and announced that those were the steps leading to "The Furnace."

For his lobby he displayed the same words on a ladder, painted green with a fist above, lettered to explain the idea.

This tied the house to the newspaper work very effectively, and the stunt is so so simple that anyone can do it. That's the beauty of the scheme.

Potato Matinee Again

J. R. Lynch, of the Empress, Laramie, felt that the kiddies would do so much talking about the animals in "Nomads of the North" that they would sell the picture to their parents. The thing to do was to get the children.

An orphan asylum was in need of potatoes. Lynch advertised the fact and announced that any child would be admitted to a special matinee for two cents and two potatoes.

Several barrels of potatoes were realized, and the picture played to so large a business that Mr. Lynch is considering a return date.

Booking a Ballyhoo

Sydney Pollock, who used to qualify as the youngest press agent, but who has outgrown that job, has a new stunt. He has a man and a little girl who do an impersonation stunt for "The Kid," and after playing at his Strand Theatre, North Tarrytown, he is now booking them in nearby towns.

They really look like the originals, and the First National Service Department is helping him to get bookings for the pair where the film is being shown. One of these days booking ballyhoos will be a regular business.

Three Thousand in Contest

The Regent Theatre, Springfield, Ohio, doubled with the News in a "What Women Love" contest, with $50 as the first prize for the best 200 words or less on that question. The contest was started eleven days before the opening of the three day run and carried fourteen days publicity with 3,000 replies sent in. Then the winner donated his check to the starving children of Europe and that gave an additional story with a picture of the check and of the winner.

Selling the Picture to the Public

Got Double Use from Silent Man on Street

Changing the street man stunt, the Rivoli Theatre, La Crosse, put a man out for two days to ask if anyone had seen the kid. That was all he did, just ask the passersby if they had seen the kid, and to inquiries of the curious he merely replied "I'm looking for the kid" and passed on.

By the end of the second day it was decided that he was a mild sort of crank, possibly unbalanced mentally by the loss of a child.

THE LA CROSSE PERAMBULATOR

But the third day he came out with signs front and back, the former reading: "I have been looking 2 days for the Kid" while on his back was "Rivoli" Sun. Mon. Tue., Charlie Chaplin in 'The Kid.' Took a year to make and well worth every moment of it." Bill Freise, the publicity man for the Rivoli, thought out the stunt, and put it over for added business.

Offered Murray Shoes to Woman they Fitted

Oscar A. Kantner, Paramount exploiteer for Indianapolis, worked an old one in Muncie, Ind., but it worked well, and made a lot more business for the Star Theatre than the management expected.

Kantner found a hustling shoe store with a reduction sale, and asked if it was worth the price of a pair of shoes to get every woman in town interested in the show window.

The boss admitted that it would be that and more, so Kantner had painted a sign announcing that the slippers, which were Mae Murray's favorite last, would be given to the first woman who tried them on and proved that they fitted her, naming a day well in advance.

Then the house manager announced in his advertising and on slides that this presentation would be made and all the women in Muncie took a good look, even though she might know she never could wear them that small, for the trick of the stunt is to pick out a very small shoe.

The last day of the engagement the trying on happened, and a measuring stick was used to eliminate those who could not possibly hope to win. The winner quickly appeared, however, and was given the shoes and a pass to the "Star."

Bebe Daniels, Pinched, Ballyhooed for Clune's

About the time Bebe Daniels' picture, "She Couldn't Help It," was showing at Clune's, Los Angeles, she was pinched for speeding in Orange County, about forty miles distant.

Frank L. Browne, of Clune's, was quick to get the idea. Te got out 25,000 throwaways and seventy special eight-sheets reading:

Bebe Daniels
Arrested for Speeding
but
"She Couldn't Help It"

adding that she was to be seen at Clune's in the photoplay of that name. He also had a special drawing made for his newspaper advertisements to match the text with the statement in black on a white ground and the title in white against a benday.

It was quick work and though it had nothing to do with the play, it put the picture over with emphasis.

Made All Shipshape

R. W. Ferguson, the Goldwyn exploitation man, got a simple nautical lobby for "Godless Men" when it played the Isis Theatre, Richmond, Va. He borrowed some ship's stores from a chandler, including a couple of compasses, a model of a sailing ship, supposed to be that captained by "Black Pawl" and numerous life preservers on which the play title had been lettered in water color which could be washed off after the engagement. These and a fishing seine were pronounced enough to serve as a sort of prologue.

Good Street Ballyhoo Helped "Madam X"

It was not dignified, but it brought the people in, so it was good. When "Madame X" played the Lyric Theatre, Huron, S. D., Manager S. A. Goethel put a seven-piece orchestra aboard a truck and sent them around town to play the music from the "Madame X." score.

The drummer was mounted higher than the others and he carried a megaphone through which he announced the selections to be played and told something of the connection of the number with the play.

This gave the stunt a direct connection with the attraction and raised it from the classification of a mere ballyhoo.

The advertising was a banner on either side of the truck with a red "X" about three feet high with the "Madame" painted in black, in smaller letters through the centre.

Old Stuff Still Works

Still the old stuff works. The Blueatas" notice, which was suggested to the Cozy Theatre, Portales, N. M., years ago by Paine, of the Generla Film, has just gotten Charlotte, N. C., all stirred up. You can find the exact text on page 145 of Picture Theatre Advertising, if you have a copy. In brief it warns of a new contagious disease which in this instance could be cured by seeing Douglas Fairbanks in "The Mark of Zorro."

Printed in imitation of the public notices, it had everyone reading it, and it had an appreciable effect upon the business at the Broadway Theatre. It's old, but it is still a husky business reviver.

IT TOOK A SMALL FOOT AND TALCUM POWDER TO WIN THESE SHOES

They were supposed to be duplicates of a pair Mae Murray wore in "The Right to Love" and were offered the first woman who could get them on and look as though they fitted her. It's a good old stunt and it worked in Muncie.

Selling the Picture to the Public

Furniture Exploitation to Put Over "Twin Beds"

W. G. Shaeffer, of the Vaudette, West Point, Ga., springs a new one in exploitation He had "Twin Beds" coming and hooked up three local stores to display of twin beds. One of the stores handled the Simmons line, and the Simmons people sent a man down to help exploit the picture and the beds.

He made the Simmons window the most attractive of the three and then made a deal with the house whereby circulars for the beds were accepted as five cents on an admission ticket; only one circular to a ticket.

This seems to be the first instance of a commercial concern lending an exploitation man to a picture theatre, but it did the trick. Mr. Shaeffer figures his percentages on the film rental. To work one hundred per cent the gross must be six times the rental. On this basis "Twin Beds" did 120% or slightly more than seven times the rental and they had to go back fourteen months to equal that record.

DWARF DEHAVENS HELPED "TWIN BEDS" IN GEORGIA

The Vaudette Theatre, at West Point, used three sets of twin beds in as many furniture stores, but the star display was for Simmons Beds because an exploitation man was sent down to help put over the picture and the beds.

Harold Lloyd Again Helps the Opticians

Harold Lloyd's eyeglasses are better known than Joseph's coat of many colors, and Frank Cook, of Saxe's Rialto Theatre, Milwaukee, took advantage of that fact to land an occulist for the latest story, "Now or Never."

He got The Optical Shop, which specializes in eyeglasses, to display a portrait of Lloyd in the window, affixing a pair of real shell rimmed glasses to the picture.

Below was a sign which read: "Do not wait until it is too late. Have your eyes examined 'Now or Never' and every month thereafter. That's our system." The "Now or Never" was the heaviest on the card. Below was "Harold Lloyd. Saxe's Rialto."

Below this was a pair of stills behind a pair of large eyeglass frames used for an advertisement, and between was the slogan "The Lamps of Lloyd are the lamps of laughter."

This is almost too long after the "The Eyes of Young" advertisement, but even without that allusion the line is pat. It helped put over the Pathe released star to a better business than the house anticipated.

"NOW OR NEVER," SAYS THE SIGN, IS THE TIME TO FIX EYES

Our best known eyeglass exponent helped to sell glasses for a Milwaukee optician and tickets for Saxe's Rialto. Note the stills framed in the lenses of the large glasses below the picture. It's something to remember.

Exploitation Nearly Cost Him Insurance

All is fish that comes to the net of McGuire, of the Strand, Waterloo, Ia. There was a safe robbery at another theatre and McGuire made capital of it to advertise "Heliotrope," suggesting that as "Heliotrope Harry" was out of jail, it might have been his work.

He made so much out of this that the insurance company grew suspicious that it was all a frame-up and refused to pay off the policy. Of course, that was McGuire's cue to take it to the newspapers and he got several stories that were really news before the matter was adjusted.

It made a lot of talk, but every line helped to put the theatre over with the public and proved good general advertising after "Heliotrope" had moved on.

Steve's Fashion Show

Steve Farrar, of the Orpheum, Harrisburg, Ill., who does not come in as often as he should, blossoms out with six full columns for a fashion show and he puts it over in big-city style with five representations for the women's wear shops, a shoe firm, two men's clothiers and a furniture store.

This last is something new, but Steve wanted to dress his stage, and it was an excuse for another name and another window hook-up and it all helped. Local and professional models were employed, combining the pull of the local amateur with the appeal of the imported beauties.

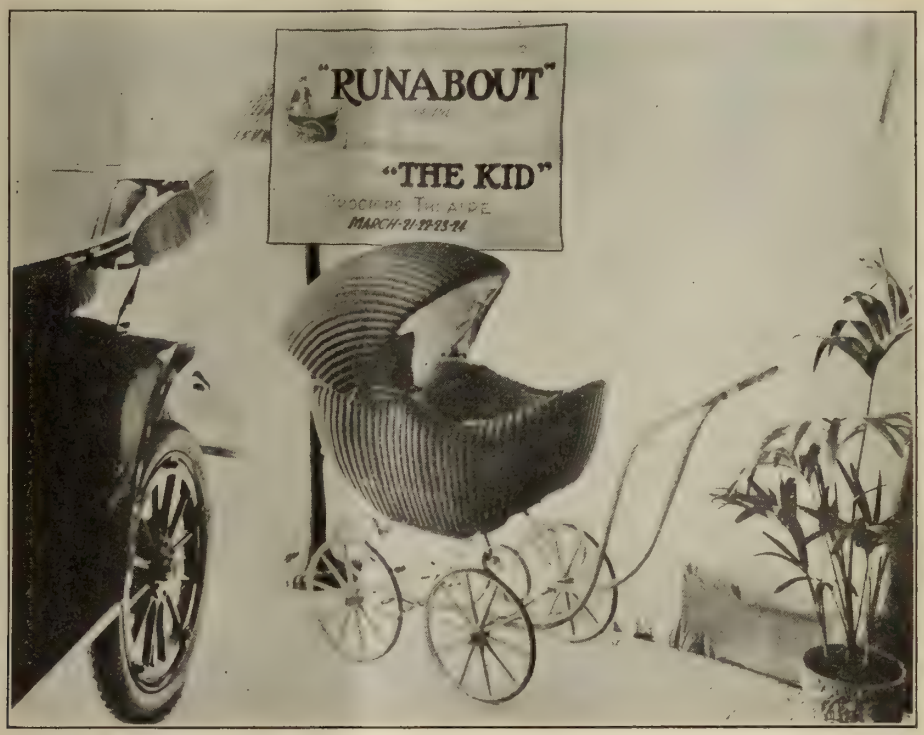
When Steve does something he goes the limit, and he went over the top for this.

Two Reeler the Star

W. E. Drumbar, of the Riviera, Knoxville, knows that it is not the length of the subject which counts for most.

For St. Patrick's Day he features "The Punch of the Irish," a two-reel Lehrman comedy and played it above his five reeler.

Selling the Picture to the Public



THIS IS THE ORIGINAL HORSELESS CARRIAGE, SURELY!

Hal Sheridan, of Proctor's, Plainfield, entered the baby buggy in an automobile show and made more sales than any other exhibitor there, for they were selling four-figure cars and he was offering low-priced tickets.

Entered Baby Carriage in an Automobile Show

Hal Sheridan, of Proctor's Theatre, Plainfield, N. J., believes in trailing the house to anything from street car fenders to a fire, and he was not going to let an automobile show get away from him unscathed. He announced that he was going to have the most popular car in the world at the show, and he did. You see it in the cut.

The text reads:

The Most Popular
Runabout
of the
Past—Present—Future.
For Demonstration See
"The Kid"
Proctor's Theatre
(Dates)

He had a fake Chaplin to "demonstrate" the car, and he got more attention than anything from the Funnyford to the Rolls-Royce.

And it sold tickets.

This Perfect Woman Was a Perfect Caricature

W. H. Ostenberg, Jr., of the Orpheum, Scottsbluff, Neb., used a double street stunt for Constance Talmadge in "The Perfect Woman." He dressed a man as a girl—more or less—and set her on a pinto with a gaudy blanket. Then he diked out another chap in spike-tailed coat, white "high water" trousers, goggles and a queer hat and let him ride ahead.

Over his shoulder the leader carried a pole from which dangled a bunch of hay, and as they slowly rode along, the pinto nibbled at the free lunch thus generously provided. It more than doubled the kick of the attractor.

They worked the few streets of the town and, like the Toonerville trolley, they met all trains. It built up business.

Cups Copped Coin

When Paramount gets an idea it is broadcasted to all the exploitation men, and so Max Doolittle, in Des Moines and R. C. Gary, in Omaha, worked a new stunt for "The Inside of the Cup" simultaneously, one at the Strand and the other at the Paramount Theatre.

It was a paper drinking cup printed up "See 'The Inside of the Cup," and inside of the cup was an eight-page folder telling about the Cosmopolitan production.

The stunt costs less than $2 a thousand and is worth a great deal more because it is apt and at the same time useful in these days of individual drinking cups.

One Street Car Worked for All Four Theatres

Here's one more street car perambulator, this time from Dallas, where it ran over the tracks for four days prior to the opening of the picture at Foy's neighborhood theatres ,of which there are four—the Columbia, Colonial, Ideal and Rialto. Apparently the picture played day and date at the four houses, opening on a Sunday.

This car stunt, which seems to have started down in Oklahoma, dropped out of sight for a time, but of late it has been revived all over the country, and it is a stunt which is a knockout the first time it is used and which can be repeated at short intervals with almost as great a success.

It works particularly well for the Arliss picture, for that "Go to the Devil" has been made the jazz line in numerous campaigns always with good results. Go see your local street car company and see what it costs, pointing out that if you build business in territories remote for the house you will add to the car company's profits. That will at least command their co-operation and may get you the car at a reduced rental, particularly on inter-urban lines.

WHO STARTED THESE STREET CARS RUNNING AGAIN?

This is the third street car inside of a month, and the idea seems to be all over the country. It was twice worked for "The Devil," and it will work just as hard for you. If you try it, load the car with devil passengers. This car is from Dallas.

Selling the Picture to the Public

Reformed the Censors by Showing "Passion"

Robert Harris, of the Harris-Grand Theatre, Bloomington, Ind., found the local censor agitators using the title to support in arguments. They told themselves that no picture could have such a title and be respectable.

Instead of fighting them with advertising, Harris let them rave until the day before the opening, when he invited them, along with some broad-minded citizens to attend a private showing.

Made a Talk

He made them a little talk about the title, explaining that it was the passion for power which gave the play its title, then he showed the film and the clamorers for their censorship put the reverse English on their kicks and proposed sending a telegram to the State board asking that "Passion" be shown throughout Indiana without cuts.

There is more than one way to win a fight and Harris knows a better way than scrapping.

Made a Red Lobby

Mrs. Caraco, who manages the Park Theatre, Roanoke, Va., made a red lobby for "Prisoners of Love" acting on the suggestions of W. R. Ferguson, the Goldwyn exploitation man.

The centerpiece was a large red heart with a square of white in the centre on which was painted a pair of lovers. Across the space red ribbon formed the bars for these prisoners of love, who were about to be liberated by a small cupid with a large key.

Red spring flowers and red hearts completed the display, with red lamps in place of the usual lobby lights.

THE RIALTO, BUTTE, HAS FOUND SOMETHING NEW IN CONTESTS

It offered a series of prizes, but the contest was for Chaplin and the Kid and not merely Chaplin alone. This time it took more than a burnt cork moustache and dad's old derby to get into the running and the smaller boys got the crowd.

Gave Real Circus Air to Mary Miles Minter

With the bluebirds calling out the circus razorbacks, and the warm breath of spring in the air, nothing succeeds like the sawdust trail. Elmer R. Rogers, of the Alcazar, Chattanooga, knows this, and when he had Mary Miles Minter in "The Little Clown" he figured that exploitation would pay. He thought so, but he knows now that it does.

He got hold of a tent and adapted it to fit the lobby without cutting. He dumped sawdust on the floor and had a special red wagon screen built for the box office, with the window cut to match the regular window in the booth. With a cutout from the 24-sheet and a clown for a ballyhoo he needed only the pink lemonade, and perhaps he had that in the water coolers. It made big business and yielded a heavy return on the investment.

IT'S ALL HERE BUT THE PINK LEMONADE, AND THAT'S INSIDE

With spring in the air, E. R. Rogers, of the Alcazar, Chattanooga, capitalized the circus urge by booking Mary Miles Minter in "The Little Clown," and making a cheap but wonderfully effective lobby display for this Realart.

Double Impersonation Is New Angle to "Kid"

There are new angles, even to the Chaplin impersonation stunt. The Chaplin impersonation has been running since the old Keystone days, and it did not seem that any new angles could be found at this late day, but the Rialto, Butte, found one.

This time the offer of prizes was made for the best couple—Chaplin and the Kid—and this got more than twice as good results. It was something new, and the way the boys hustled to get a partner in the stunt of itself brought extra advertising in the homes as Billy Brown went over to Mrs. Smith's to try and borrow her little boy for the Kid.

Won Attention

The judging also attracted more attention, and this photograph, which shows only the winners, will give some idea of the turnouts. "The Kid" probably could sell itself, but, as has been pointed out, the more noise made over a big feature, the more permanent the effect.

No special front, no elaborate lobby display or lithograph splash can equal this contest idea. But add one last kick to the stunt. Make them assume the pose of one of the posters while being judged. That will make everyone study the posters—so give them plenty of posters to study.

Selling the Picture to the Public

A REAL ART DISPLAY FOR "EARTHBOUND" IN OMAHA

S. J. Bennett, house artist for the Rialto, Omaha, did some unusual art work for the run of "Earthbound." It is all airbrush work with blue for a foundation and lettering in gold and at night was illuminated with blue lights.

Exceptional Brush Work for Omaha "Earthbound"

When "Earthbound," the Goldwyn-Basil King feature, was booked in the Rialto, Omaha, Resident Manager John Loveridge called in S. J. Bennett, the staff artist and pointed out that here was a chance for Bennett to show what he could do with his pots of paint

That was all Bennett needed. He got out his airbrush and painted a set of panels which did more to suggest to Omaha patrons the character of the play than all of the printed press work they got.

The backgrounds were a blue, misty and suggestive of vagueness, but the letter ring was in gold, and wherever the title was displayed, this, too, was vaguely outlined to suggest the spiritual nature of the play.

It was all airbrush work, soft in coloring and technique, and at night the use of blue lobby lights and illuminators added greatly to the effect. It probably sold more tickets than any other one advertising feature.

There were three of the panels, only one of which is shown, and four posters similar to the two presented here.

His Lobby Display Was Given Two Reel Comedy

O. T. Taylor, of the Weir, Aberdeen, Wash., writes that he played Buster Keaton in "The Scarecrow" above May Allison in "Are All Men Alike?" not because his patrons did not care for Miss Allison, but because they care more for Buster. He adds that the comments of the incoming and departing spectators demonstrated to him that his belief is correct.

Mr. Taylor makes his own displays, does his own lettering and writes the copy for the Weir and the Dream. A rather fanciful signature made us call him "Gaylor" a couple of weeks ago, but the name properly is Taylor. Better remember that, for you are going to hear more of him. He is a natural showman and he is batting around 1,000.

This lobby attractor is built on a frame. If you'll look closely you will see that supports run from the legs of the sign support to the legs of the dummy, up to the arms and back to the sign at the top, forming a solid base and doing away with the necessity for props. It makes a firm foundation and can be placed in any part of the lobby.

Bunty Pulled People To the Merrill Show

H. M. Rouda, of the Merrill Theatre, Milwaukee, could not offer Scotch highballs as souvenirs with "Bunty Pulls the Strings" but he did the next best thing and offered a little Scotch.

All of the ushers and the front of the house staff were in kilts, the lobby was draped in tartans, and thistles and heather were the decorations. A soloist sang Scotch songs for the prologue, ranging from "Annie Laurie" to "Three Draps o' Brandy" and a bagpiper gave a finishing touch.

To cap the climax there was a Scotch mist the opening day, but the attendance was good and mounted to crowded in the clearing days which followed.

String Pullers Got a Hot Tip on "Bunty" Play

Common baggage tags, with colored string loops made a lot of sales for "Bunty Pulls the Strings" at the American Theatre, Longmount, Colo. The stunt was suggested by R. P. Allison, a Goldwyn exploitation man working out of the Denver exchange.

The tags were printed up, "You have pulled the string. Now see 'Bunty Pulls the Strings,' a comedy with a little bit of Scotch, now playing at the America Theatre"

These were placed in drug and cigar stores, restaurants and other places of congregation, the tags packed in so that only the strings showed. A neat card invited the curious to "Pull a string" and almost everyone did. Most of them pushed the tag back after reading, but many carried them away looped to their coat buttons, following the primal instinct to dress up. Two thousands were printed up and a part of them were used to hang to awnings, cigar lighters, cash registers and similar places, while others were used for auto tags. They were almost as useful as a hairpin to a woman.

A thousand postals were also printed announcing that a nip of "real Scotch" could be obtained at the America on the dates mentioned, and these were addressed from the telephone book. The tags, however, did most of the selling.

Took Two Full Pages

The American Theatre, Sedan, Kansas, took two full pages in the local paper lately to let the public of the 2,000 town know about coming attractions. The copy was prepared by John P. Goring, Paramount exploiteer in the Kansas City territory, and drew largely on the national advertising for Paramount to hook up with this publicity.

THIS SCARECROW DIDN'T FRIGHTEN A SINGLE PATRON AWAY

To the contrary, O. T. Taylor, of the Weir, Aberdeen, Wash., writes that playing up the comedy above the feature was responsible for better business, for the Buster Keaton comedies pull people who may not like the big attraction.

Selling the Picture to the Public

Hyman's Musical Acts Sell Tickets for Him

Here is a reproduction of one of the specialties at the Mark Strand, Brooklyn, described in the department for April 2. It is interesting as showing how Edward L. Hyman works out the stunts he describes weekly in these pages.

The eight singers form the basis of his program. They are all good enough to handle solo numbers as required and have not yet attained a position where they refused to do ensemble work. Often they will appear in a concerted number and then split up on the rest of the program.

In this particular number three of the couples are just concluding a dance as the curtains part, one of the men playing the music. The close of the dance comes perhaps forty seconds after the opening and the women group themselves by the sofa and sing "Dear Little Boy of Mine" while the men stand in the doorway and chat, applauding the number at the close and getting plenty of help from the spectators. Then the men sing "Annie Laurie," with variations, and all join in "Auf Wiedersehn." After the last chorus the music is softly repeated as the singers take their leave of the hostess and exit in pairs, the business being timed to close as the repeated chorus ends.

Even where you are not equipped for heavy prologue work you can handle stunts like this with local singers to decided profit. Study the Hyman box each week and profit by the suggestions.

HERE IS THE BASIS OF EDDIE HYMAN'S MUSICAL NOVELTIES

Last week he used his two quartets in combination and got unusually good results with the simply-staged act described on this page. This is not prologue stuff, but special numbers, which will fit on any program and blend.

Empty Beer Kegs Were the "Forbidden Fruit"

Bob Rhedans, who was a prize pupil of Claud Saunders' college for Paramount exploiteers before he went to Minneapolis, started in to show his preceptor what he could do.

He was sold, along with the film of "Forbidden Fruit," to the O. Klare Theatre, Eau Claire, and he went down there full of pep and ideas. First off he chartered a load of beer kegs. They were empty enough to suit even Mr. Volstead, but they looked all right on a truck with a couple of chaps posing as deputy sheriffs, and the title gave point to the display.

Then he made a hook-up with the advance man of Herbert's Greater Minstrels, which were due to play town ahead of the show. He pointed out that the publicity for the picture would not hurt the minstrel show and would give them a jazz feature for the street parade, so they hooked in. The truck met their special car at the station, followed them to the hotel and then over the line of march.

It was the feature of the street turnout and with this introduction to the public, Rhedans kept the truck on the street for a couple of days.

Then he sold the local company of the National Guard. They did an afternoon street parade and drill, with Rhedans carrying a "Forbidden Fruit" banner, and in the evening they kicked in again with a parade to the theatre, where they saw the first performance. This advertised the Guard company, which was in need of recruits, and also helped the house. The truck went along to keep them company in their travels and the Captain's throat grew so dry he could not give the commands.

Next time the Paramount salesman wants to sell Eau Claire, he has only to mention that Rhedans will be coming that way and they won't even ask for two per cent. off for cash.

A good exploitation man is a film company's best bet.

THOSE EMPTY BEER KEGS MAKE YOUR MOUTH WATER; BUT WHY TALK OF WATER? THAT SPOILS IT.

Bob Rhedans, the Minneapolis Paramount exploiteer and one of Claud Saunders' star pupils, used beer kegs, a minstrel troupe and the local National Guard company to put over "Forbidden Fruit" for the O'Klare Theatre, Eau Claire. It does not need all that exploitation, but Rhedans just wanted to see how much he could get out of one picture. This is it.

Selling the Picture to the Public

Bain's Cartoon Contest Stopped Street Traffic

If you can stop street traffic, or at least impede it, for ten days, you have an idea. D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., not only did that, but he got several columns of front page stories for his hook-up.

"Forbidden Fruit" was coming to the Royal, and Mr. Bain, who is the general publicity man, wanted to put it over to the limit. He got the Star interested in a cartoon contest, with a six months' pass at the top and single admissions at the other end. There was only one rule. The drawing had to fit the play title. It could be anything from an apple to hard cider, but it had to live up to its name.

Twelve front page stories got local interest and for a week the Rexall store made a daily exhibit, changing the window each day, with the result that at times pedestrian traffic had to go out into the gutter. It was a big puller and brought more free publicity than any stunt ever pulled in the town.

Another gag was the distribution of 3,000 apples the Saturday afternoon before the opening, each labeled with a gummed sticker: "'Forbidden Fruit' Opens Monday, Royal." Permission was obtained to make this distribution, and the police could not kick.

For a lobby showing Mr. Bain made his own apple tree out of a branch with the fruit tied on. It was a big campaign and it brought top results.

Tractor Parade Another New and Good Ballyhoo

Earl S. Nesbitt, of the Linwood Theatre, Tarkio, Mo., is the inventor of the "tractors for attractions" idea, and he blew the town wide open with his ballyhoo for "Down on the Farm."

First he advertised a parade of tractors, then announced that all boys who wore their overalls to school could take part in the parade when school was over and get free tickets to the Mack Sennett comedy.

The tractors he borrowed from dealers, all of whom were more than willing to advertise just about the time of the spring ploughing. He got six, and picked out ones with strong, vibrant voices. Tractors are built for work; not pleasure, and they are not provided with mufflers. They can't whisper and they have no rubber tires to ease up the rumble of their wheels. All told they were about the noisiest ballyhoo that Mr. Nesbitt could get, and when all six got in action over the cement paving, you could not even hear the boys yell.

The parade was organized downtown and went out to the schoolhouse, being timed to arrive just after school, and not just before it let out. The kids were waiting and all in overalls were supplied with banners and told to get in line. They were given their passes when they turned in the banners, at the end of the parade.

The cow with the "This Is no Bull" blanket, was sent along, but she really was not needed. Six tractors can do more than any one cow. Mr. Nesbitt has found something new and very good.

Took Preferred Position

Because the Dominion Theatre, Winnipeg, figured that "Black Beauty" would make a particular appeal to the children, it paid extra to get space in the Sunday funny sheet, right alongside the Katzenjammer Kids cartoon where no youngster could possibly overlook it.

Then to make certain it would go over, the display was mostly made up of single column cuts with a running story, followed by the announcement of special matinees for school children commencing at half four. It probably brought better results than would a full page splash anywhere else in the paper.

Contest Worked Again

Nothing nutty about Nutt. Sydney M. Nutt, manager of the Central Theatre, Hot Springs, took on the contest suggestion from the Goldwyn press book for "Madame X" and go all the money in town.

The contest question was: "What would you do if your husband falsely accused you, would not permit you to explain, and drove you from the house?"

With a gold wrist watch for the first prize, every woman in town tried to get something better than the suggestion that hubby be eased into the hoosegow, and the newspaper hook-up was worth many times the cost of the watch—and we'll make a bet that Mr. Nutt paid for part of the clock with screen and program advertising.

Helping the scheme, the prizes were not announced until the last day of the showing, though no one had to see the play to be eligible for the contest.

Don't wait for opposition; start now.

Played to Twins on a Double Role Picture

Harold F. Wendt, of the Rivoli, Toledo, ran Mary Miles Minter in "All Souls' Eve" during Holy Week and he felt that some extra jazz would be needed to get the story over.

He did extra newspaper advertising and then announced that in this play Miss Minter takes a dual role and offered a free admission to all twins or doubles. He got several reading notices for the stunt ahead of the showing and worked up such an interest that the papers ran a daily list of the twins and doubles who had gained admission. And it all had a very material effect upon the box office.

Another Wendt stunt was supplying the cheap restaurants with paper napkins printed in the centre:

How would you like
to be a waiter?
Not in a restaurant—
But at a theatre.

To avoid this awful fate you had only to come early to the Rivoli to see George Walsh in "The Plunger." Wendt finds that these little stunts reach the men and women who are not in the habit of turning to the newspaper for their amusements, and there are enough such to make stunts worth while.

Had Four Page Special

Replogle & Wallace, the new managers of the Grand Theatre, Indiana, Pa., took a four-page special section in the local paper for the change in management and the opening bills. It was made up as a part of the regular edition and formed Part II of the Saturday issue. Hal Olver, Goldwyn exploitation man, supplied the copy and the idea.

The first page was devoted to a series of stories on "The Penalty," which was to be the first attraction. This used a ribbon and a three-column head and included a column and a half story "by special wire" from Olver. There was also a two-page story for "Madame X," the following attraction.

The second page carried stories for these two plays, and for Will Rogers in "The Guile of Women" and Vivian Martin in "The Song of the Soul," while the third page carried a full house ad and the back page the announcement of the change of management. As the circulation was 3,500 copies, the cost brought a large clientele, and it got the Grand off to a runaway start.

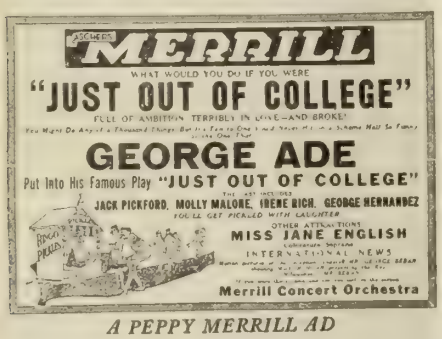
IT MIGHT HAVE BEEN EXPECTED THAT SIX TRACTORS WOULD DRAW EXTRA BIG BUSINESS FOR NEBITT.

He runs the Linwood, at Tarkio, Mo., and he is first on record to organize a tractor parade for "Down on the Farm," and he writes that you do not need a band with six tractors ambling over the road without mufflers. Of course, he had the "This is no bull" along, and the tractors made so much noise it soured the cow's milk and put a diary route on the blotz.

Selling the Picture to the Public

Short, Snappy Lines Sell the Ade Drama

This four sizes from the Merrill, Milwaukee, does not offer long winded arguments, but it sells on short but compelling lines. The first three lines cover the title and the story. They run "What would you do if you were just out of college, full of ambition, terribly in love—and broke?" That ought to sell any story with George Ade's name tied to it, even though it were not so well known as a play. But they build up on this with other lines as good,


MERRILL
WHAT WOULD YOU DO IF YOU WERE
"JUST OUT OF COLLEGE"
FULL OF AMBITION TERRIBLY IN LOVE—AND BROKE!
GEORGE ADE
Put Into His Famous Play "JUST OUT OF COLLEGE"
JACK PICKFORD, MOLLY MALONE, IRENE RICH, GEORGE HERNANDEZ
YOU'LL GET PICKLED WITH LAUGHTER
OTHER ATTRACTIONS
MISS JANE ENGLISH
INTERNATIONAL NEWS
Merrill Concert Orchestra

A PEPPY MERRILL AD

and then stick in a cut of the pickle factory for good measure without telling how pickles come into the story, other than saying that you'll get "pickled" with laughter. It is one of the best of the recent Merrill ads, and they have been coming pretty good, of late. They seem to be a little too full of type, but this is because the compositor slings lead with a heavy hand and uses the largest faces he can put into the dimensions of the ad. He should be coaxed to cut down the smaller lines that the larger may get a better display. The cast could have run in a twelve point bold italic just as well as in this heavier gothic with benefit to the material above and below it. It is a failing compositors have, but they can be educated out of it if you are persistent. Tell them you are not trying to see how much ink you can use but how many tickets you can sell. Perhaps they will get the point in time. We have known that to happen.

—*P. T. A.*—

Milwaukee Half Page Is Too Full of Type

This half page from the Strand, Milwaukee, on "Passion," is too full of type to yield the best results. It is packed so solidly with type that nothing gets over strongly. It is like stuffing a bell with cotton and then expecting it to ring. It's a half page, but a half page should merely be a smaller space enlarged. You can get four or five thousand words in a half page, but that is no good reason why you should try to. There is a lot to be told about "Passion," and it may be that the hitherto unknown star needs some explanation, but you can sell "Passion" in fewer words and to better advantage. This may be all right if you can make people read that much, but if you had them 150 words of strong argument that will tell as much as all this smaller type, you stand a better chance of getting results. "All Europe has admired 'Passion': All America will" means pretty nearly as much as a lot of alibi talk. It puts it in a nutshell and then takes off the shell. If you have a really big attraction, it is not necessary to talk like a book agent. If you talk too much of it you may convey the suggestion that you are afraid of your offering and are trying to put it over in words. Short, terse sentences will sell bet-

AN OVERSTUFFED AD

ter than elaborate arguments. Keep the full description for the news columns where people look for and expect to read solid type. There is one line which runs "This magnificent production will not be seen elsewhere in Milwaukee for thirty days." That is all very well, but suppose it had run "See it here and now, or wait a full month for an inferior presentation." That would carry more weight. There is a lot to be said about "Passion" but it should not all be said at once. It won't get over. When you buy a large space see how few words you can say it in. The fewer the better, so that you get the message over.

—*P. T. A.*—

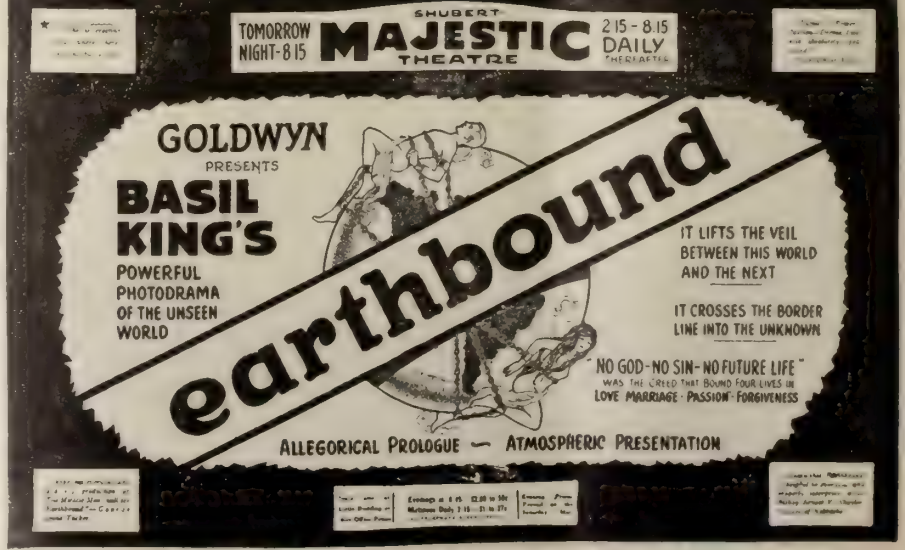
Boston Reverse Cut Prints a Nice Black

Boston seems to be running to reverse cuts of late, possibly because the Boston papers seem to be able to get a reasonably good black. You can't always tell, but this half page went over nicely, and it made a striking appeal. One thing that Boston does is not to trust to white letters on a black ground. Most of these Boston reverses work the black for a border and where they want to stick type, they mortise the plate and set in the announcement. It is by far the better plan, but not many who try to work reverse have the good sense to adopt this scheme. They seem tc think that if they work a black face cut they can and must use white letters, and small white letters are plain poison. Here the proper scheme is adopted. The black gets the attention, but the talk is all black on white; the sort of thing you can read. "Earthbound" seems to have come in for more unusual advertising than any other current film subject. Next to the double truck from Salt Lake City, recently shown, we think that this is one of the most unusual and effective "Earthbound" displays send in. And it comes from Boston! That's the wonder of it. A year ago Boston advertising was a disgrace. Now it can hold its own with any town with the possible exception of Cleveland. This half page is intended to put the story over for a run and not merely a week's engagement, and for that reason extra space is taken, but it is not wasted, and should have an excellent effect. Boston seldom runs to have page spaces on account of the cost, and for that reason any large splash is more impressive than it would be in a smaller place or in a city where big spaces rule. Boston advertisements are by no means small, but a half page is something else again.

—*P. T. A.*—

Large Newman Space Nicely Proportioned

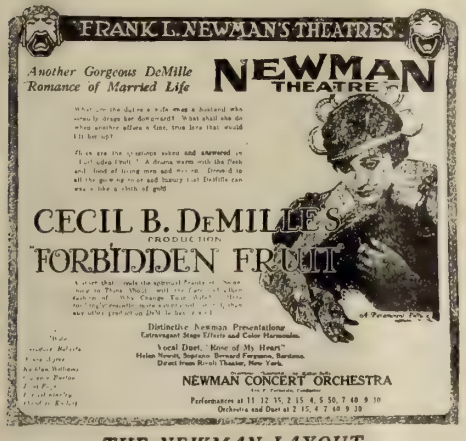
This top of the Newman trio, Kansas City, is soundly planned. The cut does not intrude upon the type and the latter does not detract from the type, but each helps the other, which is the ideal layout. And this is accomplished by the simple expedient of using white space to keep the two separated, whiel the letter title connects them up. It runs eight inches across four columns, and tops two other connected advertisements, for the other Newman houses, the whole taking nearly all of four columns. The other displays are not, however, quite up to this announcement, though both are good. For one thing, you do not find in a Newman advertisement a too-wide bank of small type. If the line is wide, it is cut into two parts and treated separately.



A REVERSE CUT THAT WORKED

Selling the Picture to the Public

Here the lines are almost to the limit of convenience fo ran eight point, but they are within the limit. The top announces "Another gorgeous De Mille romance of married life." That is the keynote. Then it runs in, in smaller type to tell about this story, the title follows and below a fresh attack is started with an allusion to other productions by the same director. The house attractions follow and in the corner are named the leading members of the cast. It's something more than a good layout


FRANK L. NEWMAN'S THEATRES
Another Gorgeous DeMille Romance of Married Life
NEWMAN THEATRE
CECIL B. DeMILLE'S PRODUCTION
FORBIDDEN FRUIT
Distinctive Newman Presentations
Extravagant Stage Effects and Color Harmonies.
Vocal Duet, "Rose of My Heart"
Helen Newell, Soprano Bernard Ferguson, Baritone.
Direct from Rivoli Theater, New York.
NEWMAN CONCERT ORCHESTRA

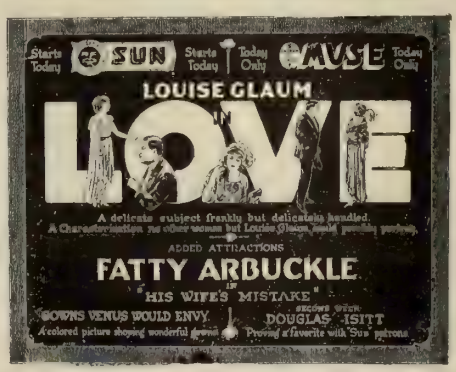
THE NEWMAN LAYOUT

typographically. It is an orderly presentation of the best arguments in favor of attending the performance. It sells along the lines most certain to bring the reader to the box office. The copy shows care in its preparation and is well and smoothly worded. You do not admire the layout and regret the choice of words. The words are as carefully considered as the disposal of the type, and match the elegance of the subject matter. There is no effort made to jazz up the argument. This De Mille does not call for jazz. It appeals to those to whom jazz does appeal, and the phraseology matches the subject. It is one of the best things the Newman has yet sent in. Evidently the Newman copy writer lives and learns, for his work shows advancement.

—P. T. A.—

Reverse Signature Is Lost in the Shuffle

Here is a nice study of two house signatures, those of the Sun and Muse theatres, Omaha. Both had the same Louise Glaum story for the day and the signatures were placed side by side. In this reproduction of 135 lines across six columns it does not show clearly, but you can see that it is at the Sun, but you have to look close to get the Muse signature, even when you know there must be something up in that corner. The Sun is in black on a white ground. It stands out even better than the title, which is three times as large. It is the first thing you see. You know it is at the Sun even before you sense the fact that the story is Louise Glaum in "Love." But the Muse is a black letter, shaded white, and you have to look close to see what it is. The Sun signature looks well on white. It looks even better on black. The Muse shows up fairly well on white and it lost on black, but it is not as good at any time. House signatures are important. The time may come when a black blotch will stand for a house name whether it is read or not. It is possible to make the signature so well advertised that just the shape identifies, but it is just as easy to get a good signature in the first place. Don't take the first thing that comes along. Keep after it until you get it right before you start to popularize it. You may be able to get a good design from the art class of the high school. Hold a competition and offer a decent prize for a design you can use. It will help popularize your house and it will give you a selection. There is no reason why some youngster cannot hit upon as good a design as will be evolved by a commercial artist, and he will give more thought to the job.



PUZZLE PICTURE ADVERTISING

Get after it, if your signature is not ideal, and get one that will work up no matter where it is put. The Muse is a 100 per cent. minus in reverse. One of the short subjects announces "Gowns Venus Would Envy." That sounds nice, but judging from the pictures we have seen of the lady, she is not interested in gowns. Outside of the signature, this is a good reverse advertisement and the lettering has been better done than usual. It can most of it be read, even though the printing does not give a solid black.

—P. T. A.—

For Memorial Day

Memorial Day is not far off. Why not start in now to arrange with the local Legion post to give a benefit for the purpose of caring for the graves of those who lie in the home cemetery or to erect a memorial to the dead. Give them a good show, but a quiet night, and turn over to them a full 25 per cent. of all the receipts. It will put a kick into business for several weeks and at the same time it will be accomplishing a real good.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

If Only Pierce Would Use Some Type in Ads.

Howard O. Pierce, of the Kunsky houses, Detroit, gets some nice layouts, but he uses too much hand lettering where this is not helpful. The lettered title is all right, if it is clear, but the rest would be better if plainly set. These displays for the Madison and Adams are both well laid, but we think that it is a mistake to use an incidental scene from a play for an attractor. The Adam and Eve episode in "Mama's Affair"

TWO KUNSKY ADVERTISEMENTS

runs only a few feet and it is but one of a series of pictures showing woman through the ages. It is a sketchy prologue and no part of the play. It creates a wrong impression. It does not belong. As a rule Mr. Pierce is true to type or else uses something that is palpably an attractor, more on the lines of the Fairbanks design, but some managers seem to specialize in sensational cuts, and misleading lines. Only the other day another Ohio exhibitor built his entire advertisement on a scene from a play and the scene was cut by the Ohio censors, leaving him up in the air. Just to prove that he is not overlooking any bets, Mr. Pierce advertises that the Fairbanks production was "Directed by Ted Reed, a Detroit boy."

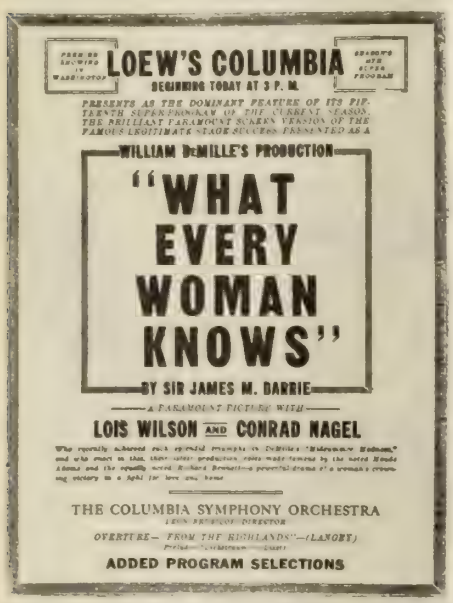
—P. T. A.—

All Type Display was Best Bet on the Page

This advertisement for Loew's theatre, Washington, was picked off the theatrical advertising page because it was the most conspicuous of the lot. Moore and Crandall each had larger spaces and strong cut attractors, but this all-type announcement stuck up like a white stone in a coal pile. You saw this first and then you had to read the others, if you wanted to know what they were all about, but you got the "What Every Woman Knows" if your eye happened to rest up the page only long enough to see that it was a page of advertisements. It is only 120 lines across three, but it was the largest advertisement on the crowded page because it was the clearest and most sightly. We do not like the bank of all-capitals just below the house signature, but that announcement does not matter much, and the rest is set so you can read it with the least visual effort and if you read none of it you at least have to come away with the title and house name firmly impressed. On a page with all advertisements set more or less alike, this space would stand no better show than the rest. It just happened that this space was on a page a week

Selling the Picture to the Public

when most of the other houses were using cuts, and for this reason the open display got more attention than the cuts because it was the one thing different. In precisely the same way a single advertisement with a cut might dominate a page of all type.


LOEW'S COLUMBIA
BEGINNING TODAY AT 3 P. M.
PRESENTS AS THE DOMINANT FEATURE OF ITS FIFTEENTH SUPER-PROGRAM OF THE CURRENT SEASON, THE BRILLIANT PARAMOUNT-ARTCRAFT SCREEN VERSION OF THE FAMOUS LEGITIMATE STAGE SUCCESS PRESENTED AS A
WILLIAM DeMILLE'S PRODUCTION
"WHAT EVERY WOMAN KNOWS"
BY SIR JAMES M. BARRIE
A PARAMOUNT PICTURE WITH
LOIS WILSON AND CONRAD NAGEL
THE COLUMBIA SYMPHONY ORCHESTRA
OVERTURE— "FROM THE HIGHLANDS"—(LANGEY)
ADDED PROGRAM SELECTIONS

THE LOEW DISPLAY

It is not because it was all type that it wins out, but because it is all-type on an otherwise all-cut page. It is the change of pace rather than the display, though in any case this is a good example of clean typesetting, working along conventional lines but getting an attractive result.

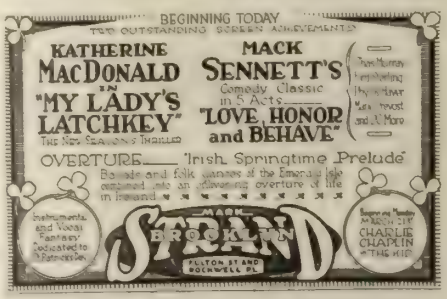
—*P. T. A.*—

People Read Signs They Were Told Not to Read

Playing upon a well known trait ,the Majestic, Portland, Oregon, got over a lot of lobby signs by the simple expedient of posting them "Don't read this." Because they were told not to, everyone read, and the message of "The Truth About Husbands" was driven home. About the best line for this First National is shown on the sheet in the corner frame.' It reads: "At last a drama that doesn't blame women." Whoever wrote that line got a good one, and it could be made the basis of an entire exploitation. Apparently it was used only this once, but it should be stuck into every advertisement and put on every poster. It will pull in the women as nothing else will, and the women will drag in the men. If you have yet to play this subject, pick up this line and put it on everything, including a lobby banner, and get as large a banner as the front of the house can carry. You can give it an extra punch with "Since the Garden of Eden to today woman has been given the worst of it, but here's a play in which the woman is not blamed." If that doesn't get them in, you've got a unique class of women to cater to, but the probabilities are that it will reach them all. And after you have looked at this cut for the particular display, notice how much better those wall frames look than loose easel frames.

Hyman Widens His Ads to Get Good Display

Edward L. Hyman, of the Mark Strand, Brooklyn, got out some very good two column spaces for the house, but lately he has wisely increased his spaces in order to get room for the announcement of his musical ideas which sell more tickets than the film shows. He found he was gradually creeping down the space and getting all out of proportion, and it did not take him long


BEGINNING TODAY
TWO OUTSTANDING SCREEN ACHIEVEMENTS
KATHERINE MacDONALD IN "MY LADY'S LATCHKEY"
THE NEW SEASON'S THRILLER
MACK SENNETT'S Comedy Classic in 5 Acts "LOVE, HONOR and BEHAVE"
OVERTURE— "Irish Springtime Prelude"
MACK BROOKLYN STRAND
FULTON ST. AND ROCHELL PL.
CHARLIE CHAPLIN IN "THE KID"

HYMAN'S NEW STYLE

to realize this. Now he goes across three columns, taking the same number of lines, (between 150 and 200), but getting width instead of depth. This example is for the St. Patrick's Day week, and this explains the shamrocks. He has two attractions and gives more space to the comedy than to the drama because he knows that it will appeal to a greater number of persons. It is an almost fixed rule in advertising that the width should be greater than the depth for a good display, and Hyman knows it. He is getting to the point where he can get some real type into his Sunday spaces, though his letterer gets almost a type face with his hand work.

—*P. T. A.*—

Don't Be Tricky

Probably the exhibitor who booked in a Chaplin reissue and advertised "Chaplin is here, too" the nights the opposition offered "The Kid" thought he was doing something clever, because he brought a lot of people into the house. The stunt is the reverse of clever. It makes a few dollars, but it probably will cost hundreds of dollars in future patronage. That's one trouble. You can see the money you make. You can't see the money you lose.

—*P. T. A.*—

Color on Black

E. G. Stellings ,of the Grand, Wilmington, N. C., sends in a couple of folders for "Blackmail," printed on the outside of "Watch out! This is Black Mail." Apparently the title led him to try printing on black with colored inks, and the experiment is not successful. There are just two things that will work on black, bronze and big white letters with the ink spread thick. Of the two bronze works by far the best though it requires careful handling. Here he uses red and a white size ink, and the black fights through. The red is a dull brick and the white looks blue. Bronze will work, and by "bronze" is meant any powdered metal. The gold and aluminum are the better known, but you can get it in any color. The metal covers the black and does not suffer a reduction in illumination. You can get good results with blue, red, green and lemon as well as straight gold and silver bronze, but no type smaller than a ten point should be used under any circumstances, and a twelve is better. Mr. Stellings used an eight point.

The only way you can get a good red letter on black is to use red stock and print on the black. You cannot get it with red ink on black stock, and the reverse cut for the black will cost more than the job is apt to be worth. The same applies to other colors. The stock should be printed with the black and not with the color. This holds almost equally true of any dark stock. It seldom pays to work it.

—*P. T. A.*—

Do something different, even though it may not be as good.

A LOBBY FOR "THE TRUTH ABOUT HUSBANDS"

In the Independent Field

By C. S. SEWELL

New Projects Indicate Faith in the Field

A RESUME of recent events indicates that there has been no abatement of activities in the independent field since the report published in this department in the issue of March 12. On the other hand, the past five weeks has marked the entry of new producing organizations, as well as distributing companies and exchanges, and the enlargement of others.

A significant trend is seen in the offering of features by companies formerly handling only short subjects. However, this does not indicate a lessening of activities in the short subject field, but is more in the nature of an enlargement; and, on the other hand, new short subject companies are entering the field.

Among the companies handling one and two reelers that are entering the feature field are: Plymouth Features, with a feature starring Dorothy Davenport; Dominant, with six big productions; Blazed Trail Productions, which will make features instead of two-reelers, with Oscar Apfel directing; Reelcraft, which has two feature producing units and will add others until it is in position to offer two features a month, but which also retains its short subject program, and has announced three new units to make "Humdinger" two-reelers and one-reelers, starring Tweedy Dan and Bud Duncan respectively.

New feature offerings include, in addition, four French films by C. B. C.; four a year, which Houdini will make, starring himself; a series to be made in West Virginia, starring Burgess Lewis; another from the new company formed by Aaron Corn, B. H. Bernstein and M. Lewis; a series written and produced by Charles K. Harris, the well-known song writer; a Cyrus J. Williams production, offered by M. B. Schlesinger; a new western by Richard Kipling, with the announcement that he will produce eight a year, with two big special productions; twenty-six features to be distributed by Arrow; reissue of "Quo Vadis" and "Julius Cæsar," and a series of Conquest programs by George Kleine, four to be made by the new Frontier companies and handled by Jans, starring Anders Randolf; three series by Tri-Star, and one by Douglas & Scheuer.

New short subject offerings include a new series of twenty-six Hallroom Boys comedies, to be distributed through Federated; two series by Aywon; twelve comedies by Manning Productions, with Eddie Gribbon, Eddie Barry and Helen Darling; comedy bull-fight pictures by the Photo-Art Company of Texas; twenty-six comedies by Pacific Film Company, with George Ovey, and the same number with Vernon Dent; W. A. Howell comedies, through National Exchanges; Alt and Howell comedies, through the new Allied Distributing Corporation; Ann Little serial, through Arrow, and Scattergood comedies, handled by Irving Lesser, together with a comedy series announced by Arthur Donaldson and another by J. L. Friedburg.

Another significant development is the announcement by Russell-Griever-Russell of the establishment of a studio city at Fresno, Cal., to make films for release through Capital, and the step taken by the Kineto Company in furnishing music cues for one-reel subjects, and the fact that a larger number of first-run houses are showing independent films, including features at two Chicago Loop houses and Kineto subjects simultaneously at all the Riesenfeld theatres in New York.

Activity with the exchanges includes the moving of Gollos Enterprises and Wabash Films in Chicago to larger quarters, formation of Cosmopolitan exchange in Boston by Cobe & Goodman, the taking over and enlargement of L. C. Baxley Attractions in Dallas by Lion Film Co. under Baxley, Peebles and Bryant; of McDermond Theatre Amusement Co., of Salt Lake, by new Superior Screen Service, and of Ben Fitzer, Great Northway and Dooley exchanges in upper New York by A. J. Sardino, an exhibitor; while Greater Features Company, of Seattle, expands its field so that it now covers Colorado, Wyoming Utah and New Mexico, in addition to Washington, Oregon, Idaho and Montana.

All of these activities, which are developments of the past five weeks, speak forcibly of the healthy condition of the independent field and augur well for the future.

C. S. SEWELL.

Gets Franchise from Federated

At a directors' meeting of the Federate Film Exchanges of America, Inc., in New York recently, Al Kahn was given a franchise for Iowa and Nebraska, formerly owned by Greater Productions, Inc. Offices will soon be open in Omaha and Des Moines.

Mr. Kahn will release Selig's latest animal serial, "The Miracles of the Jungle;" also thirteen Chester's two-reel animal comedies, fifty-two Chester's one-reel comedies, twenty-six one-reel comedies produced by Henri Lehrman, twenty-six one-reel comedies produced by Warner Bros., thirteen two-reel Monte Banks comedies, twenty-six Burlingham Travel Adventures and "Dangerous Toys," a five-reel featuring William Desmond.

Kineto Chemical Film at Rialto

The Rialto Theatre, New York, is showing a scientific picture, "The Chemistry of Combustion," one of the Urban Movie Chats.

Beginning with the early methods of fire—the fire-stick and bow-drill—the film shows that fire can be started with a lens made of ice! The innocent water bottle as a sun-burner and a source of danger is shown. Some modern chemical experiments are tried, showing corium alloy sparking on an abrasive wheel, and how fire is produced by the application of sulphuric acid to a mixture of sugar and chlorate of potash.

Louise Dresser in Comedy Series

Jack Gardner and his wife, Louise Dresser, both well known on the stage, have entered the motion picture field. Mr. Gardner will during the next twelve months make a series of two-reel comedies at the Brunton studios staring Miss Dresser and Willard Louis, which will be distributed by Irving M. Lesser. The first will be "The Fat Fighters," of release April 15.

"In Bad Again" Is Newest "Hallroom"

The eighth of the "Hallroom Boys" comedies and the last to be released by C. B. C. Film Sales Corporation has been titled "In Bad Again." Starting with the ninth, "False Roomers," this series will be distributed through Federated Exchanges.

In this comedy, which is said to provide a fitting wind-up to the series, Percy and Ferdie appear as automobile salesmen with their usual bad luck, in fact, they successively become doctors, lawyers and detectives before the two reels are finished. Sid Smith is again the featured player, and there are good auto stunts.

In the Independent Field

Forward Will Handle Ten Salient Films Featuring Muriel Ostriche

Max F. C. Goosman, president of Salient Films, Inc., announces that the series of ten productions featuring Muriel Ostriche will be distributed by Forward Film Distributors, Inc., of 110 West Fortieth Street, New York, of which J. Joseph Sameth is president. Involving as it does ten feature productions, this is one of the largest recent deals on the state right market.

The first production, "The Shadow," written and directed by J. Charles Davis, is ready for distribution. "Satisfied that Miss Ostriche had established a box-office reputation," said Mr. Goosman, "we started to work on the series, and independent exchanges will see a new Muriel Ostriche, for she has been given a story and setting especially adapted to her ability. 'The Shadow' is a production that speaks for itself, but before closing the contract with Mr. Sameth, we planned a nation-wide advertising and exploitation campaign. We promised productions worthy of the Salient trade-mark, and have kept our promise."

Max F. C. Goosman, directing Salient Films, Inc., is well-known in the film world. He has been with some of the largest companies and recently resigned from Robertson-Cole to assume his present position. J. Charles Davis has had seven years' experience in various branches of the industry, having been advertising manager, special writer, exchange man, assistant director, director and producer. He has been connected with Famous Players, and more recently with Arrow Film Corporation.

Mr. Sameth is making elaborate plans for immediate release of "The Shadow."

MAX F. C. GOOSMAN
President of Salient Films, Inc.

Abramson's "Mother Eternal" Opens at Casino on April 17

Ivan Abramson's newest feature production, "Mother Eternal," starring Vivian Martin, is the latest addition to the list of motion pictures that have been booked for presentation at the big theatres on Broadway usually devoted to the spoken drama.

Beginning Sunday, April 17 this picture will be shown at the Casino Theatre for an indefinite run, and additional interest in the production is aroused by the fact that two of the principals, Vivian Martin and Thurston Hall, are are appearing on Broadway in a successful spoken drama. The cast in addition includes Earle Metcalfe, Jack Sherrill, Vivienne Osborne, Pearl Shepard, J. W. Johnston and Baby Ruth Sullivan.

Mr. Abramson, who for a number of years was an opera impresario, has prepared a special score for this picture and is rehearsing a symphony orchestra of fifty musicians.

Sardino Secures Great Northway, Ben Fitzer and Dooley Exchanges

A. J. Sardino, of Syracuse, formerly owner of the International Feature Film Company of that city, manager of the Savoy, Grand and Regent Theatres and owner of the Hippodrome Theatre, has acquired the Dooley Exchanges, Inc., of Buffalo, Syracuse and Albany, and will distribute the following products in upper New York:

"Madonnas and Men," formerly handled by Ben Fitzer Productions; "Heritage," "The Water Lily," "Bachelor Apartments," "Mad Love," 'The Isle of Destiny" and "Fruits of Passion;" also the following additional products: Eight five- real Neal Hart productions, two special Rubye DeRemer productions and three series of one-reel comedies featuring Billy Franeym, George Clark and Bud Duncan.

It is Mr. Sardino's aim to make his company one of the largest and most efficient in upper New York and he is negotiating for several aditional productions. He announces that Ben Fitzer's fifteen years' experience as an exchange manager of high class service. J. M. Sitterley, formerly owner of Popular Films and manager of the Dooley Exchange, has been retained as manager of the Buffalo Exchange and special representative.

Mr. Sardino, himself an exhibitor, invites suggestions from exhibitors and assures them of co-operation.

J. M. SITTERLY, A. V. SARDINO AND BEN FITZER

Release Date for "Welcome Children"

Hunter Bennett, Vice-President and General Manager of the National Exchanges, Inc., announces his company will release through the exchanges of their organization the feature "Welcome Children" about April 15.

This picture is described as an unusual comedy drama of universal appeal. It was produced by Drascena Producing Co. of Los Angeles, under the direction of Harry C. Matthews.

Mr. Bennett also advises National Exchanges, Inc., will also release a series of one-reel King Cole comedies featuring Milburn Moranti.

The second feature picture to be released by the National Exchanges, Inc., is a five-reel production "Shadows of the West," directed by Paul Hurst and featuring Hedda Nova.

Storey Reports Territory Sale

"Shadowland Screen Review," the single reel showing stage and screen stars at the studio and at home, produced by A. D. V. Storey in co-operation with the Brewster magazines, "Shadowland," "Classic" and "Motion Picture Magazine," has been sold to Producers Feature Service of 729 Seventh Avenue for New York and Northern New Jersey.

Third Series for Reelcraft

In addition to the two new producing units recently announced by Reelcraft, which will make comedies starring Tweedy Dan and Bud Duncan respectively, President R. C. Cropper announces a third unit, which will make a series of twenty-six two-reel comedies, with no featured star, to be known as the Humdinger comedies, which will be made at the Mittenthal studios in Yonkers, which have been leased for an indefinite period.

Marx Brothers in New Comedy Series

The Four Marz Brothers, Julius, Arthur, Leonard and Herbert, well-known to vaudeville audiences, have made their screen debut and will be featured in a series produced by Caravel Comedies Company, known as "Comedies Without Custard."

The first is from a story by Jo Swerling of the New York American. It is titled 'Humor Risk" and was directed by Dick Smith with A. H. Vallet at the camera.

Bert Ennis Leaves S. and E. Enterprises

Bert Ennis announces that effective March 23 he withdrew from the partnership conducted up to that time by Jacob Shenfield and himself known as S & E Enterprises. Mr. Ennis has been in the industry for several years, having been associated with N. Y. Motion Picture Company, Eclair, Petrova Pictures and Sawyer and Lubin. He has made no announcement as yet as to his future activities.

In the Independent Field

Montreal's New Capitol Theatre Has Big Opening

One of the most brilliant social and theatrical gatherings ever seen in Canada marked the opening Saturday night, April 2, of the new Capitol Theatre in Montreal. Besides most of the prominent social and governmental leaders in Montreal, the opening was attended by a large party of stars and officials of the Famous Players-Lasky Corporation from New York.

The Capitol, which is one of the most beautiful theatres in the Dominion, chose as its opening attraction Cecil B. DeMille's Paramount picture, "Forbidden Fruit."

Hamilton Smith Will Direct Bud in Comedy Series for Reelcraft

Hamilton Smith has been engaged to direct a series of fifty-two single reel cemedies featuring little Bud Duncan, and production on the first release has been started at the Mittenthal Studio in Yonkers for the Shiller Productions Corporation.

Smith is an old-timer in pictures, having written, directed and produced a great many short subjects and feature pictures. In being assigned to the Bud comedies, it was like renewing old friendships, for he directed many of the original "Ham and Bud" comedies for the Kalem Company. He has written features for Alice Joyce, Carlyle Blackwell, Tom Moore, Marguerite Courot, Kitty Gordon, May Marsh and Dorothy Gish.

In the business end of the industry he has been associated with Fox, Metro, Goldwyn, Burston Lehrman, World Film and for some time was general manager of the Kalem Company. He has served as staff writer, director and editor of more than four hundred pictures.

The title of the first picture is "A Headwaiters Heart," and the series will be distributed by the Reelcraft Pictures Corporation.

Horwitz Reports Many Sales on Feature "Dollars and Destiny"

Joe Horwitz Productions announces that its sporting drama, "Dollars & Destiny," is being well received by independent exchanges throughout the country, and the following territory has been sold within the last few days: New York State and Northern New Jersey to the Trump Film Company, 729 Seventh Avenue, New York; New England States to Cosmopolitan Film Company, 43 Winchester Street, Boston; and Texas, Oklahoma and Arkansas to Mr. Harvey. Several other sales of territory are pending.

Mr. Horwitz announces he will shortly have a super-special which will be a surprise to the independent field and that it is his intention to release eight pictures a year on a basis that will assure the exchanges big pictures at a price that will mean large profits.

New Sales Manager

Mr. Horwitz also announces that Jack Withers, who has had considerable experience in state right pictures, is associated with him as sales manager. The office of Joe Horwitz Productions is in the Columbia Theatre Building, New York.

Brandt Reports from West Coast That He Will Produce Features

The importance which is attached to the release of Hallroom Boys' Comedies through Federated Film Exchanges, and the care that is going into the making, is evidenced by the announcement that Joe Brandt has made a special trip to Los Angeles. Mr. Brandt has been at the Coast for two weeks, and made the trip for the purpose of conferring with Harry Cohn, who is producing these comedies.

Word has come from him that he has watched the making of the first for Federated, "False Roomers," and, in his opinion, it stands in the front ranks of two-reel comedy production.

Mr. Brandt is going over carefully with Harry Cohn the scripts of several of the comedies which will follow "False Roomers."

While Mr. Brandt is also securing scripts for new productions on the feature schedule which he himself is to produce and release, and arranging preliminary details of production on these, he has also secured additional features and short subjects for release to the state right market through the C. B. C. Film Sales Corporation.

Orchestration for Peck's Bad Boy

Irving Lesser announces that in keeping with the importance of the production of "Peck's Bad Boy" starring little Jackie Coogan of "The Kid" fame, he is arranging for a special musical score, and full orchestrations will accompany each print.

The titles for the picture were written by Irvin S. Cobb and an excellent cast asists the star, including Doris May, Wheeler Oakman, James Corrigan, Lillian Leighton and Raymond Hatton.

"HALLROOM BOYS COMEDIES"

Make your patrons *and* Your box-office happy.

Book To-Day at

Any Federated Exchange

Hallroom Boys Comedies 1600 B'way. New York

Inter-Ocean Film Corporation — Foreign Distributors.

In the Independent Field

Unusual Exploitation Service for Urban's "Kineto Reviews"

What is claimed to be the most complete and comprehensive publicity and exploitation service furnished on short subjects has been made available by Charles Urban on the series of Kineto Reviews distributed through National Exchanges.

In addition to the music scores, already referred to, which are furnished on each subject, there is also an exploitation sheet showing how each issue can be made to exert a strong box office pull, together with publicity stories of high calibre.

Other helpful aids furnished by the company include descriptive catalogues with thumb-nail sketches of each release, blotters, and other articles. Letters from members of the National Exchange indicate that this service is welcomed and there have been many re-orders. The American Feature Film Company of Boston recently ordered 1,500 of practically every advertising aid the Kineto Company has prepared and this interest is being duplicated by other exchanges although it has only been six weeks since the first release was made.

Associated Photoplays Announces Helen Gibson in "The Wolverine"

Associated Photo-Plays, Inc., have received "The Wolverine," the first of a series of Helen Gibson features produced by Spencer Productions, Inc., and it is now ready for release on the state right market.

The picture is adapted from the novel, "The Ranch of the Wolverine," by B. M. Bower and was directed by William Bertram. The star is supported by Jack Connelly, Leo Maloney, Anna Schaefer, Ivor McFadden, Martha Mattox and Doris Race. Helen Van Upp adapted "The Wolverine" for the screen.

Victor B. Fischer, general manager of Associated Photoplays, states that it is a western thriller with dignified punch and entertainment made in the land of snow, and announces that in order to give this series proper exploitation a staff of publicity and exploitation has been formed and a campaign will be launched immediately, also that a special department has been formed to take care of the needs of exchangement who desire a specially conducted campaign on this feature.

Herald Handling Four Features

Herald Productions, Inc., has made arrangements with the Classical Investment Company to distribute in the United States and Canada the following features formerly handled by Triangle and which will be reissued: "Her Greatest Performance" with Ellen Terry, Charles Dicken's "Dombey and Son," Oscar Wilde's "Lady Windemere's Fan" and "The Lyons Mail" with H. B. Irving.

Herald also announces the sale of series of two reel comedies featuring Mack Swain to Amalgamated Exhibitors Circuit, Ltd., for Canada and to Seattle Film Exchange for Washington, Oregon and Nevada.

Slow Motion in Screen Snapshots

Another new feature announced for Screen Snapshots" beginning with the next issue will be the inclusion of scenes of "slow motion photography." Jack Cohn and Louis Lewyn, producing this series, state that in response to the large number of inquires received as to just how these pictures are made, full details will be shown in "Snapshots," together with scenes at usual speed and the same in slow motion. There will be about 200 feet in each issue.

Friedburg Producing Two-Reel Comedies of Sidney Drew Type

Believing that there exists a strong demand in the domestic market for high class comedies, Joseph L. Friedburg, who has been associated with the export field, announces he will make a series of two-reel comedies of the type in which Mr. and Mrs. Sidney Drew appeared a few years ago and which were very popular.

Mr. Friedburg states that prior to making any production plans he made an investigation and leading exhibitors assured him they would use comedies of this type. He has secured the service of Mr. and Mrs. Jack Raymond for the leading roles. Mr. Raymond has appeared extensively in pictures playing comedy roles in several pictures produced for Triangle by Allan Dwan, in support of several well-known stars.

Several members of the former Drew organization are included in the personnel of the new company and it is expected that actual production work will begin in a short time.

EVIDENTLY IT'S A GOOD GAG

Tweedy Dan nad his production staff going over the script of his first Shiller production for Reelcraft

Douglas & Scheuer Will Produce Series of Twelve Five-Reelers

Douglas and Scheuer, Inc., who have hitherto confined their activities to state right selling of feature pictures, announce their entry into the production field, having just completed a five reel comedy drama, "Easy to Get." The story is by Frank Beresford, who has scenarioized many successes for Famous Players, Triangle and Pathe. The picture was directed by W. A. S. Douglas, at one time production manager for Pathe and later for Triangle and United Pictures.

This feature is the first of a series of twelve. The story and continuity for the second feature of this series, also written by Mr. Beresford, have been accepted by Mr. Douglas, and as soon as the cast has been selected production will be started.

Dent and Ovey Complete Films

Pacific Film Company announces that Vernon Dent has finished another single reel comedy, supported by Violet Joy, and production work was immediately taken up by George Ovey, who with Arby Arly will provide releases for the company on alternate weeks.

The construction work on the company's new studio is progressing rapidly, and Manager John J. Hayes announces a company is being assembled for a series of special five-reel features which will be begun at an early date.

Sale Reported on Star Ranch Films

C. B. C. Film Sales Corporation reports the sale of New England rights on Star Ranch Western two-reelers to Lightning Photoplay Corporation of Boston. This series consists of twenty-six pictures in which C. Edward Hatton is featured, and with the next offering, "The Queen of Hearts."

New Feature

Edward L. Klein announces the completion of a five-reel feature, "Stolen Love," which will soon be ready for distribution. It is described as a censor-proof story built on the theme of motherlove.

In the Independent Field

Capital Sales

The Capital Film Company of Chicago has disposed of the following territories: "Witch's Lure" to Aywon Film Corporation for New York and Northern New Jersey; the Lester Cuneo series to Al Kahn of the Federated Film Exchange, Des Moines, for Iowa and Nebraska; the Crescent Film Exchange, Kansas City, for Kansas and Western Missouri.

Alt and Howell Return to Coast

Alexander Alt and Helen Howell of the Union Film Company, Inc., who have spent the past week in New York have returned to the Coast. While in New York arrangements were concluded with the Allied Distributing Corporation for the next series of pictures.

New Affiliated Pictures Offers Production Starring Kay Laurell

With the announcement of the formation of Affiliated Pictures, Inc., a new producing organization of which he is president, C. C. Burr also reports that the technical and producing staff of the Burr units has been greatly augmented at the Fifty-fourth street studio being used by the company.

Mr. Burr also reports that Jacques Kopfstein has been made general manager in charge of distribution and that the activities of the company will not be limited to production and distribution of its own product but will also include the productions of other independent producers.

The first offering will be "Lonely," from Edgar Selwyn's story of the same name, in which Kay Laurell, the noted stage beauty will be featured. It was directed by John O'Brien and enacted by a cast headed by Robert Elliot. Anthony Paul Kelly, author of "Three Faces East" and many other successes, prepared the scenario and Captain Caldwell of the Hilliker forces wrote the titles.

Urban's "The Holy City" Shows Jerusalem of Biblical Period

The current Kineto Review, "The Holy City," as its name implies, deals with Jerusalem, and in preparing this subject, Charles Urban from a wealth of artistic and historical material has confined his theme to the Jerusalem of Bible times, excluding all evidences of modernity and restricting himself to that part of the city which dates back to the period when it was the pride of the Asiatic world.

Oriental Life

Among the subjects shown are the narrow cobbled streets teeming with Oriental life, the old "wailing wall" before which the devout still offer supplications, the market places filled with traders from all parts of the world, together with a beautiful panorama of the City under the tropical sun. The titles have all been chosen from the Bible.

U. S. Theatre, Paterson, Is Chosen for Premiere of Plymouth Feature

"Every Woman's Problem," which Plymouth Pictures, Inc., is distributing on the independent market, receives its world premiere this week at the United States Photoplay Theatre, Paterson, N. J. The picture is booked to run one week and is being heralded by a vigorous exploitation campaign originated by Manager Peter Adams with the co-operation of A. W. Sobler, director of publicity for Plymouth. Pictures.

It is announced it will be backed by the co-operation of Paterson's leading women's societies—The Business and Professional Women's Club, the Paterson Women's Club and the Women's Political Club. The executive committee of each of these three organizations have given the picture their endorsement and arranged to lend support to the Paterson showing.

A feature of the Paterson showing of particular satisfaction to Nat Levine, President of Plymouth Pictures, Inc., is the fact that "Every Woman's Problem" will be the only feature on the program during its run, as the management has deviated from its double feature policy.

Heavily Booked

American Film Company reports that advice from independent exchanges indicate they are meeting with great success with the series of reconstructed features consisting of twelve starring William Russell and Mary Miles Minter together with the J. P. McGowan Signal films in which Helen Holmes was featured.

In New Quarters

The Wabash Film Exchange, Chicago, is now installed in its new headquarters at 804 So. Wabash Avenue. The first releases from the new address are a two-reel Western Star Drama, "The Outlaw's Reformation," with Fritzi Ridgeway as the star, and a two-reel Ben Turpin comedy, "Special Delivery."

Bradley Writing for Donaldson

Arthur Donaldson Productions, Inc., have engaged Billy Thompson, appearing in vaudeville, and have arranged with Willard King Bradley to write a series of two-reel comedies for Miss Thompson. Mr. Bradley is the author of "Empty Arms," "Idle Hands" and other important motion pictures.

New Distributing Corporation Formed for State Rights Field

A new distributing corporation, called Mount Olympus, incorporated under the Delaware laws, has opened headquarters in the Worlds Tower building, 110 West 40th street, New York, and comes to the State Rights field with a catalogue of no less than one hundred and forty-two productions, all of which are ready for the consideration of the trade.

The organization has arranged its productions in five groups. Of these, twenty-six are to be known as "Darktown Affairs," one-reel negro comedies played by all-negro casts. Fifty-two of the pictures will be known as "Jacqueline Comedies," with stories which are based on married life.

The other three groups include "Charlie Conklin Comedies," two reels each, with release of one each month; "Dizzy Bumbbell" comedies, semi-slapstick pictures to be release twice each month, and "Character Comedies," featuring comedy characters to fit the situation of the story. A number of feature productions of six to eight reels also will be handled. These latter pictures will be put forth under the trade name of "Olympian Productions." Charlie Conklin, Charles Murray and Ben Turpin head the producing organization. Edward P. Borden is secretary.

PRODUCTION STAFF OF THE HALLROOM BOYS' COMEDIES
Harry Cohn, producer of the comedies; Sid Smith and Harry McCoy, the Percy and Ferdie of the pictures, and others of the production staff who have completed the first of the comedies to be released by Federated

Tom Moore Begins His Next; Other Goldwyn Films in Work

Tom Moore, back from his honeymoon in Honolulu, has begun work at the Goldwyn studios on his next photoplay, "Beating the Game," which has a new type of characterization for him. The scenario is an original by Charles Kenyon, author of "Kindling." It is being directed by Victor Schertzinger. The leading feminine role will be played by Helene Chadwick. Others in the cast are DeWitt C. Jennings, famous on the speaking stage as an actor of police roles, Dick Rosson and Lydia Knott.

The cast for Rita Weiman's original photoplay, "The Grim Comedian," which Frank Lloyd is directing, has been completed with the addition of Eric Snowden, formerly stage manager for the late Sir Herbert Tree; Claude Payton, a brother of Corse Payton; John Harron, a brother of the late "Bobby" Harron, and Joseph Dowling.

Richard Dix will act the leading male role in Mary Roberts Rinehart's original scenario, "The Glorious Fool," which will soon go into production under the direction of E. Mason Hopper. Dr. Henry A. Conway, of the California Hospital, has been employed as a technical adviser to the director, as the story deals with a romance which springs up in a hospital.

Reginald Barker's next production will be the new Gouverneur Morris original, "Who Shall Judge?" formerly called "The Hangman." Mr. Barker is now supervising the editing of his latest production, "The Old Nest," which Rupert Hughes prepared for the screen from his novel of the same name.

Director Clarence Badger is teaching fifty extra people the old-fashioned minuet for the Capulet masked ball scene for "Doubling For Romeo," starring Will Rogers. Wallace Worsley is guiding Leatrice Joy, Lon Chaney and John Bowers through the incidents of "Ace of Hearts," a Gouverneur Morris original.

Some of Custer's Regiment to See "Bob Hampton of Placer"

Arrangements are now being completed by Marshall Neilan Productions in conjunction with the Detroit office of Associated First National Pictures, distributors of "Bob Hampton of Placer," for the initial presentation of this film before the remnants of Custer's famous Seventh Regiment.

In the new Neilan production, soon to be released, a picturization of the historical "Custer's Last Stand" is presented as the spectacular climax to the story in which Bob Hampton, portrayed by James Kirkwood, is killed with the other members of the regiment.

The debut of "Bob Hampton of Placer" before the remainder of Custer's veterans will be held in Detroit for the reason that the living members of the old Seventh reside in the State of Michigan.

Joe Culbertson, famous scout for Custer, who was posted with the soldiers who guarded the original wagon train across the river while the regiment battled with the Indians, will journey to Detroit from Glacier Park, Montana, in order to participate.

Cincinnati Mayor's Emotions Stirred by "Four Horsemen"

That Metro's presentation of "The Four Horsemen of the Apocalypse" rivals the greatest theatrical offerings is the opinion of John Galvin, Mayor of Cincinnati, after viewing it at the Lyric Theatre, New York. So powerfully was he impressed that during his brief stay in New York he managed to arrange to see the picture twice.

Convinced of its appeal not only to picture fans, but to those who rarely visit the theatre, Mayor Galvin urged the Metro officials to arrange for an early date to start showing "The Four Horsemen" in Cincinnati.

"It is the greatest picture I have ever seen," declared Mr. Galvin. "Its dramatic power is something wonderful and it affected me just as much as though I were witnessing a spoken performance. It stirs the emotions and I am not ashamed to say that parts of that picture brought a lump to my throat and tears to my eyes.

"Pictures like 'The Four Horsemen' are the greatest kind of advertisement to show that the movies are capable of just as wonderful dramatic effects as the speaking stage. I hope it will soon be shown in Cincinnati so that our citizens may see what tremendous things the big companies are doing to advance the standard of pictures."

To Play "Etta"

Octavia Handworth, more recently of the vaudeville stage but formerly a leading woman in motion pictures, has been selected to play the part of "Etta" in Miss Elsie Ferguson's latest Paramount picture, "Footlights," which is now being filmed at the company's Eastern studio under the direction of John S. Robertson.

Vignola Pictures Soon for Release

Cosmopolitan Productions has ready for early release through Paramount "The Woman God Changed," which Robert G. Vignola directed from a story by Donn Byrne called "Redemption Cove." Doty Hobart wrote the scenario. Seena Owen takes the leading female part. Others in the cast are E. K. Lincoln, Lillian Walker, H. Cooper Cliff, Templer Saxe, Henry Sedlay, Paul Nicholson, Brian Darley and Joseph Smiley. Many of the scenes were taken in the Bahama Islands.

Sent to Arrest Her

"The Woman God Changed" is a story of a woman who murders her lover and escapes to the South Sea Islands. Officer McCarthy is sent to arrest her and return with her to San Francisco. They are cast up on a desert island, where McCarthy learns to love his charge, and where she learns the value of righteousness. How she is brought to justice and happiness at the same time makes an unusual end to the story.

Gareth Hughes in a Leading Part

Gareth Hughes, Metro's youthful featured player, has been selected to enact the leading male role in Viola Dana's forthcoming special production, "Life's Darn Funny."

In this film Miss Dana appears as a gifted violinist who, falling in love with an artist, abandons her own ambitions in order to aid him in his life's work. The working out of her unique plan forms the basis for a piquant tale that requires all the personality of the gifted Viola and the rare dramatic ability of Hughes in the telling.

The story is a screen version of Christine Joppo Slade's Saturday Evening Post story, "Caretakers Within," prepared for this production by Molly Parro and Arthur Ripley. Dallas Fitzgerald directed.

Portrays "Grouch"

Dore Davidson, well known to motion picture patrons for his work as the father in "Humoresque," plays the part of "Grouch" in George Fitzmaurice's production of "Experience," which is being filmed at Paramount's Long Island studio. Mr. Davidson also is appearing on Broadway in "Rollo's Wild Oats."

Unusual Prologue and Epilogue Used for "Sentimental Tommy"

Hugo Riesenfeld has supplied a prologue and epilogue for Sir James M. Barrie's "Sentimental Tommy" at the Criterion Theatre that are unusual in two respects; they are beautiful and distinctive, it is said, and yet, they go almost unnoticed because they become a part of the picture.

Scotch Atmosphere

The prologue is a sort of Scotch song-fest, with settings especially painted for the production by Herbert Schulze. Josiah Zuro, of The New School of Opera and Ensemble, staged the whole thing under Mr. Riesenfeld's guidance. Betty Andersen, whose soprano is one of the most beautiful that has ever been heard in a Riesenfeld theatre, starts off the number with "My Lassie." In the numbers that follow Fred Jagel, tenor, and the double quartette play an important part. Principals and ensemble singers are all dressed in the costumes of the period, costumes that recall American Colonial days, not the Scotch Highlander kilts and cap.

Epilogue Is Big

In the epilogue all the singers of the prologue appear and in addition the two star solo dancers of the Riesenfeld theatres, Paul Oscard and Vera Meyers, become the principals. The chorus sings and the Criterion orchestra plays the accompaniment.

RIESENFELD PROLOGUE FOR "SENTIMENTAL TOMMY"
A number of the members of the new Criterion School of Opera and Ensemble appeared on the musical program surrounding the Paramount production of the Barrie classic at the Criterion Theatre.

Vignola Discusses Character Delineation and the Director

Impressively revealing human character in action is the sum total of the directors' opportunities and responsibilities, according to Robert G. Vignola, director of Vignola Productions for Cosmopolitan-Paramount.

"To succeed in actionizing human character upon the screen is to find the goal for which all the director's means are an end," said Mr. Vignola. "Stripped of all essentials and details the fact remains that the fundamental success of a picture depends upon the proper delineation of character. A dramatic character is a person with a personality which dominates the plot, or is itself dominated by the plot or is in mutual reaction with the plot. This individuality is that something which differentiates between persons.

"Too often it has been assumed in the past that the physical distinction of an actor or actress may be substituted for individuality of character in the plot. That is impossible. It cannot be done without submerging the personality of the character, and to do so is to take away the backbone of the story. Action in itself is of no interest except with relation to character, and to remove character individuality is to destroy the chief element of interest.

"The main problem is to give the audience sufficient knowledge of the character to become personally interested in him. Without this intimacy there can be no social emotion, no dramatic sympathy. It is generally believed that unlike the stage play and the novel, the picture is limited in its means for bringing about this acquaintance. This is not so. For while the stage play and the novel have dialogue and language to describe the personalities of their characters, yet if the director draws upon the peculiar and manifold powers of his medium he may make his characters as vivid and impressive in their way as any other characters in art.

"As a matter of fact, visible action and visible acting may be more fully descriptive on the screen than on the stage because the picture can present action in more places than the stage play.

"Delineating the invisibilities of human character upon the screen is really not so very difficult. Vague emotions, fleeting notions and inarticulate ideas can be well expressed in the motion picture. I did it in my last Cosmopolitan-Paramount release, 'Straight Is the Way,' which depicts clearly to the spectators a psychological change in two of the characters so subtle that they themselves are hardly aware of it."

Hodkinson Handles Myrtle Reed Story

The W. W. Hodkinson Corporation has recently completed arrangements with the Renco Film Company for the release of a series of pictures to be made from Myrtle Reed's novels. The first picture, which has just been completed, will be released beneath the Hodkinson banner within the next few months. "Lavender and Old Lace" is the title, and it is safe to assert that hundreds of people in the United States today have read the book, which is numbered among the "best sellers" of all time.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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Telegram	
Day Letter	Blue
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JOHN M QUINN

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BLACK BEAUTY OPENED HERE TODAY TO CAPACITY WITH LONGEST LINE HOLD OUTS SINCE BLUE MOUSE OPENED STOP SENT THOUSAND OF ENTHUSIASTS AWAY TO SPREAD THE GOOD NEWS STOP NEVER IN MY SHOW EXPERIENCE HAVE I HEARD MORE FAVORABLE COMMENT OR SUCH SPONTANEOUS APPLAUSE STOP THE COOPERATION RECEIVED FROM YOUR OFFICE IN CREATING AND CARRYING OUT IDEAS HAS BEEN MOST EFFECTIVE AND WORTHY OF SPECIAL PRAISE STOP THE PICTURE IS ONE HUNDRED PERCENT BECAUSE OF ITS APEAL TO EVERYONE YOUNG AND AND OLD HAVE EVERY REASON TO FEEL BLACK BEAUTY WILL HOLD RUN AS WELL AS BOX OFFICE RECORD STOP MY WARMEST PERSONAL REGARDS AND BEST WISHES FOR BLACK BEAUTYS SUCCESS EVERY WHERE

JOHN HAMRICK BLUE MOUSE THEATRE.

Mary Pickford Editing "Through the Back Door"

"Through the Back Door," Mary Pickford's next United Artists release, is now in its final stage of preparation, according to word received by Hiram Abrams from Bennie Zeidman, production manager for Mary Pickford. All scenes have been taken and the work of cutting is in progress.

The actual cutting of the picture is being done by E. M. McDermott, chief cutter for the Mary Pickford Company, but Alfred E. Green and Jack Pickford, who directed, are supervising.

Gerald Duffy has been assigned the task of writing the titles. Duffy's recent work as a photoplaywright has placed him well up on the ladder of literary fame in the photoplay world. Among the stories that have brought him honorable mention are "Hold Your Horses," for which he did both the script and titles, and "Officer 666."

Owners Change

Harvey C. Buchanan has succeeded N. Le Page as manager of the People's Theatre, Superior, Wis. He bought out the latter's entire holdings and thereby obtains a half interest. A. Dauplaise, who has held a half interest with Mr. Le Page since the theatre was opened several years ago, still retains it. Mr. Buchanan has for some time been manager and part owner of the Grand Amusement Company.

Several Big Productions Now in the Works at the Lasky Studio

William D. Taylor has started work on his new production for Paramount adapted by Julia Crawford Ivers from Henry Arthur Jones' play, "The Lifted Veil," with Ethel Clayton as the star. Charles Meredith, who appeared in Miss Clayton's picture, "The Ladder of Lies," and who, for some time played leads at the Morosco Theatre in Los Angeles, wil be leading man. He has just completed work with Maurice Tourneur.

George Melford has begun production of "The Great Impersonation" with James Kirkwood featured. This will be a Melford production for Paramount and was adapted by Monte Katterjohn from the well-known mystery story by E. Phillips Oppenheim. Ann Forrest will appear as leading woman.

Cecil B. DeMille is scheduled to start work next week on his next Paramount super-production, the title of which has not yet been finally determined. As previously announced, Dorothy Dalton, Mildred Harris and Conrad Nagel and Elliott Dexter are scheduled to play the leading roles.

About April 18 William DeMille will begin work on his production for Paramount, as yet untitled, written by Rita Weiman, the well-known author, who has been in constant consultation with the producer for several weeks in the preparation of the photoplay.

Roscoe (Fatty) Arbuckle is sailing merrily through the new Paramount picture called "Gasoline Gus" and adapted by Walter Woods from the two stories by George Pattullo. Lila Lee is leading woman. The company is working largely in an especially built village at the Lasky Ranch.

Gloria Swanson is still engaged upon her first star picture, Elinor Glyn's "The Great Moment," scenarized by Monte Katterjohn and directed by Sam Wood. At least another week will elapse before the production will be completed.

Wallace Reid has not as yet begun work but will do so very shortly under Frank Urson's direction in a new story expressly suited to his qualities as an actor.

Betty Compson, under the direction of Penrhyn Stanlaws has started on her first Paramount star picture "At the End of the World" adapted from Ernest Klein's noted European success by E. Bingham. Miss Compson has an exceptional cast including Milton Sills, Mitchell Lewis, Joseph Kilgour, Casson Ferguson and Spotiswood Aiken.

Tom Forman leaves in a few days for San Francisco to make scenes at the harbor and through the Golden Gate for episodes in "Cappy Ricks" stories by Peter B. Kyne in which Thomas Meighan is to star. A. S. LeVino is doing the adaptation and shortly Mr. Forman will proceed to New York to complete the picture at the Long Island studios.

Louise Glaum in "I Am Guilty"

What the producer believes is one of the most noteworthy supporting casts ever assembled appears with Louise Glaum in her newest J. Parker Read, Jr.-Associated Producers release, "I Am Guilty," from the story by Bradley King. In important roles in the production are such capable players of the stage and screen as Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse and Claire Du Brey.

Others in the cast are Mickey Moore, who has an important child role; May Hopkins, George Cooper and Frederic De Kovert. The production was directed by Jack Nelson under the supervision of Mr. Read. Charles J. Stumar was the cameraman. It is set for release May 1.

Badger Opens

Guelson & Roe's new picture house, the Badger, has been opened in Stoughton, Wis.

Townsley to Build

J. W. Townsley will build a $25,000 picture house this summer in Lyons, Kan.

Managers Meet

Thirty-five managers of motion pictures met in Huron, S. D., recently to organize the State Association of Motion Picture Managers. Its object is to fight adverse legislation and make censorship in South Dakota an impossibility.

Work Begun on "Gasoline Gus" in which Arbuckle Is the Star

The cast for "Gasoline Gus," Roscoe Arbuckle's new Paramount picture, upon which work has just begun, is now complete and, judging from the line-up, there will be no dearth of genuine histrionic talent, it is said.

The leading feminine role of Sall Jo Banty is being portrayed by Lila Lee, the leading woman who appeared opposite Mr. Arbuckle in "The Dollar a Year Man." Fred Huntley has a prominent role, as has Charles Ogle, a veteran character actor. Mr. Ogle and Theodore Lorch, also well known in the character field, play the parts of two oil swindlers, Nate Newberry and "Drycheck" Charlie. Wilton Taylor, former "legitimate" stage manager and now a leading screen character, plays Judge Shortredge.

The role of "Scrap Iron" Swenson, the oil drill foreman, is being portrayed by Knute Erickson. Mr. Erickson's name is especially well known among "legitimate" patrons.

The new picture is an adaptation by Walter Woods of the two George Pattullo Saturday Evening Post stories, "Gasoline Gus" and "Drycheck Charlie." Jim Cruze is directing.

"A Small Town Idol" Booked for Week at Rialto Theatre

The success of "A Small Town Idol," Mack Sennett's super-comedy, continues unabated, it is reported. On the heels of extended runs in other large cities, the production has been booked for a week's showing at the Rialto Theatre, New York City, beginning April 10; for an indefinite engagement at Ford's Theatre, Baltimore, and for the Majestic Theatre, Detroit.

The production, which ran four weeks at the new Mission Theatre, Los Angeles, two weeks in Chicago, two weeks in Seattle and several other large cities, set a new house record for Barbee's Loop Theatre, Chicago, according to E. M. Asher, personal representative of Mack Sennett. "Lying Lips," a Thomas H. Ince-Associated Producers special, had set a new record in the house a few weeks before.

The Sennett film was held over for a second week at Barbee's Loop.

R. A. Walsh's "The Oath" Has Posters by M. Leone Bracker

"The Oath," the R. A. Walsh production starring Miriam Cooper which was selected for inclusion in Associated First National Pictures, Inc., group of Big Five attractions, will have M. Leone Bracker posters to aid the exhibitor in selling it. The posters which the same noted artist made for "Man—Woman—Marriage," the Allen Holubar production also included in the Big Five, have created such a favorable impression upon franchise holders all over the country that the distributing organization engaged the artist for the poster work in connection with "The Oath."

On the Emotions

Mr. Bracker designed six posters for the new production. He based them on six of the dramatic turns in the story, and using Miss Cooper as a model in five of them he created drawings which, according to the critics who have viewed them, have all the appeal of his war poster which became so famous. Anna Q. Nisson was the model for the sixth poster.

The posters are based upon the ideas engendered by six different dramatic emotions and are titled "Sacrifice," "Love," "Despair," "Jealousy," "Renunciation" and "Folly." One sheets have been made of "Sacrifice" and "Jealousy," three sheets of "Folly" and "Despair," while "Love" provides the six sheet and "Renunciation" has been made into a twenty-four sheet.

IT WILL BE IF SHE SAYS "YES"

"The Great Day" is a Paramount-Hugh Ford production, with Arthur Boucher in the leading role.

"The House That Jazz Built" and "The Magic Cup" to Be Released

"The House that Jazz Built" and "The Magic Cup," Realart's latest Star Franchise productions with Wanda Hawley and Constance Binney, are announced for immediate release.

Adapted from a Sophie Kerr story in the Saturday Evening Post "The House that Jazz Built" treats of a theme that has proven of intense interest to thousands of homes. It tells the story of a young couple who start out happily on the great adventure. As the husband becomes successful he urges his wife to let the servants do the work and allow herself to rest.

Candy, lack of exercise and a life of ease soon combine to rob her of her attractiveness and she puts on weight. Their home becomes a "house of jazz" and the young husband revolts, seeking a more restful environment and a slender companion. The awakening of the wife and her actions immediately following lead to many unusual situations and eventually to a happy solution. Penrhyn Stanlaws directed the picture. Forrest Stanley is leading man; and Douglas Bronston wrote the scenario.

Romance, adventure and the unexpected are the elements of entertainment in "The Magic Cup," an original story by E. Lloyd Sheldon, which is Constance Binney's latest picture.

Robertson Directed

John S. Robertson, who directed Miss Binney in her first starring picture, "Erstwhile Susan," and in "39 East," and who also directed "Sentimental Tommy" with May McAvoy, also directed "The Magic Cup."

Miss Binney in this picture has the role of Mary Malloy, a little scullery maid in a big hotel. She has one possession, a large silver cup, left by her mother. This she calls her 'magic" cup, since it proves of value as an article to pawn.

Suddenly Mary leaves her kitchen duties in the hotel for the easier life of a wealthy young heiress. Then follows a series of events that threaten to wreck her belief in everything—but eventually the tangled threads are straightened out and the "magic cup" brings happiness to Mary and many others.

Good Reception Accorded "Hush"

On top of a run of four consecutive weeks at the Ziegfeld Theatre, Chicago, "Hush," the latest Clara Kimball Young production, has added two more weeks of first-run.

Moving out of the Ziegfeld because of previous booking arrangements at that theatre, "Hush" entered the Castle, one of Chicago's popular first-run houses. Opening its fifth week there on March 20, the film stayed till April 4.

I. Van Ronkel, head of the Favorite Players Film Corp., is distributor of the new Clara Kimball Young series for Illinois and Indiana. The success of "Hush," the first of the series, has established him as an exchange man who handles assured box-office attractions, it is said.

Fred Scheppe, who owns the Colonial Theatre in Elmira, N. Y., was in Buffalo last week arranging spring and summer bookings.

Unusual Exploitation Campaign Given "Partners of the Tide"

The advertising department of the W. W. Hodkinson Corporation, working in conjunction with Bert Adler, has just concluded a teaser campaign in behalf of Irvin Willat's "Partners of the Tide" that created strong interest among the exhibitors of the United States and Canada who came within the scope of this campaign. A celluloid campaign button was mailed to the theatres carrying the simple cut of a boxing glove and the announcement: "Surprised—Punch Number 1." The next day a second button was mailed, reading: "Amazed—Punch Number Two." Six similar buttons were sent out.

At the end of the first mailing week the phrases, plus the cut of the boxing glove, appeared in the trade press, but no clue was given as to what the eight punches were about. Someone accused Harry Reichenbach of arousing the curiosity of the unoffending exhibitors, but he denied it and charged the misdemeanor to "East Lynne"—that was as close as the trail led to the Hodkinson office.

G. B. Gallup, advertising director of Hodkinson, retorted that Reichenbach was in error, but he (Gallup) had heard of many prize-fighters, but never one of the name of "East Lynne." An advertisement then appeared addressed to Reichenbach repeating the accusation of himself as author of the teasers and saying that: "You'd exchange all of your punches for one of my kicks." It was signed "P. T." The following week illustrations of scenes in the photoplay were printed, repeating the punch numbers and bearing the lone signature of "P. T."

Then imitation playing cards came through the mails bearing the legend: "A Good Pair To Play." Opened, the "pair" was revealed as one standard film success and "the picture with Punch Number One." Successive playing cards gave the names of successful big pictures—with the space opposite revealing only a change of punch number. But the last playing card specifically mentioned "The Kid" as a current photoplay hit and "Partners of the Tide" as the mystery film with eight punches. The trade press carried the same information and so the lid was off! P. T. stood for "Partners of the Tide" and nothing else.

Pearl White to Appear in Comedy

Fox announces Pearl White in comedy. Since she abandoned serials to enter the service of William Fox she has been presented by this producer in a series of dramatic features of varying appeal. But in every case to date the main theme has been serious-heart-reaching.

Fox has now undertaken to show that she can do straight comedy, and she will appear in a photoplay entitled "Beyond Price," the story of which is an original written by Paul H. Sloane. J. Searle Dawley directed the new Pearl White picture, which is scheduled for release May 8.

The humor of "Beyond Price" is developed by the apparent realization of a discontented wife's three expressed wishes—to be a millionaire's wife, to become famous and to feel the cling of a baby's arms about her neck.

G. A. BUSH K. G. BUSH

BUSH THEATRES

GENERAL OFFICE
SUPERBA THEATRE BUILDING

SUPERBA, THIRD AND C STREETS
BROADWAY, EIGHTH AND BROADWAY
SILVER STRAND, CORONADO
VISTA, EAST SAN DIEGO

PUBLISHERS OF THE BUSH THEATRES MAGAZINE

SAN DIEGO, CALIFORNIA March 15, 1921

Mr. C.J.Marley, Mngr.
Vitagraph Film Exchange
643 S. Olive Street, Los Angeles, Calif.

Dear Sir:-

In the great field of motion picture production, there occasionally stands out a masterpiece so beautifully produced, so clean and wholesome in theme, story and moral, that it is at once pronounced a classic of the screen. Such a picture is "BLACK BEAUTY".

Founded, as it is, on one of the most famous literary classics - Anna Sewell's "Autobiography of a Horse" - the screen version, by Lillian and George Randolph Chester, is even more convincing and appealing than the original story.

We doubt if any story ever written has had a wider appeal than "BLACK BEAUTY", or has so inspired both young and old, with love and consideration for dumb animals. "BLACK BEAUTY" as a book, was read and loved by millions; "BLACK BEAUTY" on the screen, will be loved by a greater number of millions, not only for it's beautiful sentiment and teachings, but as a work of art as well.

In adapting the story to the screen, the Chesters have interwoven a delightful romance about those associated with Black Beauty, thus adding a dramatic touch that holds throughout the entire picture.

We consider it not only a privilege, but a duty, to bring such a picture to the attention of those interested in subjects of an educational and inspirational nature. We therefore call your attention to our presentation of "BLACK BEAUTY" at the Superba Theatre, the week of March 20 to 26.

Yours very truly,

BUSH THEATRES

per G. A. Bush

"Reputation," a Priscilla Dean Picture, to Be Widely Exploited

The new Priscilla Dean picture that is now on its way from the Coast studios of the Universal Film Company is reported to have such exploitation angles that it will be placed in the hands of the exhibitors without delay. One of the biggest advertising angles of the production is the title itself. Reputation means everything to every man and woman, and so the exploitation of that one word is to be the keynote of the campagin.

Produced under the direction of Stuart Paton, who has turned out such thrillers as "20,000 Leagues Under the Sea" and the "Voice on the Wire" and "The Gray Ghost," "Reputation" is said to have plenty of rapid-fire action.

Wide Variety

In "Reputation" Miss Dean not only plays a dual role, but gives six distinct characterizations, ranging from the sweet simplicity of a girl of seventeen, through the sophisticated mannerisms of an actress of the speaking stage, to the sordid wrecks of humanity to be found in the slums. In this big span every type of "reputation" is to be found, pictured plainly upon the faces of the individuals, and a fair idea of how Priscilla Dean portrays them is furnished by exclusive advance pictures printed last week in Moving Picture World.

A Different Type Story

"Reputation" is a production of one of the most unusual stories ever filmed, it is said. The usual triangle is absent and the conflict is between two women with the love angles mere incidents. The suspense is more profound than in a love triangle, because one of these women is the mother of the other. It is a battle between mother and daughter with personal greatness as the prize, and though the mother dies in oblivion, robbed of her former greatness by her own daughter, the play has a happy ending.

The strength of the story has been augmented by elaborate production and careful selection of supporting players and new tricks in the handling of dual roles have been introduced by the director.

One of the biggest sets used in "Reputation" is a reproduction of one of the big London theatres in which a special performance of a London dramatic success is produced in its entirety, with special costumes, scenery and props.

Big Exploitation Plans

Extensive advertising and publicity plans have been drawn that wil bring the production before the exhibitors and the public in a novel manner, it is stated. The publicity campaign will assume international proportions and will be even more elaborate than that waged on "Outside the Law" or any previous Universal-Jewel production. Charles J. Giegerich will give his entire attention to popularizing this one production for Universal.

"Nobody's Kid," a Mae Marsh Production, for Early Release

Robertson-Cole announces for early release a Mae Marsh production, "Nobody's Kid," based on the novel, "Mary Cary." Widely known, especially to women readers, "Mary Cary" tells a serio-comic story of the life of a little group of orphans who were led through a remarkable series of trials and tribulations by a defiant warm-hearted little girl, who found happiness after many adventures.

Robertson-Cole considers this to be the best Mae Marsh picture which it has released. In it the distributors believe the exhibitor can sell Miss Marsh to the public in exactly the sort of role in which she is most effective and most desired. Beyond her individual work there is in the picture a tremendous volume of human interest and heart appeal, it is said.

Hickman Behind Megaphone

Howard Hickman directed. One of the appealing scenes is a hard rainstorm in which "Mary Cary" and another orphan are sent on a long errand. Another shows "Mary" participating in a ball game with a number of small boys. Robertson-Cole is publishing an extensive press book which will check up in detail the varied exploitation which is possible on this picture.

North Will Play J. R. Wallingford

Wilfred North, production manager of Vitagraph's West Coast studios, will play the role of J. Rufus Wallingford in Vitagraph's forthcoming special production, "The Son of Wallingford," by Mr. and Mrs. Georg Randolph Chester. Mr. North will appear as the stage father of Tom Gallery, who has been engaged to create the role of young Jimmy Wallingford, a new-comer in the land of fiction.

Mr. Chester had interviewed more than fifty applicants for the role without finding one that fitted the part. Finally he consulted Mr. North. "The man I want for this part," said Mr. Chester; "the man who fits it admirably and who has the experience to give it an excellent portrayal, hasn't even applied for it."

"Let's send for him," answered Mr. North. "We will get him. Who is he?" "Yourself," said the author. Mr. North was for years on the stage with Mrs. Fiske and is an actor of the old school.

"Hush" Booked at Capitol April 24

Milton Crandall, exploitation director of Equity Pictures, will handle the publicity campaign on "Hush," the latest Clara Kimball Young release, which has been booked at the Capitol New York, for the week beginning April 24.

Crandall has developed a campaign that is city-wide in scope and constitutes one of the most wide-spread and effective publicity tie-ups ever planned, it is said.

His aim is to break all precedent and to launch a campaign such as New York has never yet seen. The campaign, whose details are already in operation, will be the most sweeping and most direct tie-up any picture has yet secured, Equity says.

Capellani Film Drawing Crowds

"The Inside of the Cup," the Cosmopolitan Production of Winston Churchill's great novel, has been crowding motion picture houses throughout the country since its release, it is said.

Albert Cappellani directed the film. George DuBois Proctor adapted the story for the screen. The story is one of the power of a wealthy banker to control the church in his city, thus supervising the spiritual as well as the material life of his townsmen. How Eldon Parr destroys his own happiness and that of his children by his rapaciousness forms a thrilling story.

IN "TRUST YOUR WIFE" THE RESOLUTE WILL OF THE YOUNG WIFE, FIGHTING FOR HER HUSBAND'S FUTURE, SETS ASIDE THE UNWORTHY AMBITIONS OF HER PROFLIGATE MILLIONAIRE HUSBAND

Katherine MacDonald plays the role of the wife in this Associated First National production. She develops the novel idea of a biscuit-pan exchequer as evidenced in the center picture.

An Aerial Attack on Imitation Battleships Shown in News Reel

Completing its triumph over space, the motion picture camera, in issue number 26 of the Pathe News has recorded one of the most remarkable cinematographic feats since the camera was first used to record current news, it is said. From an aeroplane several thousand feet in the air, the camera follows, in this issue of the Pathe News, every foot of the flight of a bomb from the time it leaves the plane until it explodes.

The picture was made by Tommy Baltzell, Pathe News staff man at Washington, during manoeuvers at Langley Field, Va., staged by army officials in attemps to prove the aircraft superior to the modern battleship in actual combat. The "battleship" target was outlined on the ground, and the army's fleet of giant bombers subjected it to a bombardment so accurately placed that it would have sunk the entire Atlantic Fleet, it is stated.

From the moment that the trap beneath the aeroplane is sprung, releasing the 100 pounds of death-dealing war material, the picture follows the white destroyer in its seemingly lazy flight until, finally, it reaches its mark, creating a miniature volcano.

Several times the performance is repeated. Most distinctly can the bomb be seen dividing in mid-air, each division taking a separate course, and landing amidships of the "attacked battleship."

A most impressive portion of this picture is the advance of the air fleet to its attack. Imposing in the giant stretches of their powerful wings, every "ship" in the fleet soared with a cargo of canned death sufficient to blow a goodly portion of New York or any other city off the map.

Special Story for Alice Lake

Arthur Somers Roche, a contributing member of Metro's staff of famous writers, has provided Alice Lake with the plot for her platest special production —a picture that is as yet untitled.

Filming of the new picture will begin with a strong cast at Metro's studios in Hollywood within a few days. The story has been adapted for the screen by Edward Lowe, Jr. Wesley Ruggles, who directed Miss Lake in her two preceding pictures, also will direct this production.

Miss Lake finished her work in "Uncharted Seas" only two weeks ago, but is ready to start work in her new picture.

"Grit" Is to Be Released May 8

"Grit" is the terse title of the next Buck Jones release by Fox. May 8 has been selected as the opening date. The story is by Alan Sullivan and the direction is by George W. Hill.

In this picture Buck essays the role of a member of the famous Canadian Northwest Mounted Police.

Educational Week Announced by Hammons for First of May

E. W. Hammons, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., announces an Educational Week from May 1 to 7 as a preliminary to the celebration of the first anniversary of the establishment of the exchange system throughout the United States and Canada. The Educational Week will be a further step in the effort to place the company's product in at least 75 per cent. of all the theatres before the complete announcements of Educational's product for the second year are made.

In his letter to exchange managers Mr. Hammons calls attention to the fact that all of Educational's product is booked for its various runs in most cities, but an effort is to be made to have all theatres that have the various series booked to show one or more during the week and also to place a portion of the product with all of those theatres that have not played any of the pictures. Single bookings will be accepted for this one week in order that the whole motion picture public of the country may be made acquainted with the "short subject specialists."

While this will be the first concerted effort made by Educational's branches to have its product displayed at the same time, it is pointed out that there have been numerous occasions when every important first run theatre in various cities has played its releases simultaneously and there have been a number of cases where competing theatres under the same ownership have used the same pictures at the same time.

Pictures which will be especially called to the attention of all exhibitors during this week include the two reel Mermaid. Torchy and Chester Comedies, which are released monthly; the two reel Christie comedies, which are every two weeks, and the weekly releases of Vanity and Gayety comedies. The scenics include Bruce, Chester Outings. Screenics and a number of the World Wanderings series, The Hudson's Bay Travel series, Red Cross, cartoon and various other subjecs, including all the one and two reel special that the company has released during the past year.

May 1 Release Date for Latest Pathe Serial, "The Sky Ranger"

The next important event in the field of serials will be the release by Pathe of "The Sky Ranger," announced for May 1. This George B. Seitz production is said to abound in highly original and startling features. It will also serve to introduce June Caprice to her many admirers as a serial star, as she shares that honor in this picture with Mr. Seitz.

Miss Caprice probably is the most girlish figure yet seen as the heroine of a serial of adventure and actual physical dangers. That very circumstance is said to enhance the "thrills" induced by the extra demand upon the hero's courage and fighting capacity. As in several preceding Seitz productions, Harry Semels is the villain, with the addition of special and spectacular opportunities. The story and scenario are the work of Frank Leon Smith.

"The Sky Ranger" has for its keynote a fascinating scientific demonstration which recalls, without imitating, one or two of the immensely popular tales of Jules Verne. Two problems, in fact, are demonstrated. There is a super-airplane that travels from Buenos Ayres to New York in two hours and a search-light projecting rays clear to the planet Mars and so powerful that they consume with heat any kind of material they touch. Naturally, the great, decisive battle in the picture is between the super-airplane and these super-light rays, the whole story being fraught with novel perils for all the ordinary human characters involved.

Capitol Comedy

"Home Brewed Youth" is the latest Capitol Comedy to be released by Goldwyn in a series of humorous satires on modern life. The main theme deals with the eternal search for an elixir of youth which, when put to the test, seems to fulfill all that its inventor claims for it.

The story was written by Kingsley Benedict and was produced by the National Film Corporation of America. In support of George Bunny, Estelle Harrison plays the role of the girl who tried the elixir with very modern reusults.

"Proxies" to Be Shown at Rivoli

"Proxies," the latest Cosmopolitan production, will have its first showing at the Rivoli Theatre, New York, Sunday, April 10. It is a Frank R. Adams story, which appeared in the Cosmopolitan Magazine. George D. Baker, who directed the picture, also wrote the scenario. The leading parts are played by Norman Kerry and Zena Keefe, who is well known for her good motion picture work.

Norman Kerry plays the part of Peter, a reformed crook butler. Zena Keefe plays the part of Clare Conway, a maid who is in love with Peter and his accomplice in the crime that saves his employer from ruin. How this crime is committed and the happy consequences of it for all concerned make a humorous story.

After its run at the Rivoli "Proxies" will be released through all the Paramount exchanges.

Coleman to Play a Leading Role

Announcing that camera work had been begun at the Port Henry, N. Y., studios on the company's initial screen offering, starring Anetha Getwell, Paul Schoppel, president of Pantheon Pictures Corporation, and Charles Miller, vice president and supervisor of productoin, paid a flying visit to New York late last week.

President Schoppel, who is already planing the organization of a second producing unit, which will also be located at Port Henry, stated that a few days delay had been occasioned in beginning production because Vincent Coleman, who had been selected by Mr. Miller for the leading male role, and who had been finishing a picture at the Famous Players studio in Long Island City, was unable to report for work on the date originally scheduled.

The picture, which is entitled "On the Back Lot," is an original story by Mary Lee. George Dubois Proctor adapted the story for the screen.

"The Wild Goose" Soon for Release

"The Wild Goose," a drama of domestic relations, which Cosmopolitan Productions has taken, will be released in the near future by Paramount. It is a story by Gouverneur Morris and was adapted for the screen by Donnah Darrell. Albert Capellani directed.

"The Wild Goose" is a story of the duty of parents to the future welfare of their children. It is a gripping tale of true and false love, with an unusual angle. Holmes E. Herbert, Mary McLaren and Norman Kerry play the leading roles. The settings were designed by Joseph Urban.

"Rider of King Log" Will Not Be Road-Showed, Says Arthur S. Kane

Arthur S. Kane, chairman of the board of directors of Associated Exhibitors, has announced that "The Rider of King Log," which has just been accepted for release by Associated, will not be put out as a road show. In making this announcement Mr. Kane also makes it clear that the policy of establishing pictures for long runs before the exhibitors get them will not have any place in the activities of Associated Exhibitors. Every picture will be available to franchise members and exhibitors generally.

The interest caused by the first showing of the picture at a private projection in New York City led to some talk of an effort being made to establish it in important centers for long runs in theatres not devoted exclusively to motion pictures, but inquiries from exhibitors brought a flat denial from the offices of Associated. It is believed that the picture will play in every indefinite run house in the country, but under Associated policy these theatres will be owned and operated by legitimate exhibitors.

"Beyond question the picture is one of the extraordinary productions of the screen," Mr. Kane said, "but the only advantage we feel that this fact gives to Associated is that it enables us to provide the exhibitors of the country with an extraordinary picture under ordinary selling conditions.

"I am glad we are able to issue 'The Rider of King Log' as the first Associated special to be released, which has been contracted for under the new arrangement and I would be glad to have exhibitors take this picture as an indication of the quality we will have throughout our program. My great hope is that we will have more productions closely approaching the quality of 'The Rider of King Log.' If I were sure of that I would be very happy. As a matter of fact, however, pictures of this type are not available every day. 'The Rider of King Log' will be available to Associated franchise members under their arrangement and to non-competing exhibitors in the open market."

Plan Release of Moore's Latest

Tom Moore, Goldwyn's contagiously smiling comedian, is still striving to fill, in the films, every civic position. Not content with being mayor of the town in Ben Ames Williams' story, "The Great Accident," he was a policeman in "Officer 666," a street sweeper in Rupert Hughes' "Hold Your Horses" and now he is a fireman in his newest comedy, "Made in Heaven," which Goldwyn announces for release in the near future.

"Made in Heaven" has been adapted from William Hurlbut's stage comedy of the same name. Miss Chadwick is seen in support of Moore. Others in the cast are Molly Malone, Renee Adoree, Kate Lester and Al Filson.

Al Sherry, who recently took over the Abbott Theatre in Buffalo, has also acquired the Walden Theatre in Sloan, N. Y., just over the Buffalo city line. Al is an expert house rejuvenator.

* * *

Herman Lorence, manager of the Ellen Terry Theatre, Buffalo, has been placed in charge of short subject booking for the General Theatre Company chain, including the Allendale, Marlowe, Star, Circle, Central Park and Ellen Terry.

Fitzmaurice Finishes Filming of "Experience" for Paramount

The final scenes for George Fitzmaurice's production of George V. Hobart's play, "Experience," have been filmed at Paramount's eastern studio. This picture, which promises to be one of the most lavish ever produced by the company in the East, set many records at the Long Island Studio.

In the first place, the cast included more than twenty-five characters and many of the players appeared in the original play. Featuring Richard Barthelmess as "Youth," the cast included Marjorie Daw as "Love," John Miltern as "Experience," Betty Carpenter as "Hope," E. J. Ratcliffe as "Ambition," Lilyan Tashman as "Pleasure," Nita Naldi as "Passion" and Charles Stevenson as "Wealth." All the minor characters—and there was almost a score of them—were in the hands of capable players.

"The Primrose Path" cabaret scene in which 500 dancers were shown in the glittering spectacle, "The Dance of the Fools," was the largest ever built in the company's eastern studio. Other colorful interior scenes in the picture are the rathskeller, a memory of the days before prohibition, the fashionable gambling hall, Passion's apartment and Wealth's library.

IRENE TAMS

Irene Tams Is to Head Own Company

Irene Tams, star of the Frederick Stoll production, "Determination," has announced the formation of a new producing company, of which she will be the featured player.

Miss Tams, who has been in Los Angeles for the past month recuperating from the effects of an accident which occurred while she was playing at the Stoll studios in Fort Lee, New Jersey, has left for the East, where the final details of the new producing unit will be completed.

The new organization will produce a series of four, five and six reel features at one of the big Eastern studios. The first feature, which will be made under the direction of Marcel Perez and entitled "False Ideals," will be started early next month.

Hyman Uncovers Many Opponents in Brooklyn to Censorship Bill

Encouraging anti-censorship reports are coming from Brooklyn. It appears that every theatre in that city has aligned itself with the forces which hope to defeat the proposed censorship bill in Albany. Ed Hyman, managing director of the Mark Strand Theatre, is one of the leaders of the Brooklyn anti-censorship move, and is responsible for over 5,000 separate petitions being mailed to the governor.

In the lobby of the Mark Strand, Hyman placed a writing table and detailed a uniform usher to request patrons leaving the theatre to sign petitions. Very little persuasion was necessary. Every petitioner was given plenty of time to read the contents of the stamped postal card before signing his or her name, and in no instance were "selling" tactics necessary. Censorship means but one thing to the public, and the regular Strand goers among whom are many of the biggest political lights in Brooklyn, were enthusiastically in favor of going on record as being opposed to the restriction of motion picture exhibition or production. In every instance where a prominent politician signed a petition, the usher enclosed the card in an envelope and mailed it separately from the other cards.

Hyman still has the girl and the writing table in the lobby, and at this writing there is a flock of patrons crowded around the desk waiting to voice their disapproval of a legislative act that might curtail their chief source of amusement.

BROOKLYN STRONGLY ANTI-CENSORSHIP

The lobby of the Mark Strand Theatre recently contained a booth for the purpose of providing petitions against censorship. Many thousands of the blanks were signed and turned in by Brooklyn mothers and sisters among the Strand patrons.

Federated Exchanges to Release Latest Selig Wild Animal Picture

"Miracles of the Jungle," a spectacular Warner Brothers' animal production, regarded as one of the finest and costliest wild animal pictures ever made, has just been completed at the Selig Studios, according to an announcement issued by the Federated Film Exchanges of America., Inc., which has acquired the film.

The production is featured by daring use of wild animals, pretentious settings, real jungle atmosphere and artistic photography. It is in thirty-one reels, and one of the unique features of the production is that it can be divided up and run in any length of unit desired by the exhibitor. This production novelty is made possible by ingenious construction of the plot.

Use 35 Lions

A band of thirty-five lions of the Selig Zoo was enlisted in the production, together with elephants, tigers, leopards, gorillas and other jungle folk.

The human cast, equally large and diversified, included several hundred African tribesmen and a number of pygmies from the African interior, in support of the leading actors.

It took several months to construct one of the sets in the production, showing an entire ancient African city. Although thousands of dollars were spent on the set, it was blown up and demolished after it had served its brief but realistic purpose, to achieve a powerful moment in a single scene.

Big Fight in Jungle

Another thrilling scene shows a terrific jungle fight between a tiger and an elephant, who was guarding a little child from attack. A battle between a handful of men and a large band of lions furnished one of the numerous other hair-raising thrills.

The wild animals are shown at large in their native jungles, and the tangled vines and huge trees among which they are shown stalking in their ceaseless blood-hunt, furnish backgrounds of tropical beauty for the unfolding of the colorful story of adventure on the Dark Continent. To make it a complete and satisfying entertainment, episodes of humor rub elbows with the tense and vivid moments of intense drama.

Love Story Interwoven

The story concerns the adventures of two U. S. Secret Service men sent to Africa to bring back a man wanted for murder. How they strike his trail, are beset by perils of man and beast, and what comes of it when they finally catch up to him, furnishes a rare tale of adventure, in which a charming love story is included.

"Miracles of the Jungle" was written and directed by E. A. Martin.

"AMEERA"

Virginia Faire plays the role of that name in the Pathe picturization of Kipling's "Without Benefit of Clergy"

"Sentimental Tommy" Smashes All Records at the Criterion

"Sentimental Tommy," the screen version of Sir James M. Barrie's book, which John S. Robertson made for Paramount, broke all records last week at the Criterion Theatre in New York, where it had its premiere under the direction of Hugo Riesenfeld.

A Good Start

The picture got off with a normal start Sunday, March 27. The newspaper reviews Monday morning were uniformly commendatory and brought about a sharp pick-up in attendance. Tuesday's crowd broke all records of the theatre for week-day attendance, "Sentimental Tommy" playing to 2,406 persons—a capacity house for each performance at the Criterion, which seats but 600. The Criterion charges an admission fee higher than its competitors and attendance is restricted by a non-standee policy, which stops the sale of tickets as soon as the 600 seats are occupied.

The capacity business of last Tuesday has been duplicated every day since. Last Sunday evening all Sunday night attendance records were smashed with 1,185 persons witnessing the 7:30 and 9:30 performances.

The peculiar qualities of the picture have given it the position of one of the greatest "matinee" pictures in the history of filmdom. Its afternoon audiences are not composed of stray passers-by who drop in to kill time. "Sentimental Tommy," it is said, has so imbedded itself in the public consciousness that women and young girls attend precisely as they attend the regular "legit" matinees. In the afternoon crowds are to be found young schol girls between 14 and 20 years and more elderly women who drive up to the Criterion in their limousines.

Sinking of Ship Recalls Picture

The sinking, early on the morning of April 1, in the Straits of Juan del Fuca, of the Pacific Mail Steamship Governor, with a loss of several lives in a collision with the freighter West Hartland, recalled vividly at the Thomas H. Ince studios in Culver City, the making of the shipwreck scenes for Mr. Ince's super-production "Lying Lips."

By a strange coincidence, it was the Governor, the largest passenger ship in commission between Seattle and San Diego, that was used for the thrilling shipwreck scenes in this picture.

SUCH POLITENESS IS HARDLY SINCERE

There must be a hidden meaning in Wanda Hawley's extreme deference to the chef in "The House That Jazz Built," a Realart picture

"Buried Treasure" Booked for an Indefinite Run in Chicago

"Buried Treasure" with Marion Davies, the latest Cosmopolitan Production in which Miss Davies has been seen, after running for four weeks at the Criterion Theatre, New York, and after playing to capacity houses in B. S. Moss' Broadway Theatre, New York, as well as in all the Keith-Moss-Proctor houses in that city, has been booked for an indefinite run at the Randolph Theatre in Chicago.

"Buried Treasure" is a story of reincarnation by F. Britten Austen, which appeared in Heart's Magazine. George D. Baker directed the picture and also wrote the scenario for it. In it Miss Davies plays a dual role. She is the daughter of a wealthy Wall Street magnate and lives in the reincarnation of the daughter of a Spanish pirate captain.

How she finds wealth for her true lover, Dr. Grant, played by Norman Kerry, in spite of the efforts of her father and a designing duke makes a thrilling story, it is said. Anders Randolf plays the father and John Charles the Duc de Chavannes. Edith Shayne plays Mrs. Vandermuellen, the heroine's mother, and Earl Schenck and Thomas Findlay are also in the cast.

Realart to Tell Birthday Plans

Plans for the celebration of Realart's second birthday are well underway and an announcement of unusual interest to holders of the star franchise and the trade in general is soon to be given out. While no definite plans have yet been made public it is said that the celebration will take an unusual form. The exact nature of this was not, however, divulged.

June 11, 1919, is the date on which Realart first opened its offices, and in view of the rapid growth and success of the company it is believed that the celebration of its second birthday will be a noteworthy event.

Live News from Everywhere

Philadelphia

The Great Northern Theatre and hotel property, at the southeast corner of Broad street and Erie avenue, has been conveyed by William Freihofer to the Broad and Erie Realty Company subject to mortgages of $225,000.

* * *

Reinstatement of Dr. Ellis Oberholtzer as voting head of the Board of Censors is asked by a joint committee, of which Mrs. R. R. Porter is chairman. The Interchurch Federation, the Churchwomen's Association and other organizations, numbering 32,000 members, have planned direct appeals to Governor Sproul, said Mrs. Porter.

* * *

The crime wave in the "movies" will be checked if the bill offered by Representative Woner, Butler, becomes a law in Pennsylvania. It provides that "no picture of a robbery, a burglary, a hold-up, a theft, or any act made criminal by the laws of the State, nor a picture tending to corrupt morals" may be shown.

* * *

The owner of a phonograph given to naughty words or too pungent after-dinner stories, must either correct its habits or pay a $200 to $500 fine. "Funny this new bill comes out immediately after the M. P. T. O. held their convention in Harrisburg," says Willie Wiseman.

* * *

Mr. Roberts and Mr. Speigle, of the Comerford interests, Scranton, were in Philadelphia last Friday, when they were invited to a fish dinner by Tom Bible.

* * *

The Fred A. Havens Company is receiving estimates for all work in connection with the erection of a theatre at Twenty-seventh and Clearfield streets.

Buffalo

M. A. Chase, manager of the local Universal office, has been elected president of the Buffalo Theatre Managers' Association. He succeeds E. T. Gomersall, who recently resigned as manager of the Buffalo Fox office to head the Robertson-Cole exchange in Cincinnati.

* * *

Edward J. Hayes, manager of the First National exchange, and Maurice Cohen, George Blackmon and H. L. Levy, members of the sales staff, had a conference with R. H. Clark, general manager of the New York exchange, who came to Buffalo on April 2. Mr. Hayes has signed up the Central Park Theatre, one of the General Theatres Corporation chain, for the franchise. "The Kid" is breaking all booking records at the Buffalo office. The picture opened at Shea's Hippodrome and Shea's Court street vaudeville house simultaneously on Sunday, April 3. Performances began a half hour earlier during the week at the Hippodrome and the comedy was put on the bill in place of an act at the vaudeville house. D. J. McGowan, auditor from the home office, is in Buffalo, installing a new accounting system at the F. N. exchange.

* * *

Dan Savage, veteran Buffalo film man and former manager of the Empire State and Educational offices, has entered the real estate and letter multigraphing business, with offices at Main and Seneca streets, Buffalo. Here's wishing you success, Dan, but we expect you back in the fold soon again.

* * *

The local Pathe exchange made a wonderful record during the Brunet drive in March. W. A. V. Mack, branch manager, announces that all former records for collections were broken by several hundred dollars. The amount of business brought in during the drive was almost double that of the last best month in the history of the exchange. Fifty-six out of the sixty-nine theatres in Buffalo signed up for additional business during the drive. Basil Brady, a member of Pathe sales staff, is seriously ill of pneumonia. Harry Knappen, former manager of the Buffalo and New York First National exchanges, is making his headquarters in the Pathe exchange, while boosting the Associated Exhibitors' franchise.

* * *

John H. Bergenhauer, former city salesman of the Detroit Fox office, has been appointed assistant manager of the Albany Fox exchange, according to an announcement by Clayton M. Sheehan, district manager, who is in charge of the Buffalo office, pending the appointment of a new manager to succeed E. T. Gomersal.

* * *

Howard Carroll, manager of the International Theatre, Niagara Falls, N. Y., has announced a decrease in his admission scale, effective immediately, and the coming of a long list of big productions, the first of which is "Outside the Law."

* * *

The Lally Theatre Corporation has opened the new Regent Theatre in Dunkirk, N. Y. The house has a seating capacity of 1,000 and cost $100,000. Wallace Reid in "What's Your Hurry" was the opening attraction. H. P. Lally was in Buffalo last week booking attractions for the spring and summer.

* * *

J. H. Michael, manager of the Regent Theatre, Main and Utica streets, Buffalo, journeyed to New York City last week with Justice Alonzo Hinkley in search of some real jazz acts for the big spring ceremonial of the Buffalo Shriners.

* * *

Edward Holand, who has been associated with exchanges in the West, is in Buffalo with Realart as a salesman, according to an announcement by Harry E. Lotz, branch manager.

Kansas City

The Queens Theatre has recently been bought from Cole and Trinastich by Mr. DeWitt, who formerly owned the Kensington Theatre.

* * *

Ed Peskay, formerly with Reelcraft and Equitable, is an exhibitor. He is managing the Penn Theatre at St. Joseph, Mo., which was recently remodeled at a cost of about $3,000.

* * *

P. R. Isley has bought the Star Theatre, formerly owned by Pace and Son, at Whitewater, Kan.

* * *

Joe Yaeger, who owns the Rex Theatre, and Raton N. Mex have recently bought the Auditorium in Salina, Kan.

* * *

H. H. Daniels has spared no expense in giving Oswego, Kan., one of the best picture houses in that section. The new theatre is caled the "Reel" and has a seating capacity of more than 500.

* * *

The Crystal Theatre at Atchison, Kan., will soon be razed and will be replaced by a $740,000 hotel. It is rumored that room will be made in the building for a theatre.

* * *

O. O. Whitson and J. P. Painter, of Elk City, Kan., are building a new theatre in that town. It will seat 350 and be opened about April 15.

* * *

J. W. Quillian has taken his place as manager of the Kansas City branch of the Enterprise Distributing Corporation. He succeeds Johnny Waters, who is now with Richards and Flynn, of Kansas City. Mr. Quillian comes from Enterprises branch in New Orleans, where he had charge and where he made quite a record and many friends.

* * *

Bill Levy is now special sales representative for Richards and Flynn, of Kansas City. He is handling all of their super-specials.

* * *

H. G. Gill, sales manager for the Standard branch, is on a two weeks' trip through Southern Missouri.

R. N. Abbey, feature sales manager for Associated Exhibitors, returned from a trip to the key towns in Kansas March 26. He reports that conditions are very good.

* * *

While Joe Bloom is in New York, Mrs. Bloom will take charge of the Kansas City branch of Hodkinson. Mrs. Bloom, who has been in St. Louis, will be in the Kansas City territory for some time.

* * *

The Gayoso Theatre, Twelfth street and Grand avenue, Kansas City, a small house with a constant and large patronage, has installed a $25,000 orchestral organ.

* * *

Bennie D. Knox, with the Park and Olive Theatres in St. Joseph, Mo., has sold the Olive to T. M. Temple, who is now operating it.

* * *

T. Y. Henry, who opened offices in Denver for the Artcraft Pictures Corporation and Paramount, has recently opened offices in the Film Exchange Building of Kansas City for the United Artists Corporation. "T. Y." has handled Mary Pickford and Douglas Fairbanks features for the past four years. Before that he was head auditor for the old General Film Company in New York.

* * *

Henry Taylor, former branch manager of Pathe in Kansas City, has charge of the state right protion, "County Fair."

* * *

Johnnie Waters, who has been manager of the local Enterprise office for the last two years, resigned from that position March 28. Mr. Waters has not announced his plans for the future.

* * *

Joe Bloom, supervisor of Hodkinson offices in this territory, has moved his headquarters back to Kansas City, where he will fill the vacancy left by Ralph Simmons, who resigned to go into business for himself.

* * *

P. H. Miller, said to be one of the best film salesmen in the Kansas City territory, died March 18 in the Springfield (Mo.) Hospital as the result of an infection caused by a cut inflicted while being shaved. Mr. Miller was 32 years old. He was with Standard for three year, and Roy Young, manager of the Standard office, feels greatly the loss of Miller.

* * *

E. E. Langan has been appointed to the position of assistant manager of Select's Kansas City branch, in place of C. W. Ross, who has gone into business for himself. Mr. Langan also continues his former duties as cashier.

* * *

Manager W. E. Truog and Jules

Hill, of Goldwyn, have returned from a very successful business trip in Oklahoma.

A. S. Hyman, manager of the Kansas City Select branch, is traveling through Southern Missouri and Kansas in order to get acquainted with all the exhibitors in that territory.

W. T. Yoder, Southern division manager of Pathe, is in charge of the Kansas City branch pending the appointment of a successor to Harry Taylor, who has entered business for himself.

The Kansas City Select branch is proud of the fact that it holds second place and is gradually getting closer to first place in the nationwide contest to see who can get the most business on "The Greatest Love," starring Vera Gordon.

Pittsburgh

R. Imeltzer, Eastern division manager for Pathe, has appointed H. O. Martin as manager of the Pittsburgh branch to succeed F. C. Bonistall, who resigned recently. Mr. Martin was formerly feature sales manager for Pathe in this city, previous to which he was with the Clune Enterprises on the West Coast.

* * *

Joe Burke has sold his Liberty Theatre, Wilmerding, to a Mr. Savage, a newcomer in the show game.

* * *

A. Notopoulos' beautiful new Capitol Theatre at Altoona was opened on March 16.

* * *

Berson and Goldstein, newcomers in the show game, have taken over the Cameraphone Theatre at Sharpsburg, formerly owned by A. P. Altmeyer. The new owners have retained Mr. Altmeyer as manager.

* * *

C. E. Kleinsmith has disposed of his Princess Theatre at Jeannette to S. H. Collins.

* * *

The double brick building located at 1028-1030 Forbes street, which has been purchased by M. Janicks, of the Exhibitors Sign and Supply Exchange, will be remodeled and converted into offices for film exchanges.

* * *

The Quality Film Corporation has opened a branch exchange at Charleston, W. Va., under the supervision of E. W. Elder.

* * *

Leo Barclay, manager of the Grand Amusement Company, Johnstown, has opened up a new house at Twin Rocks, Cambria County.

* * *

Charlie Baird, of Portage, is interested in a new house at Central City. Charlie says he thinks that three nights a week will about do for this house at present.

* * *

Alfred Bennette, manager of the Grand Theatre, Nanty-Glo, is excavating beneath his theatre, preparatory to putting in a bowling alley and poolroom in the basement.

* * *

Professor Gerechter, well-known exhibitor, is back in this city after an extended vacation in Florida. The Prof. is looking for another house.

* * *

George Dawson, cameraman for the International News, in the Pittsburgh section, is a patient at the West Penn Hospital, suffering from a general breakdown.

* * *

The Temple and Columbia theatres in downtown Pittsburgh have been closed.

Baltimore

The two ordinances for two picture theatres which have been hanging fire in the City Council have passed. One is for the Guilford Theatre, to be located on Greenmount avenue, near Thirty-third street boulevard, which is being promoted by Palmore & Homand, 420 East Lexington street. The other is for the Boulevard Theatre, to be located on Greenmount avenue at Thirty-third street boulevard, which is being promoted by the American Theatres Company.

* * *

Permision has been granted the Eastern Amusements Company to erect a theatre in Easton by the council of that city. Plans have been drawn up and construction work will be started at once.

* * *

A petition has been filed in the Circuit Court of Towson by Mrs. Josephine Bushman, divorced wife of Francis X. Bushman, in which it is asked that $12,979, which came from the sale of Bushman's former home in the Green Spring Valley, be paid to her on balance due for alimony. This money is in the hands of the trustees. Mrs. Bushman has leased a furnished home in Roland Park for the summer.

* * *

Melvin Sokolow, exploitation representative for Universal for some time out of the Philadelphia office, has now taken charge of the local office of that company, succeeding "Nick" Weems. A letter was received at the Exhibitors' League of Maryland headquarters from the Exhibitors' League of Eastern Pennsylvania, highly recomending Mr. Sokolow, who has been in the film business for fourteen years.

* * *

The father of Frederick C. Schanberger, president of the James L. Kernan Company, operating the Maryland, Auditorium and New Lyceum theatres, Henry M. Schanberger, died at his home here on April 3, aged 82 years.

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M. A. Berger has joined the sales forces of Screenart and is covering the Baltimore territory.

* * *

After an illness of six weeks Michael Siegel, who is well known as a salesman in this territory, has returned to the crowd and is representing the Empire Film Corporation, of Washington, D. C. Mr. Siegel is handling the Baltimore, Maryland, District of Columbia and North Carolina territory.

* * *

Jack Lipchin, manager of the J. M. L. Amusement Company, owner of the Star Theatre, being erected in Annapolis, Md., visited Baltimore on April 5. His theatre will be opened about June 1.

San Francisco

An orchestra, led by Arnold Miller, has been installed in the Frolic Theatre and prologues have been added to the programs of this house. Manager Robert Abraham recently made a short trip to Los Angeles and Universal City to get ideas for the presentation of pictures and has made a number of changes in the house of late, including the installation of new lobby frames and the redecoration of the interior. "Outside the Law" was shown here for two weeks with great success.

* * *

The new quarters of Metro on Golden Gate avenue are showing much activity and additions have been made to both the office and shipping forces. This office made the best showing in the West during Metro Week, which meant that it was going some. A big electric sign has been installed in front, which not only is a guide to the location, but which advertises Metro pictures as well. Manager Fred W. Voight recently journed to Los Angeles to see the premiere of "The Four Horsemen."

* * *

Walton G. Holcum, who covers the San Joaquin Valley for Metro, has purchased a Cadillac coupe for use in calling on exhibitors. C. E. Scott, a former automobile salesman, has joined the selling force of this exchange, covering the Sacramento Valley.

* * *

Following negotiations that have extended over a period of several months, the Pathe Exchange, Inc., has completed arrangements for the erection of a film exchange building on Turk street, near Leavenworth. Manager W. W. Kofeldt has worked hard to make this a reality and plans a model film exchange. The building will be occupied exclusively by Pathe and the second floor will be occupied by an elaborate studio and laboratory for the use of Pathe news.

* * *

The Cory Theatre on Union street, recently purchased by Wallace Feehan and Eddie Brumfield, has been redecorated and is now being operated as the Capitol Theatre.

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Sam Gordon, a pioneer exhibitor of San Francisco, whose theatrical interests now include houses in several cities, has added to his chain by taking a lease on the Majestic Theatre, on Mission street, near Twenty-first. The full equipment has been purchased.

* * *

Wier Cassady, who has been associated with A. E. Levin in the management of the Coliseum Theatre, has been made manager of the two theatres recently taken over by S. H. Levin in the suburban city of Alameda.

* * *

Mrs. C. W. Muir, who conducts the Class A Theatre, on Fillmore street, has taken over the Pastime Theatre, near by.

Atlanta

G. W. Garic, formerly with the New Orleans office of Pearce Films, has struck the road out of Atlanta for the same people.

* * *

John Ezzell and Arthur Dickinson, the former of E. & H. Film Distributing Company and the latter with Stoll Films, have purchased the "Ninety-Three" Theatre, a colored house in Atlanta.

" . . . THEN YOU STIR IN SOME DISSOLVED YEAST AND LET IT STAND FOR TWENTY-ONE DAYS"

The young lady's receipt for her home brew, which is being sampled in this scene in the American production of "Payment Guaranteed," receives a lot of attention.

Short Subjects of Importance

"Dan-de-Lions"

In "Dan-de-Lions" we have an old-fashioned "chase" comedy with the modern twist of the pursuers being lions instead of peanut stand engineers, fruit stand magnates, or minions of the law. The action, which is fast, takes place in and around a quick and easy restaurant. The chief characters, beside the kings of the jungle, are members of a stranded theatrical troupe and the lunchroom proprietor and his pretty wife. The impression is not to be conveyed that the entire picture is composed of chase scenes. Decidedly not. About half of the farcical comedy results from some cleverly illustrated gags. The picture, a Century Comedy of two reels length, was directed by William Watson. (Universal). F. T.

"A Dollars Worth"

An exhibitor who wishes to round out his program with a low comedy two-reeler will not go wrong in booking this Century comedy. It is of the rough and tumble type being principally concerned with the various characters acting as the recipients of strenuous blows upon that useful member of the body known as the head. This may sound as though the comedy had no variety, which is not so. The gags leading up to the bashings are frequently novel and always well illustrated. Harry Sweet, the leading player, is gradually developing into a low comedian of higher merit. (Universal). F. T.

"Torchy's Night-Hood"

This Master Films comedy, presented by C. C. Burr, is another excellent example of the fortunate circumstance that old ideas cleverly presented are just as entertaining as the newest thing in comic situations. "Torchy's Night-Hood" deals with an elopement and the substitution of that lively young gentleman for the soon-to-be bride when a hard hearted male parent insists upon seeing that his daughter is safely locked in her room. Many of the situations are screamingly funny, and the touch-and-go effect of the entire picture keeps the laughs coming all of the time. Released by Educational Film Corp. E. W.

"A Day with John Burroughs"

Here is an educational short feature which is deeply interesting aside from the fact that it is an intimate study made recently of the splendid old poet and naturalist whose life has been such an inspiration to his countrymen and whose influence has been felt throughout the world. The recent death of John Burroughs has awakened new interest in him, and the pictorial record made by Captain George B. Stone shows the ardent old lover of nature at his home in West Park, New York, and how, during a tramp through the woods, he taught children the secrets of the place and opened their minds to the wonders that dwell in all forms of Mother Earth. Prizma. E. W.

"The Sage-Brush Musketeers"

Following the manner of the Dumas story, this two-reel western is built around three players. In this instance they are westerners and two are comedy characters. Tom Santschi, as the third player, has a straight role and is featured. This picture is well up to the average of previous ones of the series which is being distributed by Pathe, and deals with the efforts of the three to find the murderer of one of their pals. There is also a romance involving Tom and the dead man's daughter. C. S.

"Movie Mad"

For the theme of "Movie Mad" Christie has burlesqued curious sightseers from the East who invade Filmland and rave over motion picture players with good publicity men. Such a person is the girl, played by Dorothy Devore. Her lover, played by Neal Burns, is an unromantic bank clerk who decides to teach her that "movie" people, especially comedians, aren't her sort at all. So he dolls up like Charlie Chaplin, pays her a visit, breaks up the furniture and behaves in a generally disreputable manner in an effort to disgust her with screen folk, so that his suit may win her favor. How he finally succeeds after languishing a month in jail makes one of the most laughable pictures Christie has produced. It's good, clean fun all the way. S. S.

Mildred Harris has been engaged for one of the leading roles in a coming Cecil DeMille production to be made at the Lasky studio.

NOT SUCH A SIMPLE SIMP
Al St John, in the title role of "The Simp," a Fox-Sunshine Comedy, holds the villain while the girl frisks him for the papers

"Pirates of the West"

One of the Star Ranch Western two-reelers distributed by C. B. C. Films Sales Corporation, and the first in which C. Edward Hatton is the star. It is a film of average interest involving the theft of gold from a mine and other misdeeds. There is, of course, a romance which ends happily. The cast is satisfactory, although Hatton is of hardly as rugged a type as is usually associated with characters such as he portrays. C. S.

Burton Holmes Travelogue

The latest Burton Holmes Travelogue continues the extremely interesting excursion along the Riviera. The greater portion of the scenes are photographed on the two wonderful roads, one traversing the upper plateaus high above the Mediterranian and the other close along the sea level, that reach from Marseilles to beyond Monte Carlo. The scenes, as is consistently the case in these travelogues, are exquisitely beautiful as well as interestingly informative. The high road approach to Monte Carlo is especially picturesque. The trolley trip along the lower way provides many fine views of the Mediterranian and the charming little villages of the Riviera. (Famous Players-Lasky). F. T.

"Screen Snapshots No. 22"

Fully up to the standard of previous issues of this series, with snappy subtitles. The scenes include several western screen stars in a round-up doing stunts, Barbara Castleton in a scene from a play, Matty Roubert, the boy actor, giving his interpretation of a scene from the stage play, "Drink," a horse performing with a lion, Charles Ray delivering one of his pictures by aeroplane and the arrival of a group of screen stars in San Francisco to attend the big Movie Ball. (C. B. C. production.) C. S.

"Turkey Dressing"

This is a clever domestic newly-wed comedy with a lot of good clean humor. It is a one-reel Gaiety comedy distributed by Educational, with Patricia Palmer and Henry Murdock in the leading roles. The wife finds she is a poor cook, but Hubby brags and has to invite the boys to dinner. The turkey proves a failure as wifey accidentally got a piece of soap in the pan, so she "borrows" a bird from a neighbor. In the meantime the boys, to be sure they have something to eat, order dinner to be sent over, and hubby does the same thing. Consequently there is plenty of food on hand, and everybody is happy. C. S.

"Rush Orders"

"Rush Orders," a one-reel comedy made by Rolin and distributed by Pathe, might be termed "Fun in a Restaurant." There are several humorous scenes with "Snub" Pollard as the hero, in which he is assisted by Hughie Mack and the little colored boy who appears in most of his pictures. C. S.

Bessie Love has been engaged to play a leading role in a coming Sessue Hayakawa production, to be directed by Colin Campbell.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Cabinet of Dr. Caligari"

German Made Film Is Novel Experiment in the Weird That Will Create Great Diversity of Opinion

Reviewed by Edward Weitzel.

The fact that you are told at the end that the story you have been looking at is the grotesque imaginings of a disordered brain doesn't remove the unhealthy effect of the theme of "The Cabinet of Dr. Caligari" or prove that here is just the sort of entertainment for which the screen has been waiting eagerly. Persons with a liking for the weirdly impossible may enjoy having their nerves set on edge—if they are unable to see through the mumbo-jumbo of the whole affair. Murder stalks through the action after the fashion of the old drama known as "The Maniac Lover," and it is devoutly to be wished that we are not to have a plague of these degenerate German inventions to take the place of the swarm of miracle dramas which followed "The Miracle Man."

Considered on the picture's artistic side, the director has largely defeated his own purpose by not employing impressionistic settings in a consistent manner. The inventor of this so-called art was clever enough to make the figures and faces of his humans in keeping with the grotesque perversion of line which make everything on his canvas look like pieces of a crazy quilt. The faces of the characters in the German picture are normal and so at variance with the distorted background that the eye looks past the figures in the horrible tale and the tension is lost in contemplating the weird fancy of the artist.

One incident escapes this defect. It is where the sleeping man starts out to murder the sleeping girl. The tall lank figure of the somnambulist is so clothed that he seems as badly out of proportion as the crooked streets and crazy buildings that surround him. As a consequence he blends in perfectly with the sets and there is nothing to detract from the horrid fascination of watching him on his bloody errand. This incident is the real thrill of the picture. It grips like a vise. "The Cabinet of Dr. Caligari" has been compared to the tales of Edgar Allan Poe. Even if it had the artistic perfection of these works of the American novelist the screen would require but a small number of such unhealthy subjects. At the present time the world needs sane and helpful fiction; not allopathic doses of the morbid and the grotesque.

The acting, direction and lighting of the picture are excellent.

The Cast

Dr. Caligari.....Werner Krauss
Cesare .....Conrad Veidt
Francis .....Fritz Feher
Jane ..... Lil Dagover
Alan ..... H. von Twardowski

Story by Karl Mayer and Hans Janowitz.
Art Settings by Herman Warm, Walter Reimand and Walter Bohrig.
Directed by Robert Wiene.
Titles by Katherine Hilliker.
Length, 5,157 Feet.

The Story

As produced at the Capitol Theatre, New York, "The Cabinet of Dr. Caligari" contains a spoken prologue and also a spoken epilogue. Seated in a dimly lighted room an elderly man relates to another a story which was told him by a young man whom he found sitting in the garden of a forbidding looking house. As this story starts the action is transferred to the screen, and the young man is supposed to tell his own frightful experience.

Among the entertainers who come to a small town in Germany to set up a booth at the fair is Dr. Caligari, who claims that he has a man under hypnotic control inside of his booth and that his subject, a somnambulist, while asleep does as his master wills. The man is supposed to have been asleep for years. A number of murders are committed while the Doctor and his subject remain at the fair. It is finally disclosed that these murders are the work of the somnambulist, working under the spell of the Doctor. Caligari escapes and hides in an asylum, and the young man tells how his assistants trace the course of study in hypnotism which sent the physician crazy. He is shown secured by a straitjacket in his own asylum.

The scene then shifts to the courtyard of the asylum, and it is disclosed that the young man is one of the patients. The whole story is the invention of his diseased brain. Dr. Caligari, the kindly and skilled head of the institution, enters and announces, now that he knows the nature of the young man's hallucinations, he can cure him. The epilogue informs us that the Doctor keeps his word.

Program and Exploitation Catchlines:

"The Cabinet of Dr. Caligari" Is a Weird Story Totally Unlike Anything Ever Before Seen in Moving Pictures.

The Foreign-made Picture, "The Cabinet of Dr. Caligari," Is the Greatest Novelty of the Screen.

Exploitation Angles: Play on the novelty of the picture and keep quiet about the German origin of the work. This will afford a splendid chance for a contest for the most original sketches in cubist technique. Show some of the stills well in advance, and use the submitted drawings for a lobby display. Say it is something entirely new and use the line, "you may never see another; be sure you don't miss this."

IN THIS ISSUE

"The Passion Flower" (*First National*).
"The Call of Youth" (*Famous Players*).
"Her Lord and Master" (*Vitagraph*).
"Hands Off" (*Fox*).
"Cabinet of Dr. Caligari" (*Goldwyn*).
"What's Your Reputation Worth?" (*Vitagraph*).
"The City of Silent Men" (*Paramount*).
"The Great Day" (*Famous Players*).
"The Wakefield Case" (*World Film*)
"That Something" (*Herman*).
"The Texan" (*Fox*).
"Dangerous Moment" (*Universal*).
"Forbidden Love" (*Wistaria*).

"Trailing the Coyote"

Second of the Bob and Bill series of two-reelers distributed by Pathe. It shows in an interesting way the manner in which this predatory animal is trapped by the two boys. Considerable of the action, such as the preparation and setting of the traps is similar to that shown in "Trapping the Bobcat," the first of the series. C. S.

"Hands Off"

Real Tom Mix Melodrama in This Western Screen Story Produced by Fox

Reviewed by Edward Weitzel.

Tom Mix hasn't forgotten how to scrap. In "Hands Off," his latest western melodrama, he wipes up the earth with the bad man of the tale with the same joyful thoroughness that is part and parcel of the charm that endears him to his loyal admirers. The scene in which Tom throws his lasso over a telegraph wire, gets a tight hitch on the impolite Pete Dinsmore, starts up his nag and keeps sousing Pete in the circular horse trough in the centre of the town is a mighty disagreeable way of making his prisoner take water. This bit of fun is followed by Tom getting mixed up in an attempt by Dinsmore and his gang to run off a bunch of horses belonging to the father of the heroine and brings in one of the most spectacular fights of Tom's screen career. The love making is reduced to a mere indication of the tender passion on the part of Tom, but there are cowboy virtues aplenty in the story, and Tom's mount is put through a new set of tricks. Comedy is supplied by a ranch foreman with the self-explanatory name of Jumbo. Pauline Curley, Charles K. French and Lloyd Bacon are leading members of a competent cast. The exteriors are picturesque.

The Cast

Tex Roberts.....Tom Mix
Ramona Wadley.....Pauline Curley
Clint Wadley.....Charles K. French
Ford Wadley.....Lloyd Bacon
Capt. Jim Ellison.....Frank Clark
Pete Dinsmore.....Sid Jordan
Tony Alviro.....William McCormick
Bonita ..... Virginia Warwick
The Terrible Swede.....J. Webster Dill
Jumbo ..... Marvin Loback

Story by William McLeod Raine.
Scenario by Frank Howard Clark.
Direction by George E. Marshall.
Photography by Ben Kline.
Length, 4,158 Feet.

The Story

When Tex Roberts rides into the town of Tascosa he is looking for a job and gets one right off the bat of chance. Pete Dinsmore, the head of a gang of horse thieves, starts to get familiar with the daughter of a ranch owner that he intends to rob, but Cowboy Tex ducks him in the horse trough. Tex next proves his usefulness to the Wadley family by rushing into the middle of the street and snatching Miss Ramona's little sister from in front of a stampede of horses. The rescuer is given a job on the Wadley ranch. Clint Wadley, the owner of the place, sends his son Ford to collect money for a sale of stock. Ford is in league with Dinsmore and a fake hold-up is staged.

Young Wadley gets into further trouble by trying to cut out Tony Alviro, a Mexican who is courting a country woman of his named Bonita. When matters are finally settled, Ford has been killed, Tex arrested for the crime and the cowboy has cleared his name and fought a fight with Pete and his gang that is of the cyclonic breed.

Program and Exploitation Catchlines:

Tom Mix as Tex Roberts Rescues the Little Sister of the Heroine from in Front of a Stampede of Horses.

Exploitation Angles: Start this off with teasers reading: "It was some fight even for—" leaving a blank for the name. Later fill in the name, the title and the playing dates. Then touch on the other stunt features and collect the money. You will get it if you use enough announcement.

Newest Reviews and Comments

"Her Lord and Master"

Alice Joyce Presents Engaging Type of American Girl in Screen Version of Stage Play

Reviewed by Edward Weitzel.

When Martha Morton wrote "Her Lord and Master" she probably intended it as a warning to American girls who contemplate marrying foreign aristocrats. If so, she hasn't made out much of a case against the titled Englishman who honors her American heroine by bestowing his name upon her. The Rt. Hon. Thurston Ralph, Viscount Canning, is still terribly afraid of that bugbear of English high society, "good form," and becomes real angry when his wife shows herself in public on Sunday night, after he has explained to her that it isn't done in their set. The fact that she goes to the hotel where her father and mother are stopping and dines with them in the supper room does not alter the decree of social law. She is banished from her husband's good graces and locked out for the night. Being an American girl she does not take the matter too seriously, and the picture ends with the dove of peace perched over the family hearthstone.

Spectators who follow the example of the heroine and do not take matters too seriously will find a wholesome enough little love story with more amusement in it than emotional appeal.

There is "good form" in every branch of the production, and Alice Joyce is delightfully natural in the lighter moments of the action. Her gowns will be voted "dreams" by competent judges, and even some of the men out in front will agree with this verdict.

The Cast

Indiana Stillwater.....Alice Joyce
Rt. Hon. Thurston Ralph, Viscount Canning.....Holmes E. Herbert
Lord Nelson Stafford.....Walter McEwen
Mr. "Fred" Stillwater.....Frank Sheridan
Mrs. Stillwater.....Marie Shotwell
Mrs. Chazy Bunker.....Louise Beaudet
Lady Canning.....Ida Waterman

Stage Play by Martha Morton.
Scenario by J. Clarkson Miller.
Directed by Edward Jose.

The Story

After being thoroughly spoiled by her father, a wealthy railroad man, Indiana Stillwater loses her heart to the Rt. Hon. Thurston Ralph, Viscount Canning, and the couple are married. On their arrival in England, Thurston takes his wife to the Canning home. The American wife is welcomed by Lady Canning but her English social breeding finds Indiana too pronounced in her manners and her choice of gowns. However, she is treated with great kindness by her husband and his mother, and no serious trouble happens until Mr. and Mrs. Stillwater come over to visit their daughter and invite Indiana to their hotel for a Sunday night supper. Thurston tells his wife that he does not want her to be seen in a public place on Sunday. Indiana disobeys his orders and when she comes home finds herself locked out. She is let in through a window by the old butler. The next morning she teaches her lord and master that he is no match for a woman's wit, when that woman truly loves her husband. The little domestic tragedy ends in the familiar but satisfying lover's embrace.

Program and Exploitation Catchlines:

The American Wife of a Titled Englishman in "Her Lord and Master" Proves Too Much for Her Husband When He Locks Her Out on the Doorstep After Midnight.

Alice Joyce as the Heroine of "Her Lord and Master" Teaches American Brides of English Aristocrats How to Be Happy Though Married to a Title.

Exploitation Angles: Go strong on Miss Joyce and her gowns. If your audience is largely feminine tell them that this play was written before the emancipation of women. Offer a free admission on a certain night to any woman who will certify that her escort is her lord and master and not really her slave, but make her prove it.

"The Dangerous Moment"

Carmel Myers Gives Great Aid to Greenwich Village Drama Produced by Universal

Reviewed by Fritz Tidden.

Carmel Myers deserves the entire credit for turning a somewhat banal and hackneyed story into an entertainment of decided merit and one that will be found to please an average audience. Her piquant charm, natural vivacity and distinct appeal so thoroughly overshadow the material upon which the picture is based that it becomes almost negligible, if such a thing is possible. To illustrate how far her dominance extends it may be said that the producers meant the picture to be a stirring melodrama; the result is a distinct comedy with farcical touches and only tinged with what seems to be hectic drama.

The director should be complimented for a faithful picture when the scenes are laid in Greenwich Village. He has seen fit to stage the Village more nearly correctly than other producers and advisedly omits the predominance of long haired men and snort haired women. The story is quite frail, really being but an incident, but he has padded it out to the accepted length with excellent material, in which Miss Myers is featured. The cast gives the star fine support, especially in the cases of Lule Warrenton and Smoke Turner. It would take a person with a hypervivid imagination to guess the connection between the title and the story.

The Cast

Sylvia Palprini.....Carmel Myers
Mrs. Tarkides.....Lule Warrenton
Movros Tarkides.....George Rigas
Jack Reeve.....W. T. Fellows
Collins ..... Billy Fay
Marjory Blake.....Bonnie Hill
George Duray.....Herbert Heyes
Henry Trent.....Fred G. Becker
Aunt Cynthia Grey.....Marion Skinner
Trotsky ..... Smoke Turner

Story by Douglas Doty.
Scenario by Wallace Clifton.
Directed by Marcel de Sano.
Length, 4,850 Feet.

The Story

Sylvia Palprini—good looking and frisky. Has a mind of her own. Waits on table at "The Black Beetle," a place the uptowners think is a regular Bohemian place in Greenwich Village. Lots of rough customers, crazy ones, and some very nice. One artist especially. Sylvia sees to it that she always waits on his table.

Movros Tarkides—jealous youth. Threatens her. He is killed shortly after a scuffle with Sylvia. She is accused. Looks bad for her. She escapes by hiding in the artist's studio. Later she is caught by the police. Thereupon the real murderer conveniently confesses and the girl is freed. Then the young artist realizes he has loved her all the time. There is an outlook towards a wedding.

Program and Exploitation Catchlines:

He Wanted Her for Love, the Police Wanted Her for Murder. Who Got Sylvia, the Rose of Washington Square?

Can a Man Love a Girl Who Has Just Committed Murder? That Is What Happens in "The Dangerous Moment."

Sylvia Drifted with the Current in Greenwich Village Until She Was Falsely Accused of Murder and Then She Drifted Towards the Man She Loved.

"The Call of Youth"

English Production of Famous Players-Lasky Interesting

Reviewed by Jessie Robb.

American cinematographic skill in the scenarist, director and cameraman has produced the first picture of Famous-Players-Lasky British Producers, Ltd., "The Call of Youth." It shows the possibilities and limitations of production in England. The chief limitation seems to be climatic as the light refractions have resulted in photography that is more or less badly shadowed and harsh in tone. Scenically, the picture is in excellent taste, the exteriors showing lovely bits of Devonshire and the interiors marked by refinement.

The story of a young woman marrying a middle-aged man to save her family from financial ruin, while loving a youth of her own age, is familiar to stage and screen. The different twist here is that, horrified by the passion of her fiance's kisses on the eve of the wedding, she flees in disgust. This results in the middle-aged lover realizing that youth will not be denied and he brings the young lovers together. This episode has been handled with commendable restraint. The cast is composed entirely of English actors who give a well balanced performance.

The Cast

Betty Overton.....Mary Glynne
Joan Lawton.....Marjorie Hume
Hubert Richmond.....Jack Hobbs
James Agar.....Malcolm Cherry
Mark Lawton.....Ben Webster
Mrs. Lawton.....Gertrude Sterroll
Peter Hoskins.....Victor Humphrey
Dr. Michaelson.....John Peachey
Minister .....Ralph Foster

Story from the unproduced play, "James the Fogy," by Sir Henry Arthur Jones
Scenario by Eve Unsell
Directed by Hugh Ford
Photography by Hal Young
Length, 3,871 Feet.

The Story

Sitting by a stream, Betty Overton loses her slipper, which is found and returned by Hubert Richmond. Love at first sight results. She afterwards meets him formally and their mutual love is confessed. Meanwhile Mark Lawton, Betty's uncle, is ruined by a panic. Agar, a financier, secretly loves Betty and agrees to extricate Lawton if Betty will marry him. She consents. The love of Betty and Richmond is discovered by Agar. He offers the penniless Richmond a position in Africa, hoping to eliminate him. After a final meeting with Betty, he leaves. On the wedding eve Agar horrifies Betty by his passionate kisses. Then learning of Betty's deep love for Richmond he leaves for Africa to bring back the young man who has nearly died of the fever. Returned to England the lovers are re-united.

Exploitation Angles: Play this up as the first of the Famous Players-Lasky English-made pictures, and get interest from this source, giving emphasis to the fact that this is made by an American cast and director, but under British conditions. Then feature the playwright and tell that it is a stage play.

"Hobgoblins"

There are several good laughs and much trick stuff in this Vanity Fair single reel distributed by Pathe. Eddie Boland plays the lead and in attempting to escape after selling fake booze he and his negro assistant get into a deserted house in which several girls, members of a sorority are holding an initiation. Every one manages to be disguised as ghosts before the film is finished, and a general mix-up with considerable slap-stick and humorous results ensues. C. S.

Newest Reviews and Comments

"The Great Day"

Drury Lane Melodrama Finely Produced for Screen by Famous Players-Lasky.

Reviewed by Jessie Robb.

The second release of the British branch of Famous Players-Lasky has a generous amount of the elements of suspense, love, clash of circumstance, thrills and punch that make an entertaining and successful photoplay. British steel mills, the lovely gardens and countryside of England, the Swiss Alps, Parisian underworld and many handsome interiors are included in the locale and combine to make photographic backgrounds of visual delight, taken in the actual places.

Somewhat confusing to the spectator who is not thoroughly familiar with the famous sewers of Paris, which have played a large part in much Parisian fiction, is the abruptness with which the big punch scene in the "Guardian Angel Cafe" closes. With this one exception the screen development is highly satisfactory.

A cast of unusual excellence which might be termed all-star, does artistic work that merits that much-used term. Arthur Bouchier is the featured player. The minor characters are faithfully typed.

The Cast

Sir John Borstwick.....Arthur Bourchier
Lady Borstwick.....May Palfrey
Clara Borstwick.....Marjorie Hume
Frank Beresford.....Bertram Burleigh
Mrs. Beresford, his mother, Mrs. Hayden Coffin
Paul Nikola.....Percy Standing
Lillian Leeson.....Meggie Albanesi
Dave Leeson.....Geoffrey Kerr
Lord Medway.....Lewis Dayton
Lord Medway's Mother.....Mrs. L. Thomas
Semki.....L. C. Carelli

Story from the Play of the Same Name by Louis N. Parker and George R. Sims.
Scenario by Eve Unsell.
Directed by Hugh Ford.
Photography by Hal Young.
Length, 5,827 Feet.

The Story

Frank Beresford, chemist in the Borstwick Steel Works, has invented a carbonizing process which yields light, strong steel. He and Clara Borstwick have met at a week-end and grown to love each other. Before their engagement he tells Clara of his former marriage to Lillian Leeson, the widow of a friend who was lost in the Swiss Alps as they were escaping from a German prison camp. Lillian had left him for a dancing partner and the ship on which they sailed was "lost." Borstwick, a self-made man, refuses his consent. They are quietly married. Beresford leaves the works. On the wedding day Lillian calls on Beresford. She had delayed her sailing on the lost ship and been dancing under an assumed name. She threatens Beresford with blackmail for bigamy.

In the midst of his despair a letter arrives which tells of an Englishman in a Parisian dive suffering from asphasia. On the channel boat Beresford is approached by the agent of a foreign government to sell his process. He indignantly refuses.

At the "Guardian Angel Cafe" Beresford finds Leeson. The spy follows and tells the cafe habitues that Beresford is a police agent. A fight follows. Beresford and Leeson are thrown through a trap into a sewer and escape. The shock restores Leeson's reason.

Back in England Lillian is checkmated. Clara and Beresford are reunited.

Program and Exploitation Catchlines:

A Drury Lane thriller made by an American company in England.

Arthur Bourchier, an English matinee favorite, makes his debut in films.

Exploitation Angles: Play up the American production of the Drury Lane drama and feature the variety of the scenery and the vividness of the action. Make capital of Bourchier (whose name is pronounced "Bousheer"), and tell that he is one of the English matinee idols.

"The Wakefield Case"

Entertaining Detective Melodrama Starring Herbert Rawlinson Offered by World Film.

Reviewed by C. C. Sewell.

World Film Corporation is distributing on the state right market "The Wakefield Case," a detective-melodrama which is above the average for productions of this type. The action is rapid and the interest held throughout, the five reels passing on the screen as if it were the episode of a serial. George Irving directed the production, and the suspense is well maintained. While many will be able to guess the murderer before the final scenes, the real identity of the heroine, who is also accused of the murder, comes as a genuine surprise. It is a production which will provide excellent entertainment for audiences which like pictures of this class. The cast is entirely adequate. Herbert Rawlinson is the star, and Florence Billings the only woman in the cast. Interwoven with the mystery surrounding the identity of the murderer of young Wakefield's father, who was trying to apprehend a gang that had stolen four valuable rubies, is a pretty romance between Wakefield, Jr., and the girl whom he is led to believe is responsible for his father's death. The mystery element is complicated by the presence of two separate gangs of thieves who are after the rubies.

The Cast

Wakefield, Jr.....Herbert Rawlinson
Wakefield, Sr.....J. P. Wade
Gregg ..... J. H. Gilmore
Richard Krogan.....Charles Dalton
Bryson ..... Jerry Austin
Blaine ..... W. W. Black
Briggs ..... H. L. Dewey
Ruth Gregg.....Florence Billings

Directed by George Irving.
Scenario by Shannon Fife.
Length, Five Reels.

The Story

Wakefield, Sr., a London detective, is killed while trying to apprehend a gang which has stolen valuable rubies. His son takes up the search which leads to America. On the ship he meets a girl, and a romance starts. On reaching New York he finds that this girl is suspected of being a member of the gang that stole the jewels, and of actually being his father's murderer. Circumstances later appear to confirm these suspicions. However, Wakefield, Jr., goes to see her at her home on Long Island. A member of another band of crooks who is after the jewels, and who was on board the same ship, calls at the same time, posing as a wealthy book collector. At midnight this second crook gets possession of the rubies and also kidnaps Wakefield, Jr. After various complications the matter is finally straightened out and it develops that the real culprits have been already apprehended and that the girl is the daughter of a secret service official and has been posing as one of the crooks in order to apprehend the other band.

Program and Exploitation Catchlines: A Clever Detective Story Revolving Around the Theft of Valuable Rubies.

Herbert Rawlinson in an Unusually Entertaining and Fast Moving Melodrama.

How an Amateur Detective Helped in Unraveling a Complicated Mystery Involving two gangs of thieves, and at the Same Time Won a Beautiful Girl.

Exploitation Angles: Sell this as a detective story with a strong mystery plot and play on the love of Wakefield for the woman he supposes to be his father's murderer. Sell Rawlinson and Miss Billings, but make the detective angle the big point, trying to get interest in the mystery.

"Forbidden Love"

Wistaria Offers a Melodramatic Story of the Love Affair of a Good and a Bad Brother

Reviewed by C. S. Sewell.

Laid among the fisher folk of New England, and of the general type of "Shore Acres" is "Forbidden Love," a six-reel melodrama distributed on the state right market by Wistaria Productions, Inc. This picture starts off as a drama built on the Cain and Abel theme of rivalry between two brothers, but later develops into a melodrama which is of only average interest. The theme, which is based on a man deliberately by means of lies and treachery attempting to ruin the life of his brother and win the girl he loves, in which he is for a time successful, is not a pleasant one, and the character of the villainous brother is overdrawn. The direction is uneven, and the big climax at the end where the brothers fight at the top of the lighthouse during a storm, when one is killed, has not been smoothly handled. At other points in the picture the action is not always consistent. The characters of the two brothers are well portrayed by Creighton Hale and George McQuarrie, while Marguerite Clayton as the girl and Thomas Cameron as the father of the two brothers register satisfactorily. The title is somewhat misleading as there is no evidence of what is generally understood as forbidden love involving the prinipal players, and the conventions are observed throughout.

The Cast

Harold Van Zandt.....Creighton Hale
Peter Van Zandt.....George MacQuarrie
Eileen Arden.....Marguerite Clayton
John Van Zandt.....Thomas Cameron
Muriel Martin.....Peggy Shaw
Charlie Lee.....Harold Thomas
Little Anne.....Baby May Ward

Adapted by Edward Russell.
Directed by Philip Van Loan.
Length, Six Reels.

The Story

Peter Van Zandt, a simple fisher lad, loves the village belle, Eileen, but is too bashful to tell her so. His brother volunteers to help him, but instead tells the girl that Harold is circulating false stories about her and poisons her mind. He persuades Harold to go away, and finally wins over the girl, who still loves Harold. Several years later, the illness of the father of the two boys necessitates Harold's return home. He notes Eileen's constraint and coolness. Peter becomes jealous and in a drunken frenzy accuses Eileen, the excitement causing the death of his baby, who is very ill. Conditions become such that Harold finally confronts his brother. Eileen hears the conversation and learns the truth. Peter plans Harold's death by cutting the rope on the lighthouse on which he is working. His plan miscarries. A stormy scene ensues, and his father orders Peter from the house. In a terrible storm, Peter goes to the lighthouse and in a fight with Harold falls through the worn-out railing into the sea. All ends happily for Eileen and Harold.

Program and Exploitation Catchlines:

Exciting Melodrama of the Sea Coupled with a Charming Romance.

A Story of the Retribution Visited on a Man Who Sought by Lies and Treachery to Ruin His Brother's Life.

See the Wonderful Lighthouse Scene and the Fight During the Storm in Which the Sea Claims As Its Victom the Unworthy Brother.

Exploitation Angles: Sell the players stronger than the title, and tell it is a romance of the New England coast without direct reference to "Shore Acres." With a good class clientele you can sell this on the modern Miles Standish appeal, pointing out how times have changed.

Newest Reviews and Comments

"The Passion Flower"

Norma Talmadge Gives Vivid Impersonation in Spanish Story of Lust and Murder.

Reviewed by Edward Weitzel.

Any attempt to transplant the Italian and Spanish drama of primitive passion to this country has not met with success. Over here we have never manifested a liking for human nature stripped of all refinement and showing only the animal passion of a dumb brute. "The Passion Flower" belongs to this order of fiction. The main motive in the story is the lust of a stepfather for the young daughter of the woman he has promised to love and protect. There is no question about it being drama. "The Passion Flower" throbs and beats with a conflict of human wills and the struggle of evil desire to overcome purity and faith at all costs. It moves forward at a tension that grips the mind like a vise and employes every trick of the playwright to heighten the effect, by unexpected turns and quick change of incident. It is a revelation of human depravity that is without one edifying moment. The impression it leaves is not equalized, let alone effaced by the tragic death of the brutal stepfather at the hands of his outraged wife.

The production reflects credit upon Herbert Brenon. Norma Talmadge as Acacia, the young girl whose love for her father's memory first excites the resentment of her stepfather and then his evil nature, gives a vivid impersonation of the simple Spanish girl who is torn between love of her mother and fear of the man she refuses to call father. She responds to the rapidly changing moods of the character with complete success. The supporting company is finely balanced.

The Cast

Acacia, the Passion Flower, Norma Talmadge
Esteban, her stepfather....Courtenay Foote
Raimunda, her mother.....Eulalie Jensen
Norbert, the poet.....Harrison Ford
Tio Eusebio, a grand old man, Charles Stevenson
Julia, his blind wife.....Alice May
Their Three Sons.....{Herbert Vance, H. D. McClellan, Austin Harrison}
Faustino, their youngest son, Robert Agnew
Little Carlosa, their grandson,..Harold Stern
Milagros, a flirt..... Natalie Talmadge
Old Juliana, the old servant of Raimunda, Mrs. Jacques Martin

Stage Play by Jacinto Benacente.
Directed by Herbert Brenon.
Length, 6,953 Feet.

The Story

When Acacia's mother brings a stepfather into the house, the girl refuses to have anything to do with him, hating him with all the intensity of her Spanish blood. The family are well-to-do farmers, and Acacia is sought by the young poet, Norbert, and also by the youngest son of Tio Eusebio, Faustino by name. Esteban, the stepfather, has an unholy passion for the girl, and when he finds that Acacia loves the poet he manages to separate them by telling the young man that Acacia has accepted Faustino. Cut by Norbert's coldness the girl actually accepts Faustino. Esteban's servant shoots Faustino and the crime is fastened on Norbert. The truth finally comes out and Estiban hides in the woods. Tired of being hunted down and learning that Faustino is not dead, the stepfather returns and tries to patch up matters with his wife by claiming that he only wants Acacia to love him as a father. His wife tells her daughter to embrace her stepfather. With his arms about the girl he betrays the brute passion he has for Acacia. The horrified mother seizes a gun and shoots him dead.

Program and Exploitation Catchlines:

Norma Talmadge Has a Powerful Tragic Role in the Celebrated Spanish Drama, "The Passion Flower."

Tense Drama Is Found in Every Foot of "The Passion Flower," a Spanish Story Starring Norma Talmadge.

Exploitation Angles: You should not have to work very hard to sell Miss Talmadge, but do your work thoroughly. Get plenty of pictorial paper for this and get it widely distributed. Use cutouts and if you get paintings, start these in the lobby a couple of weeks ahead, reserving the playing date the first week to make people ask. Spanish colors will give bright lobby decorations. Use red and yellow lights in place of the usual white and add fabric if you can get it.

"That Something"

Metaphysics Predominant Theme of Production of Herman Film Corp.

Reviewed by Jessie Robb

New Thought, Will Power, "Pollyannaism" and a suggestion of "The Passing of the Third Floor Back" make up the ingredients of this production of the Herman Film Corp. Starting in a third class boarding house and the purlieus of the underworld the story is concerned with the rise to wealth and position of the orphan slavey and the down-and-outer through "That Something" which is here shown as the power of "I will" in the human soul. The story is a consistent one.

The chief fault in the direction lies in the sameness of action, which tends to monotony. Otherwise the production is a creditable one of its class.

Charles Meredith is a personable young man who does his work with discretion. The rest of the cast is acceptable. Margery Wilson carries the double role of feminine lead and director.

The Cast

Edwin Drake .....Charles Meredith
Sarah Holmes .....Margery Wilson
Directed by Margery Wilson.
Photographed by E. W. Willat.
Length, five reels.

The Story

Edwin Drake has been disowned by his wealthy father because of his eagerness to spend and not earn. He is unable to get work and becomes a discouraged tramp. One night in a vision he discovers his better self. From that time his regeneration begins. In spite of adverse circumstances he obtains employment and, triumphing over all obstacles, rapidly attains one of the top positions in the firm.

Meanwhile, Sarah Holmes is slaving in a boarding house, her only friend, the Professor, who finally awakens the ability of "I will" in her. While amusing a poor neighbor's children, Sarah meets the wealthy Mrs. Drake on her visit of charity. Through helping Sarah, Mrs. Drake learns to care for and finally adopts her. One day she tells Sarah of her lost son and shows his picture. Sarah recognizes the young man, who has boarded at the house under the name of John Smith. She brings mother and son together, and eventually becomes Mrs. Drake's daughter in reality.

Exploitation Angles: Sell the idea of the title. Get bookstores to run a display of new thought books with a reference to their application to "That Something." Get the interest of Rotary and Kiwanis and uplift clubs generally and you can put this over to big houses. With a little intelligent selling you can make a cleanup.

"The Texan"

Fox Presents Tom Mix in Farce Comedy of the Wild and Woolly West.

Reviewed by Jessie Robb.

A rip-roaring, rattling farce comedy of the West before the time of the Eighteenth Amendment when that section had a wetness that was not climatic, has Tom Mix as the cowboy hero, presented by Fox. Building a farce of this nature on the fable of "The Hare and the Tortoise," may seem a far fetched proposition, but the old fable holds good, as Tom Mix as "Tex" Penton, the "Hare," loses the race for the girl to the Eastern tenderfoot, the "Tortoise.' The story might easily have been melodrama as farce but every occurrence that promises tragedy is amusingly turned into the opposite; for instance, when the villain has the hero and his party nicely penned in a mountain pass, a few well-directed shots cause said villain and his party to take refuge in a cabin. Mix then proceeds to loosen the foundations and sends cabin and men careening down the mountain side. There is also plenty of trick riding and cowboy stunts.

As the breezy "Tex" Benton, Tom Mix has all the opportunity needed to demonstrate his ability and agility. An Indian with a sense of humor may be an anomaly but there's one here who adds to the fun. The rest of the cast is good. Photography and direction and sub-titles are first class.

The Cast

Ten Benton.....Tom Mix
Alice Marcum.....Gloria Hope
Winthrop Endicott.....Robert Walker
Wolf River Mayor.....Charles K. French
Jack Purdy.....Sid Jordan
"Bat," a half-breed.....Pat Chrisman

Story by James B. Hendryx.
Scenario by Jules G. Furthman.
Directed by Lynn F. Reynolds.
Photographed by Frank Good.
Length, 4,731 feet.

The Story

Riding across the country, "Tex" Benton spies a land turtle. He thereupon catches a jack rabbit and proceeds to test out Aesop's fable. The rabbit distances his competitor and "Tex" determines that his future conduct shall have the class and speed of "Bre'r Rabbit."

In a border town, he rescues an Indian and the two become pals. Arriving in Wolfville, he enters to ride in the rodero. A stalled Eastern train has the girl "Tex" decides he wants. Jealous of "Tex's" riding the villain plans to drug him. This miscarries and "Tex" wins. The girl goes for a moon-lit ride with the villain. The Indian sends the Sheriff after them. "Tex" follows. The villain tries to kiss the girl. The pair are arrested. "Tex" rescues them. In a mountain flight "Tex" neatly turns the tables, but after the fracas when he sees the girl in the Easterner's arms, he comes to the conclusion that he isn't a marrying man.

Exploitation Angles: Play up Mix in a comedy and tell that he is funnier than in the more familiar thrillers. Offer it as a mixture of cold chills and big laughs. Play up the fact that this is really funny in a serious sort of way and stress the point that Mix may yet run Charlie Chaplin out of the field.

"Pathe Review No. 99"

The most interesting features of this issue are a visit to a spaghetti factory showing just how this popular article of diet is manufactured, and slow motion pictures which furnish a lesson in swimming by showing just how the side stroke and double overhand stroke are executed. There are also several other entertaining subjects treated in this reel. C. S.

Newest Reviews and Comments

"The City of Silent Men"

Thomas Meighan in Paramount Picture of Life Behind Prison Bars

Reviewed by Sumner Smith.

Up to the standard of his previous releases is Thomas Meighan's latest, "The City of Silent Men," a Paramount picture. Besides the acting of the star and the unfolding of the plot, the picture is particularly interesting because it shows the work of the police in a generally convincing manner and gives excellent views of Sing Sing Prison, both exterior and interior. While all the players are well cast, Paul Everton in the part of "Old Bill," a convict, is exceptionally good. Lois Wilson plays opposite Meighan, but does not figure in the early part of the picture.

The plot is poorly constructed (possibly due to the story from which it was adapted), solely because it does not afford the hero the opportunity to take the initiative. He does not strike out for himself but nearly always is helped by others. For instance, "Old Bill" persuades him to escape from prison and tells him how to do it, the girl has to propose to him, "Old Bill" sets out to clear his name for him, and so on. You would expect the hero to finally prove himself innocent of the crime for which he was imprisoned, but no, it chances to happen. It is only when he mashes his fingers so he cannot be identified by finger-prints that he shows real initiative. Meighan makes the hero a likeable chap.

The Cast

Jim Montgomery.....Thomas Meighan
Molly Bryant.....Lois Wilson
Mrs. Montgomery.....Kate Bruce
"Old Bill".....Paul Everton
"Mike" Kearney.....George MacQuarrie
Mr. Bryant.....Guy Oliver

From "The Quarry," by John A. Moroso.
Directed by Tom Forman.
Adapted by Frank Condon.
Length, Six Parts.

The Story

Jim Montgomery goes to New York City to make his fortune, bidding his mother goodby. He is "framed up" by a pair of burglars, arrested for murder and is sentenced to Sing Sing for life. Jim's cellmate is Old Bill, who "wises" the country youth to the routine of the place. Jim makes an excellent record for behavior but longs to see his mother, whose health will not permit her to visit him. When a letter comes saying she cannot live out the week, Montgomery escapes. He arrives at his home in time to see his mother's funeral.

Jim then goes to California and by dint of hard work becomes an officer of a prosperous company. He loves the president's daughter but dare not tell her for fear the police will find him some day. She forces a proposal and he confesses to being a convict. She believes in his innocence and they marry. On the wedding day a detective comes for Jim. Knowing that finger-prints are a positive means of identification, he mashes his hands in a machine. The detective concludes Jim is "quite a man" and returns to New York without him. The death-bed confession of one of the crooks who "framed up" Jim, clears his reputation.

Program and Exploitation Catchlines:

Thomas Meighan Lives the Gray Life of Sing Sing Prison in "The City of Silent Men."

Thomas Meighan in the Story of an Innocent Man Hounded by the Police After His Escape from Prison.

Exploitation Angles: Play up Meighan and you should be able to get something out of Moroso, who is a well-known writer. You can use finger prints for a window attractor and perhaps use this for a stunt for persons with whorls like Meighan's. You can also use the escape for sensational stuff by teaser advertisements offering a reward for the apprehension of "Jim Montgomery."

"What's Your Reputation Worth?"

Vitagraph Presents Corinne Griffith in an Adaptation from Snappy Stories That is Timely

Reviewed by Epes W. Sargent.

Particularly timely, in view of the sensational divorce stories now running in the newspapers, is the Vitagraph adaptation of Heliodore Tenno's story of the girl who made sacrifice of her reputation to gain freedom for the man she loved. Also it gives Corinne Griffith an excellent role in which to demonstrate her command of the emotions, for she sweeps the gamut in this well-laid story and by her sincerity gives plausibility to a tale which might easily have been made too fantastical to find ready acceptance.

The scenario is very smoothly laid and the continuity is excellent, but the author's story must be followed and he does not always keep his action probable. It is, for example, unlikely that a man of the standing of Blake could be divorced without the papers being full of it. A girl looking for a situation would naturally buy the papers, yet Cara expresses pleased surprise when she finds that the man she loves has gained the freedom she supposed he had relinquished. Played with a less careful touch, this might not be convincing, but Miss Griffith gets it over, and the story will please. The theme is a bit daring, but the moral is sound and clearly pointed, though the demand for a happy ending somewhat weakens the lesson. The cast is uniformly good.

Truthful interiors, some very pretty locations and careful direction all aid in creating a good effect. The picture runs well above the average.

Cast

Cara Deene.....Corinne Griffith
Anthony Blake.....Percy Marmont
Wallace Trant.....Leslie Roycroft
Kent Jerrold.....George Howard
Mrs. Blake.....Louise Prussing

Story by Heliodore Tenno.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by Webster Campbell.
Length, Six Parts.

The Story

Anthony Blake asks his stenographer "What's Your Reputation Worth?" when he plans to supply his discontented wife with the evidence which will give her a divorce. The girl, Cara Deene, consents to become the nominal correspondent because she loves her employer. Together they go to his old home whither Mrs. Blake follows them, accompanied by Kent Jerrold, Blake's friend. Cara sustains the interview well until Mrs. Blake accuses her of acting for money, when she blurts out that she has never cashed Blake's check, and flees to her room when the wife accuses her of being in love with her husband. Blake realizes for the first time that he has come to love Cara in their isolation. The next morning the piqued wife reappears to try and persuade her husband to return to her. Cara hears just enough to cause her to believe that a reconciliation is imminent and leaves the place.

Some months later she is in financial straits, unable to gain a position because she cannot refer to her late employer. Desperate she refers to the chief clerk, Trant, who seeks her out and make compliance the price of his recommendation. She flees from him to Jerrold, who has offered her his friendship. He repeats the offer Trant made, but when she repulses him, tells that he only sought to test her and that Blake is divorced and has spent much time and money searching for her. The end is obvious.

Program and Exploitation Catchlines:

Corinne Griffith in a Delightful Romance of New York Business Life.

The Story of a "Framed-Up" Divorce That Brought Happiness.

She Lost Her Reputation, but She Found It Again.

Exploitation Angles: Hook up with the Stillman and Stokes' divorce cases, but handle it gently. Play up Miss Griffith and tell that she has one of the best roles in her screen career. Start with teasers on the title, ringing the changes, but don't leave the impression that it is an unclean picture or you will lose people who will best appreciate this.

"The Hick"

The latest two-reel Larry Semon comedy stands up well because the action is evenly divided and the star does not insist upon getting all the laughs. Much of the business shows fertile invention and Larry's visit to the cellar cabaret offers many novel effects, each of which is good for a laugh which overlaps the next. The Hick is a simple country lad who loves the daughter of his farmer employer. She is lured to the Great City by a designing artist who wears one of his paint brushes on his upper lip and who hires her out to a cabaret manager once he spends her money. The true-hearted Larry follows, rescues the girl and proudly takes her home, only to be kicked out by the still irate parent and blown up in the automobile in which he seeks to escape. But the daisy charm tells him that the girl loves him still and we are left to infer that they married and lived happily ever afterward, though we are spared the details. A fast moving and typical example of the Semon comedy type, above the average and with a visible thread of plot which is not permitted to interfere with the action. (Vitagraph). E. W. S.

"A Forest Samson"

The first of a series of Edgar Jones Productions distributed by Pathe. It is a story of the woodlands, in two reels, with the producer as the star. The hero is a man of great physical strength who is inclined to be a bully and get what he wants by brute force. Through a ruse, the girl he loves is made by the villain to shackle him to a post in his cabin. The villain then kidnaps the girl. By brute strength the hero pulls the post down, causing the house to fall on him. Extricating himself from the ruins he overtakes the villain and in a fight throws him over a cliff. This has the effect of sobering him and he realizes that there is something else in life but brute strength. The story is of average interest and the "Samson" scene is effectively handled. There are also a number of good forest shots in the picture. C. S.

"The Worst Was True"

One of the most entertaining of the Chester Outing pictures distributed by Educational. The titles as usual in this series are cleverly worded. The subject embraces a visit to Hong Kong and shows several odd scenes, including pigs in wicker cradles being packed like wood for shipment. There are beautiful views of the upper part of the city which is on a mountain side, and the title is suggested by scenes in a street "restaurant," where the author's fear that bird nests are actually used for food, pales into significance when he sees such articles of diet as snails, snakes, and water beetles which are apparently luxuries. C. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS

Skirts (Special Cast—Seven Reels).
If I Were King (William Farnum—Seven Reels).
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; S-R, Vol. 48, P-792.

WILLIAM FARNUM SERIES.

Drag Harlan (Six Reels). R; Vol. 47; P-109; C-R, P-134.
The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.

PEARL WHITE SERIES.

The Thief (Six Reels). R; Vol. 47; P-767; C-R, P-852.
The Mountain Woman (Six Reels). R; Vol. 48; P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.

TOM MIX SERIES.

Prairie Trails (Six Reels). R; Vol. 48; P-99; C-R, P-794.
The Road Demon (Six Reels). R; Vol. 48; P-1090; C-R, Vol. 49, P-31.
Hands Off (Six Reels).

WILLIAM RUSSELL SERIES.

The Iron Rider. R; Vol. 47; P-641; C-R, P-852.
The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311. C-R, Vol. 49, P-360.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48; P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. R; Vol. 47; P-912; C-R, P-1002.
The Lamplighter.

GEORGE WALSH SERIES

Number 17.
The Plunger. R; Vol. 47, P-386; C-R, P-454.
Dynamite Allen. R; 311; Vol. 49, P-43; C-R, P-135.

20TH CENTURY BRAND.

Sunset Sprague (Buck Jones).
Two Moons (Buck Jones). R; Vol. 48, P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-581.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones. R; Vol. 49, P-626.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.

(Two Reels Each)

Her Doggone Wedding.
Pals and Petticoats.
The Slicker. R; Vol. 48; P-323.
The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.

CLYDE COOK COMEDIES.

The Jockey. C-Vol. 49, P-630.
Don't Tickle.

MUTT AND JEFF CARTOONS.

All Stuck Up. R; C-Vol. 48, P-96.
Cleopatra.
The Parlor Bolshevist. C; C-Vol. 47, P-910.
Dr. Killjoy. C-310.

FAMOUS PLAYERS-LASKY

February.

Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794; Ex., P-935; Vol. 49, P-54-61.
Checkers (Douglas MacLean—Ince Production—L-4,753 Ft. C-R; Vol. 49, P-469; R-P, 310.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft. C-R., Vol. 49; P-135.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093; C-R, Vol. 49, P-469.
What's Worth While? (Lois Weber Production). R; Vol. 49, P-629.

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft. R; Vol. 49, P-413; C-R, P-581.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean).
Sentimental Tommy. R; Vol. 49, P-626.
The Whistle (W. S. Hart). R; Vol. 49, P-627.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 27—Out West.
April 3—The Bell Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel)

Mar. 6—Constantinople.
Mar. 13—In the Garden of the East. C, Vol. 49, P-513.
Mar. 20—Jerusalem, the Holy City. C, Vol. 49, P-513.
Mar. 27—Modern Jerusalem. C, Vol. 49, P-469.
April 3—Along the Riviera.
April 10—Alexandria.
April 17—Biskea the Beautiful.
April 24—Present Day Prague.

VANDENBURGH SERIES.

(Two Reels Each)

Wild Men of Africa.
April 17—Jungle Dancers.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

FIRST NAT'L EXHIBITORS.

Twin Beds (Mr. and Mrs. Carter De Haven). R; Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin—Six Reels). R; Vol. 49, P-517.
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). R; Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). R; Vol. 47, P-1081; C-R, Vol. 48, P-164.
Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R, Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons on Love (Constance Talmadge).
Scrap Iron (Charles Ray).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
The Scoffer (Allan Dwan Production). R-312.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

METRO PICTURES CORP.

Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels).
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518.
April 25—Uncharted Seas (Alice Lake—Six Reels).

NAZIMOVA PRODUCTIONS.

October—Madame Peacock (Six Reels). R; Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova — Six Reels). R; Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel Carmen—Six Reels). C-R, Vol. 48, P-916.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.

Releases for Week of March 6.

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
Paint and Powder (Vanity Fair Comedy—One Reel).
The Tempest (Two Reels).
Trapping the Bobcat (One Reel). C; Vol. 49; P-630.

Releases for Week of March 13.

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of The Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49; P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

Releases for Week of March 20.

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel). C, Vol. 49, P-513.
The Desert Wolf (Tom Santschi—Two Parts). C, Vol. 49, P-513.

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel). C, Vol. 49, P-630.

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel). C, Vol. 49; P-630.
Trailing the Coyote (Adventures of Bob and Bill—One Reel).

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 6 of The Avenging Arrow (The Midnight Stone).
A Forest Samson (Edgar Jones' Production—Two Reels).
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel).

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No .6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western).
Hobgoblins (One Reel Comedy—Eddie Boland).

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). R; Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). R; Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.

UNIVERSAL FILM MFG. CO.

"The King of the Circus" serial stars Eddie Polo; "The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

Superstition (Harry Sweet—Two Parts). C-308.
The Kid's Pal (Two Reels). C-308.
On with the Show (Two Reels). C-308.
Single and Double (One Reel). C-308.
The Magnificent Brute (Frank Mayo). R; Vol. 49, P-412; C-R, P-469.
The Pony Express Rider (Leonard Clapham—Two Reels).
No. 17 of King of the Circus (The Final Reckoning.).
No. 7 of the Diamond Queen serial (The Amazing Ultimatum).
When Eve Fell (Star Comedy—One Reel—Eddie Barry).
Stuffed Lions (Century Comedy—Two Reels).
The Fighting Actor (Western—Two Reels—Art Acord).
No. 18 of King of the Circus serial (The Lost Heritage).
No. 8 of the Diamond Queen serial (In Merciless Clutches).
No. 1 of The White Horseman serial (In the Caves of Despair).
No License (Star Comedy—One Reel—Billie Fletcher).
A Bunch of Kisses (Century Comedy—Two Reels—Charles Dorety).
The Smart Sex (Eva Novak). R; Vol. 49, P-518.
No. 9 of the Diamond Queen (A Race with Rogues).
No. 2 of The White Horseman (White Spider's Web).
Twin Husbands (One Reel—Star Comedy—Dorothy Wolbert).
Seeing Is Believing (Two Reels—Century Comedy—Florence Lee).
The Midnight Riders (Two Reels—Western—Jack Perrin).
The Freeze Out (Harry Carey). R; Vol. 49, P-628.
No. 10 of the Diamond Queen (The Betrayal).
No. 3 of The White Horseman (The Mummy Man).
Who Kissed Me (One Reel Star Comedy—Dorothy Wolbert).
Tough Luck (Two Reel Century Comedy—Harry Sweet).
The Knockout Man (Two Reel Western—Jack Perrin).

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Pleasure Seekers. 5,610 Ft. R; Vol. 48, P-461; C-R, P-916.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411.

EUGENE O'BRIEN STAR SERIES.

Broadway and Home—L-4,850 Ft. R; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

OWEN MOORE STAR SERIES.

The Chicken in the Case—L-5,261 Ft. R; Vol. 48, P-728.

CONWAY TEARLE STAR SERIES.

Society Snobs (Conway Tearle)—L-5,500 Ft. R; Vol. 49, P-410.
Bucking the Tiger—L-5,000 Ft.

MARTHA MANSFIELD STAR SERIES.

The Fourth Sin—L-5,000 Ft.

SPECIAL PRODUCTIONS.

You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law (Ralph Ince Special). L-5,500 Ft. R; Vol. 48, P-727.
The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

SELECT PICTURES.

Man's Plaything (Grace Davison). L-5,000 Ft. R; Vol. 44; P-1792.
The Servant Question (William Collier). L-5,000 Ft.
Just Outside the Door (Edith Hallor). L-5,000 Ft.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplain Classics.
Selznick News.

GOLDWYN DISTRIBUTING

The Branding Iron (Barbara Castleton). R; Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
The Concert. R; Vol. 49, P-46; C-R, P-135.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. R; Vol. 47; P-1083.
Roads of Destiny (Pauline Frederick). 4,955 Ft. R; Vol. 49, P-629.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.

GOLDWYN-BRAY.

Unshod Soldiers of the King (Powell Expedition).
No Reg'lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One-Reel)

Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

You'd Better Get It (George Bunny).
Indigo Sunday. C, Vol. 49, P-630.
Home Brewed Youth. C, Vol. 49, P-630.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C, Vol. 49, P-513.

ROBERTSON-COLE

Kismet (Otis Skinner—Nine Reels). R; Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. R; Vol. 47, P-911.
One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49, P-47.

SUPREME COMEDIES.

Oh, You Kid.
Letty's Lost Legacy.
Becky Strikes Out.

UNITED ARTISTS

Sept. 5—The Love Flower (D. W. Griffith—Seven Reels). R; Vol. 46, P-110.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex. Vol. 49; P-60.
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.

CURRENT FILM RELEASE DATES

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex-P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels).

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth?

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.
The Charming Deceiver.

LARRY SEMON COMEDIES.

The Sportsman.
The Suitor.
The Hick.

JIMMY AUBREY COMEDIES.
(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Cipher—Joe Ryan—Fifteen Episodes).

REALART PICTURES

Special Features.

The Law of the Yukon (Charles Miller Production—Six Reels). R; Vol. 46; P-534; C-R. P-766.
The Furnace (William D. Taylor). R; Vol. 47; P-387; C-R, P-852.

Star Productions.

Her Beloved Villain (Wanda Hawley). R; Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). R; Vol. 47; P-645; Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley).
Ducks and Drakes (Bebe Daniels). R; Vol. 49, P-628.
The Outside Woman. R; Vol. 49, P-627.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star). Seven Reels. R; Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48; P-729; C-R, Vol. 49; P-31.
The Other Woman (Six Reels). R; Vol. 49; P-627.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

EDUCATIONAL FILMS CORP.

Kinograms (Issued Weekly).

Chester Comedies.
(Two Reels)

Beat It. C, Vol. 49, P-630.
Ladies' Pets.

Christie Comedies.
Two (Reels)

Movie Mad.
Nobody's Wife.
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.

Torchy Comedies.

Torchy's Night Hood.
Torchy in High. R; Vol. 49, P-413.
Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.

Mermaid Comedies.

High and Dry.
Moonshine.
Holy Smoke.
Moonshine. C, Vol. 49, P-627.

Vanity Comedies.

Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.

Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.

Wanderlust.
Solitude.
Wilderness Friends. C-308.
Water Trails (One Reel). C, Vol. 49, P-513.
Voices of the Sea. C, Vol. 49, P-629.

Chester Outing Scenics.

Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.
Putting Nature Next. C, Vol. 49, P-630.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

FEDERATED FILM EXCHANGES OF AMERICA, INC.

The Servant in the House (All-Star). R; Vol. 46, P-248.
Hearts and Masks.

Monte Banks Comedies.
(Two Reels)

A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews

Released Through National Exchanges, Inc.
(One Reel)

The Emerald Isle.
Panama.
The Holy City.
Down in Dixie.
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C, Vol. 49, P-630.

CHARLES URBAN'S MOVIE CHATS.

Released Through State Rights Exchanges.
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 16. C, Vol. 49, P-630.
No. 22. C-308.

NATIONAL EXCHANGES.

Welcome Children.
Kineto Reviews (One Reel a Week).

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels)

A Fugitive from Justice.
A Race with Death.
Across the Border.

Lester Cuneo Productions.

Pat o' the Ranche.

Tusun Comedies.

Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel)

Leave It to Walt.
Some Party.
Well! Well!

STOLL FILM CORP.

Mr. Wu. R; Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48, P-462; C-R, P-538.
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311. C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

CURRENT FILM RELEASE DATES

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). R; Vol. 48, P-97; C-R, P-164.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels).
The Eternal Mother (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION

Alt-Howell Comedies (Two Reels—Twice a Month).

ARROW FILM CORPORATION.

The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Happy Duffer (One Part—Sport Pictorials). C, Vol. 49, P-513.
The Man Who Trifled.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Andy's Cow.
Andy Helps at Home.
To Be a Child.
Hipoligist.
Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel)

The Honeyspooners.
Why Get a Divorce?
Out of Luck.
Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Gun Runners (C. Edward Hatton).
A Daughter of the Law.
The Ranch Mystery.
A Desperate Tenderfoot.
The Man Hater.
The Mormon Trail.

Hall Room Boys' Comedies.

(Two Reels.)

Feb. 4—In Again—Out Again.
High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645, Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

(Two Reels)

The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY

The Mask (Seven Reels—Hedda Nova-Jack Holt).
Kazan (Seven Reels—Curwood Story).

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

HERALD PRODUCTIONS.

(Mack Swain Comedies)

(Two Reels Each)

Moonlight Knight.
Full of Spirit.
See America First.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Neal Heart Series.

Jan. 1—The Lumberjacks.

Pinnacle Productions.

Danger Valley (Neal Heart).
Mar. 15—God's Gold (Neal Heart).

Pinnacle Comedies.

Absent Without Leave (Max Roberts).
Betwixt and Between (Max Roberts).
Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Go Get 'Em (Ray Gallagher).
Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

Tattenham Productions, Inc.

The Long, Long Trail (Peter Morrison).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.
The Parish Priest. Vol. 48, P-727.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44, P-142.
The Fall of a Saint. Vol. 46; P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed.
The Battlin' Kid.

VICTOR KREMER FILM FEATURES, INC.

Mad Love (Lina Cavalieri). Vol. 47, P-111; C-R, P-454.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Voices (Viola Allen).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

Re-Issues.

Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

J. P. McCARTHY PRODUCTIONS.

Out of the Dust.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure Scenics (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild.

PLYMOUTH PRODUCING CORPORATION.

Cleveland, Ohio.

Top-Notch Comedies.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312.

C. B. PRICE CO., INC.

Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

PRIZMA INCORPORATED.

If—
On the Trek.
Poor Butterfly.
Trouville.
The Message of the Flower.
Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C, Vol. 49, P-625.

PRODUCERS' SECURITY CORP.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.

REELCRAFT PICTURES CORPORATION.

Romances of Youth.

Summer Days.
Sunshine.

Billy Franey Comedies.

The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47, P-389.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

GUY CROSWELL SMITH.

The County Fair. Vol. 48, P-466.

SNAPPY COMEDY COMPANY.

The Tale of a Dog (Marine DeMos).

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
Peck's Bad Boy (Jackie Coogan).

WILK AND WILK.

(Lee Kids Comedies)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson).

ZIEGFELD CINEMA CORPORATION.

The Black Panther's Cub. Vol. 48, P-1092.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-360.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Your employer proposes erecting a new theatre. You have made application for position as chief projectionist. He says: "I am thinking of placing the projection room at the rear of the balcony, which will place the lenses 119 feet from the screen and twenty feet above it. Is it possible to obtain perfect projection that way?

"If not, why not? Explain to me in detail exactly wherein will lie the faults which we cannot remedy."

What will you say to your employer? What answer will you be able to give him which will impress him with the desirability of placing you in charge of screen results upon which depend the income from an investment of hundreds of thousands of dollars?

KNOWLEDGE IS POWER.

Don't Miss Reading This

This letter is from W. B. Allen, a real projectionist, a live wire, president Local Union 360, I. A., Edmonton, Alberta, who has some color of right in calling himself our "North Pole" correspondent, since Edmonton is on the latitude of Cape North, Labrador, which is north of the northernmost tip of Newfoundland and just even with the southern side of Hudson Bay.

It is very long, but read it. It is live stuff—every bit of it—dealing with live topics.

We are NOT apologizing for its length, but merely explaining why we give it preference in these crowded columns. Brother Allen says:

My Dear Friend Richardson: Quite some time has elapsed since you last heard from your "North Pole correspondent." I have nevertheless been in close touch with you through the department, as I have for some years been a regular subscriber to the World. But I have a few bones to pick with you, so I'll cut loose right now.

You remember when you announced the prize contest last spring. Well, while for the reason that I was attending the I. A. Cleveland convention I did not take part in it, I certainly was anticipating something quite out of the ordinary in the way of reading material. Much to my surprise the whole thing finally fell through.

Evidently There Were Many

Evidently there were many who, like myself, did not quite understand what was required, and did not make the effort to find out through fear of making it appear they were after the money involved.

They let the opportunity pass, but nevertheless who can estop us from looking into the future and writing about what we think we see.

Money does not, after all, make ideas, nor does it in the least aid us in expressing them.

Who can dispute the proposition that there may be hundreds of ambitious projectionists in Canada and the United States who have really excellent ideas to to what we shall find when the scroll of the future shall have been unrolled?

Well, anyhow, it was too bad the contest failed, for it was a really wonderful idea. I hope the next attempt will be more successful. I am in fact sure it will be.

As To a Correspondence Course

I note in a later issue of the World, your views very emphatically stated with regard to the Society of Motion Picture Engineers going into the business of training and instructing projectionists.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

According to my own views it would be the making of the profession. It would mean the demanding of recognition and the placing of our profession in the place of real importance to the industry, where it rightfully belongs. Therefore, friend Editor, I find it impossible to agree with you in what you have put forward in opposition to the proposed move of the Society of Motion Picture Engineers.

My views on this are quite consistent. They are something like this: If handbooks, lens charts, lectures, papers, pamphlets and projection departments are beneficial to projectionists—which they surely are—then a good, thorough, well gotten-up, properly arranged, reasonably-priced correspondence course, with a carefully arranged curriculum would do more good than all the rest put together, and I would be one of the very first to enroll my name as a student. If the price for the course did not greatly exceed one hundred dollars, for a start, there would be no great objection.

A Prediction

I am not, of course, saying the S. M. P. E. is the right and only body to handle such a proposition. In fact, as at present constituted I do not believe it is either competent or capable of this important work, and on top of that I do not believe it is really very much interested in the projectionist.

Views Quite Consistent

In closing let me make a prediction, for the benefit of all, including the skeptical, which will doubtless embrace the Editor: In the near future such a course as I have spoken of will be placed on the market by some of the large correspondence institutions of the United States. Why not? Then we will have a course covering motion picture operating, or whatever we propose to call it.

This will be in line with all other trades and professions, and when we do get such a course, covering our line of work, the same as it covers other very similar trades, then, and not until then will the projectionist come into his own.

Offer Appeals to Him

Your 'Offer to Unions," January 22 issue, appeals to me as being a most excellent idea. I have been delayed in the matter of presenting it to Local 360, but it will certainly be considered at the next meeting and if it meets with the approval of the body we will perhaps be able to work out some scheme in accordance with your suggestions.

However, if we find we can make use of your offer it will NOT be necessary to suppress our name, number of the local, country, province or anything else, because publicity of this sort will not and cannot injure our cause in any way, or interfere with our work as a trade union, and we most emphatically are NOT ashamed to let it be known that Local Union 360 is at all times in the market in quest of any available knowledge which will raise our members to a higher plane in the profession.

Mostly for Canadian Readers

And now, as a last subject, let me set forth for all readers of the department, but especially for Canadians, the true story of what happened in our own city of Edmonton last fall.

There really is nothing spectacular to it. It is perhaps, in a way, even a bit sordid, but nevertheless carries a lesson that he who runs may read. I am sure the editor will be especially interested, inasmuch as he has said some very nice things about the licensing system (projectionist) of this country, particularly with regard to British Columbia and Alberta.

A sort of prologue is necessary to complete understanding, as follows: In this province we have what is known as a "Theatre Act," having for its main purpose and design the protection of audiences assembled in theatres.

Do not lose sight of the fact that this is the purported design of the act, or law. I ask you to not lose sight of this fact because apparently this trifling point has been entirely lost sight of by those officials who administer the act.

So far as we are able to determine the honorable provincial secretary is directly responsible for the enforcement of the act, but the practical operation of it is that the chief censor has it in his power to administer the law just about as he thinks proper, or to put it plainly, just about as he pleases.

This latter proposition apparently meets with the approval of the honorable provincial secretary, which gentleman, although he does not know the difference between a reel of film and a package of Silver Tips, has power of final judgment on anything done under the law, or under guise of the law, by the chief censor.

We believe a few others in this department (chief censor's office) probably also lack any concrete knowledge of projection practice. It is therefore apparently clear that the machine used to enforce the theatre act ought of right to be scrapped, and a new one installed which will function as it should, i.e., for the benefit of the PUBLIC instead of for the benefit of—well, let this end the prologue. The story will tell how the act functioned in the instance under consideration.

What Really Happened

On the first of last year Local Union 360 saw fit to introduce a new minimum wage schedule. We gave the necessary three weeks' notice, and at the end of that time were forced to quit work as our business manager had been unable to have the Managers' Union accept the new scale.

And then what do you think happened? Why just this: There appeared on the scene, all ready for work, what must be and can only be termed a bunch of children, every one duly equipped with an honest-to-gosh license, which same were proudly displayed

as evidence that they were duly entitled to take charge of projection rooms containing valuable equipment, project photoplays 'n everything, just like real men.

Oh, yes, we saw the licenses. They were all in due form, signed and sealed with the Great Seal, and those kids were duly entitled to butcher up as much film as their ignorance would cause them to, perhaps start a fire and a panic which would cost God knows how many lives, and do such other things as a total lack of experience and almost total lack of knowledge would most likely cause to happen.

Strike Short Lived

Well, the kids did NOT produce the results expected by the Managers' Union, and very soon the business manager of the Managers' Union looked up the business manager of Local 360 and we all went back to work next day. We understand that the majority of the Managers' Union did not approve of the action resulting in the strike, anyhow, and that their business representative had some rather tall explaining to do; also there was a row about—oh, well, why dig up the past of the managers. Maybe we'll have sins of our own to answer for some day! Who knows.

Anyhow, some of the managers we have talked with since the scrap tell us they will settle their own affairs in future, and their organization, we believe, has pretty well given up the ghost.

I am not trying to roast the managers. I am calling your attention to how the Theatres Act of this province operates upon occasion. Remember the law was passed to PROTECT THE PUBLIC. In other words, to avoid endangering the audiences, only COMPETENT, capable projectionists were to be licensed, but when it came to an issue between the men and the managers the purpose of the law was forgotten and competency and safety became a fourthly or fifthly consideration, supplying men (children it really was) to take our places coming first.

I have often thought of Charles C. Shay's letter in the Projection Department, some time ago, with relation to license laws. Who can say he has not seen the point just a little clearer than the rest of us?

A Lot of Talk

There has been a lot of talk in the department about the license system in vogue in British Columbia. Personally, I don't know much about it, except that I have heard it does not count for very much.

You will probably claim it to be ideal, but has it been put to the test? No, it has not[5]! When it has and has proven itself will be ample time to sing in its praise. Ours was also very good. We were well pleased with it until it turned out to be just one big, colossal joke.

Before closing, so that no one will think I have any personal grievance with the licensing department, let me say that I hold a first class license, and have ever since there has been one issued, also the strike is months in the past, so it is NOT a case of going off half-cocked.

In any event you will understand that what I have said is reasonable, and it is an expression I want from the editor. Now Richardson, let us hear from you, straight from the shoulder, on this license business. I don't care whether this letter is published or not, but WOULD like a real, printed reply.

Just one thing more: I have often complained, and do again complain about the inserting of advertising in the projection department. It makes it look cheap and goes far toward spoiling it for binding. I don't know how many projectionists subscribe to the World for the Projection Department, but I certainly do and I strenuously object to its being chopped up this way. Go back to the way it used to be and "do it now."

My very best wishes to your self and the whole family, including the handbook, projection department, motorcycle and the Moving Picture World.

It Is Some Letter

Phew! Some letter, if you ask me! And he wants it from the shoulder! Um, well, brother, that's a specialty of this particular editor, but gosh, man, it would require pages to say what I would like to say on the subjects you have raised. But it can't be done, so I shall confine myself to the two big points, viz: the school idea and the Theatre Act.

Let me say right in the beginning that I am opposed to the S. M. P. E. mixing into the school proposition because it is NOT a legitimate function of that body, and that body, as now constituted is NOT capable of handling it as it should and must be handled to be a success.

I am opposed to the S. M. P. E. indorsing any course put out by any correspondence school because the S. M. P. E., while it contains many very able men, contains very few men capable of handling a purely projection proposition in all its phases—who could judge intelligently as to whether or not any projection course is all that it should be. And even if this were not true, how is the S. M. P. E. going to tell if the course is properly taught

Would Welcome Course

I would welcome a correspondence course (though I have no very large faith in them), from a RESPONSIBLE school of recognized standing, such, for instance, as the International Correspondence School, provided that course be first submitted to a committee of representative projectionists, of whom I would be one. This latter is not stipulated through conceit, but because I will NOT give my approval to such a course until I have myself examined it very carefully. I other words, I would welcome and would aid in pushing along a competent, honest course which the standing of the school satisfied me would be honestly administered. But I doubt its being a paying proposition at this time, and have very good reasons for such doubt.

And now as to the Theatre Act matter. No, I don't think Shay saw with any clearer vision than did we. I thoroughly agree with the theatre acts and examination and license proposition, though I may not agree at all with its administration in some instances.

But after all, Brother Allen, when all is said and done, allowing all that you say to be exactly true (and I freely accept your word at its full value), how much better off would you have been had there been no license law at all? Answer me that!

Is it not the fact that you would have actually been very much worse off, because as it was the supply was limited to a bunch of licensed kids, whereas had there been no licenses, friend Manager would have had a very much larger assortment to pick from?

I deeply regret the failure of licensing authorities to do that which the law contemplates, which is, to allow licenses to competent men ONLY, but at the worst it is still some check on incompetency, and so far as I have ever seen, no hindrance to the men at all.

As Shay Says

True, as Shay says, the incompetent license holder is enabled to, in some measure, fool the public by displaying his license as proof that he is competent. But after all I do not regard that as a very serious matter.

You say you have heard the British Columbia law has little practical effect for good, or words to that effect. Frankly, brother Allen, I don't believe that, meaning that I think you are mistaken.

Right here in New York City we have a projectionist examination which was, the last I knew (and I have no reason to think it materially improved), a joke, though a very bad one. But I would nevertheless not willingly see it done away with.

I am unable to see where it does any material injury, and weak reed that it is, it does some good.

Law Not Ideal

No, I do not regard the British Columbia law as "ideal." I simply regard it as the best enforced license law (thanks to Mr. Oswald) I know of anywhere.

As to your managers settling their own affairs (dropping out of the Managers' Union), why I cannot agree to that, either, for I firmly believe in a Managers' or Exhibitors' Unions, exactly as I believe in a projectionists' union.

That your managers' organization did not function properly in one particular instance is no proof that managers' unions are wrong. You apparently wish the managers' organization (suppose you really mean the exhibitors) to go plunk. Well, Brother Allen, that is precisely what the exhibitor wishes, and wishes most heartily for your union. You see, Brother Allen, all these things are two-sided and you are too big a man to begrudge to the exhibitor

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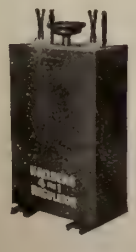

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Remember Always

Remember always that while you have your troubles, the exhibitor also has his. Build up a good, strong organization of projectionists, composed of men who are RIGHT in every way. Let the exhibitor do the same.

It is the best way, even though upon occasion foolish men may head the organization on either or both sides. No, your law is NOT a colossal joke, though its administration seems to have been, and that fact has acted to discourage you with the law itself. Annul the law, however, and the field is wide open. You will have gained just nothing at all and will have lost at least considerable.

Just what you can do to strengthen the present law so as to prevent the licensing of incompetents I do not know, but it seems to me it would be well for all Canadian unions to join in sending a representative to the next meeting of the Canadian Inspectors' Association in Toronto. I propose to be there myself, and would respectfully suggest that Canadian unions send Brother Allen.

Perhaps Brother Allen and I could do considerable toward convincing the officials in question of the inadvisability of licensing incompetent projectionists under any condition.

I certainly am willing to do my part toward that laudable end—and end which is just as truly in the best interest of the exhibitor as of the projectionist. I will even undertake to represent Canadian unions myself should they desire it, but one of their own men would be much better.

I am sorry that I am unable to agree with all your ideas, friend Allen, but I am sure that you are broad enough not to expect me to agree with you unless I can do so honestly. If I am wrong in my conclusions, I am wrong, BUT I will certainly have to be shown.

Clever Stunt

Harry C. Plock, who signs himself Projectionist Lincoln Theatre, Owosso, Michigan, describes what I suppose is an invention of his own, as follows:

Inclosed find sketches illustrating a rewinder attachment, which I think will be of benefit to some of the men who are helping entertain the public. As you will see it is a chain-pull switch controlling one side of the circuit which feeds the rewinder motor. The spring gives just sufficient tension so that the reel from which film is being rewound cannot race. When end of reel is reached, the empty reel stops and the spring pulls it backward until the chain is pulled enough to open the switch and stops the motor.

Caution: Tension spring must not be set too tight else there will be trouble by reason of spring pulling chain out of switch. More tension may be obtained, if desired, by using an extra spring having some slack, which will be taken up when the belt is pulled in the direction the reel turns in rewinding. I have a handbook and lens chart and don't know as there is any more to say, except that I belong to local union 274, I. A.

Clever stunt all right, but the editor would draw attention to the necessity for gearing down the process of rewinding until a minimum speed of seven minutes to the 1,000 foot of film is obtained.

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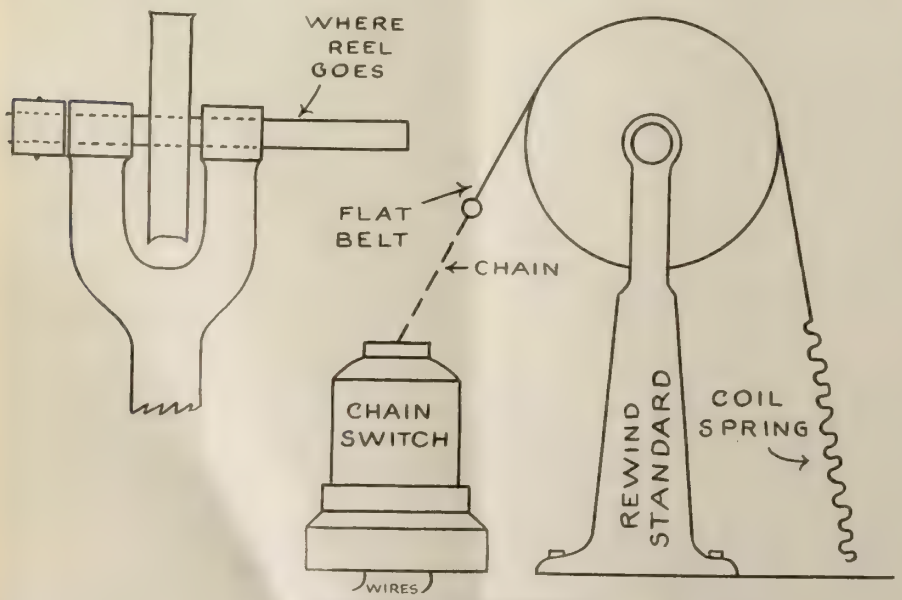

REWINDER ATTACHMENT

Submitted by Harry C. Plock of Lincoln Theatre, Owosso, Mich.

The School Again

Maurice E. Raine, New York City, wants to know where he can find a "good projectionists" school."

This question has been answered very many times in this department, but inasmuch as the sucker list is endless, it is necessary to repeat the answer from time to time.

There is no school which teaches, or can possibly teach projection in a way which will turn a man out as a competent projectionist, unless the course of instruction cover anywhere from six months to a year and be coupled with actual practical theatrical projection. THERE IS ONLY ONE WAY TO BECOME A COMPETENT PROJECTIONIST, AND THAT IS TO SECURE A POSITION AS APPRENTICE AND SERVE AT LEAST ONE YEAR IN A PROJECTION ROOM, STUDYING MEANWHILE ALL THE AVAILABLE SOURCES OF TECHNICAL KNOWLEDGE.

Could Be of Value

The school could be of value, and very distinct value, too, coupled with actual practical theatre work. By this we mean that if the apprentice while serving his apprenticeship could at the same time take a competent school course teaching him the technical end of the work it would be highly beneficial.

It is also possible that a man could get benefit from a school course taken prior to the serving of an apprenticeship, provided the course were genuinely and fundamentally instructive. As a matter of fact, however, all the schools of which we have had knowledge have simply conducted a sort of cramming process, teaching the man very little except the answer to questions which were likely to be propounded into examination.

Times almost without number we have found "graduates" of these schools able to give a parrot-like answer to any number of questions concerning projection, but even the most superficial investigation developed the fact that beyond having learned the answer to a question by heart they either knew very little or absolutely nothing about the matter behind the question.

No, friend Rains, I do not know of any "good" school of or for projection.

New Film Rewinder Coming

The department is in receipt of a letter from S. S. Holt, inclosing patent drawings of the rewinder he has invented. It is variable speed. Brother Holt says: "Patent drawing is of first model I made. Have a later, improved model of which will send you photographs soon; also will forward a complete machine for inspection and test. All right, friend Holt. I will be glad to examine the improved machine, and will not only test it myself, but have it tested in some of the biggest projection rooms in New York City. I shall await the arrival of your machine with much interest.

S. M. P. E. Meeting

The Society of Motion Picture Engineers will hold its spring meeting in Washington May 10, 11 and 12. A large attendance is expected and the program being prepared by the papers committee gives promise of holding both interest and great value.

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Hamrick's Blue Mouse of Seattle Is a Twelve Hundred Seat Prize Beauty

THE Blue Mouse Theatre, recently opened in Seattle, is said to be the last word in refinement of beauty and comfort and in efficiency of equipment. Having sold his Rex Theatre a little over a year ago its owner John Hamrick spent the intervening time studying theatre construction and planning his new house.

The building occupies a lot sixty by one hundred and twenty feet, facing on Fifth avenue, between Pike and Union streets, near the new shopping centre. It is built of concrete and steel, with a front of novelty brick. The trimming is a fine imitation of Roman Stone. The huge electric sign, which is placed at one side, instead of over the center of the marquise, carries out the idea, as well as the actual name of the theatre. Near the bottom on each side of the name a blue mouse appears to be crawling up.

The vestibule is composed entirely of marble and plate glass. The line of the four pairs of double doors follows a rainbow circle, sweeping inward from either end to the ticket booth in the center, thus presenting a pleasing front. The ticket booth is equipped with two National ticket selling machines and a Lightning coin changer.

A Novel Lobby Plan

The lobby-foyer is narrower in the center than at the ends, because of the inward circle of the entrance doors. It ranges from ten to eighteen feet in width and is forty-four feet long.

Just across the lobby from the entrance doors is the glass-enclosed projection booth, its glass walls artistically draped on the lobby side with blue velvet curtains. At either end of the lobby is a broad, easy stairway, marble-trimmed, leading to the rest rooms and office and mezzanine floor.

There is a check room at one end of the lobby and a men's smoking room at the other.

Upstairs a foyer leads to the manager's office, with its private bathroom adjoining, and to the spacious rest room, with the women's dressing room and lavatory leading off from it. In front of this room is the mezzanine balcony, in which the only loge seats of the house are located.

The slope of this floor is so easy as to require no steps in the aisles, and yet every seat gives a perfect view of the picture. There are 347 seats on this floor and about 800 on the lower floor.

Why Seating Capacity Is Moderate

Mr. Hamrick maintains that the public does not like a theatre any larger than this because by just as much as the seating capacity exceeds 1100 or 1200 there are so many undesirable seats. He declares that there are no undesirable seats in The Blue Mouse, not even among those on the front row.

FRONT OF BLUE MOUSE THEATRE, SEATTLE

The house is of steel and concrete construction with a front of novelty brick.

At the sides and back of the stage are dressing rooms for musicians, ushers, cashiers and janitors.

The color scheme of the decoration throughout the theatre is in keeping with the name, blue. Every opening that in any way resembles a door or window is draped in blue velvet of a deep, rich tone. Touches of gold furnish the high lights.

The girl ushers' costumes are of this same shade of blue velvet with a border of gold braid below and a medallion ornamentation above. This curtain drapes up to disclose a silk curtain of burnt orange. On this all the titles are thrown.

Italian Renaissance in Architecture

The architectural scheme of the interior is Italian renaissance combined with colonial. The auditorium walls are divided into panels of a warm rose color painted in imitation of silk tapestry. The woodwork throughout is old ivory. The ceiling is brought down in a cove to meet the walls, and this arched part is also decorated in panels with medallions in the center of each and rose garlands on either side of them. The ceiling is in sky-blue, with cloud effects near the edges.

Probably the most unusual part of the decoration of the auditorium are the flower gardens arranged in niches along the walls on either side of the stage. These are decorated with real flowers renewed each week by a florist.

During the playing of the orchestral number a battery of twenty-five baby spot lights of different colors plays on these gardens, the changing colors corresponding with the changing mood of the music. An orchestra of twelve pieces and a Wurletzer organ furnishes the music, under the leadership of Emil Birnbaum. The chairs, furnished by the Western Theatre Equipment Company, are gray with highlights of silver and are upholstered in blue Spanish leather.

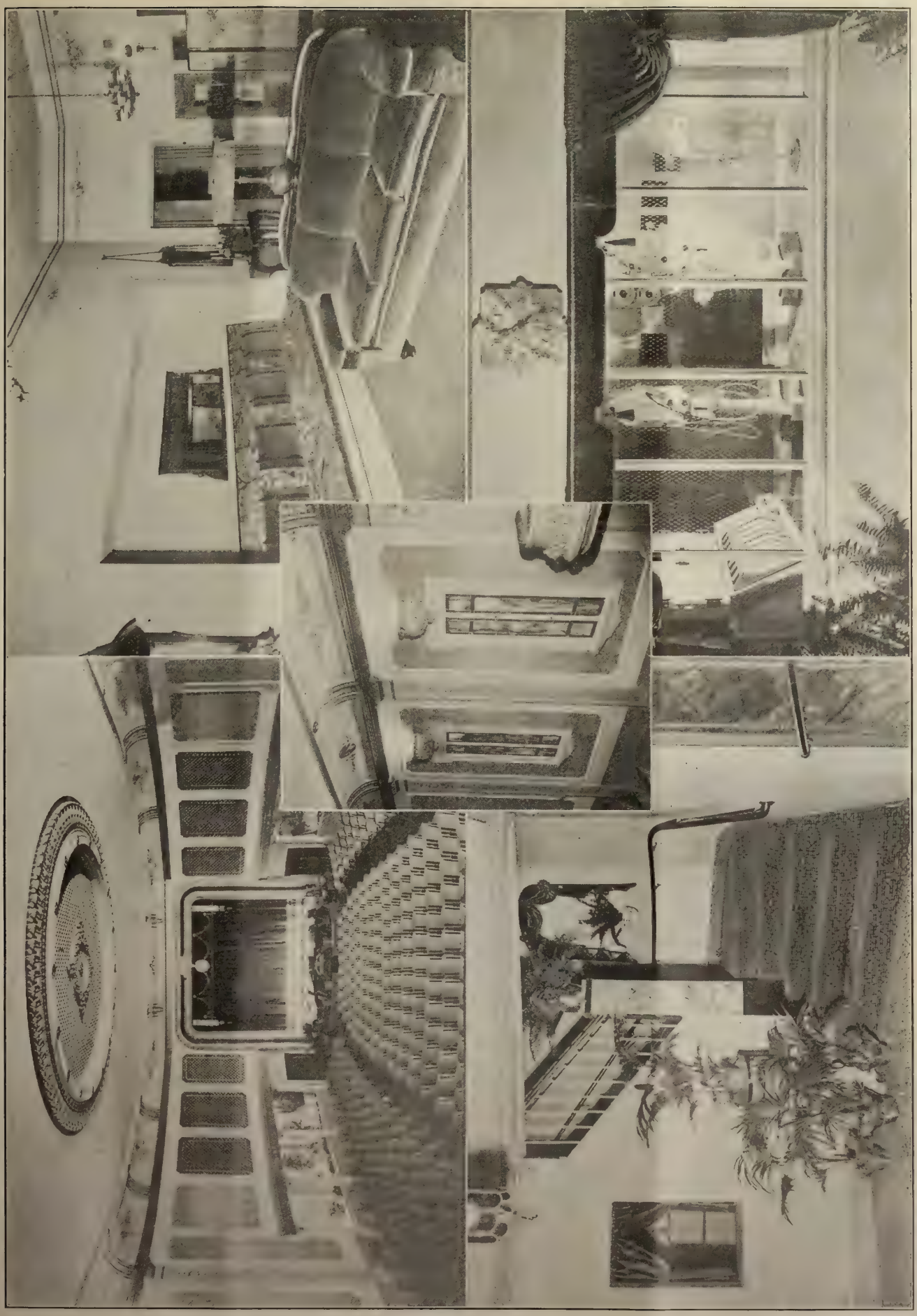
The loge seats are special opera chairs of the same make upholstered in blue velour and with deep springs in the seats. The carpets throughout are grey Bundhar Wilton velvet.

Lounge for Both Men and Women

The lounge, which was planned as a general rest room for both men or women, is a triumph of home-like comfort. In the centre two long, overstuffed davenports in blue velvet are set back to back with a long table between on which a table lamp is placed.

At one side is a built-in settee upholstered in hand-blocked linen in Chinese design to correspond with the window drapes opposite. At intervals around the walls are luxurious, overstuffed chairs covered in either the linen or blue velvet.

At one end a private telephone booth is enclosed by a full-length glass door handsomely draped in blue velvet. The carpet in this room is also blue velvet. At the



HOW'S THIS FOR A CLASSY TWELVE-HUNDRED-SEAT HOUSE?

Interior views of Hamrick's Blue Mouse of Seattle, Washington. Above, at left, auditorium, showing large ventilating grille in ceiling and wall gratings in front of organ pipes. At right, the lounge room with its davenports and built-in settees. Below, at left, the lobby stairway with its floral decorations. At right, the Simplexed projection room, the equipment of which may be viewed from the lobby through wire glass panels, which are curtained when show commences. In centre, detail of the novel flower pot lighting system.

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opposite end from the telephone booth is a mahogany hall clock with two little mice at the ends of the hands. This clock was specially made for the theatre and is the master clock which controls an onyx-faced clock in the center of the proscenium arch, one in the lobby over the operating room, and another in the office of the manager. A mahogany desk and two wall tables surmounted by large French mirrors complete the furnishing of the lounge room. Two steps lead upward from this room to the women's dressing room.

A Satisfactory Ventilating System

The heating and ventilation of The Blue Mouse is most satisfactory. It is a pressure system.

The fresh air is drawn into the building by a large fan in the roof. In the fan chamber this air is washed and tempered, then passed through large reheating coils, which are heated by steam from the city power plant. These coils are made by the American Radiator Company. The warm, pure air enters the auditorium through a circular grille in the ceiling, so large that its forced entrance causes no appreciable draft.

The foul air vents are placed near the floor around the walls and lead up through the walls to the roof.

The fine point of the system is that it so proportions the fresh air inlet and the foul air outlets that a slight pressure is maintained inside the building so that when a door is opened, instead of cold air rushing in, warm air flows out.

In planning the vents the more or less constant opening of the doors is taken into consideration. This furnishes relief from any possibility of stuffiness that might be caused by the air pressure and also helps to keep the air continually in motion.

The projection room is equipped with an independent ventilating plant, with a separate fan and motor and ducts by which the air is discharged through the roof along with the excessive heat from the machine.

Lighting System Is Unique

The most unique features of The Blue Mouse is the lighting system. In the first place it is claimed that it can be installed for less than half the money required to install the usual indirect system with lights all around the edge of the ceiling, and in the second place it is extremely attractive and, according to Mr. Hamrick, gives better results.

Two incandescent globes of 200 watts each are placed in half-pots on the walls near the ceiling. There are but three of these pots on either side. The proper placing of these has made it possible for a person to stand at any point in the auditorium and not cast a shadow. Yet there is a subdued shadow over the proscenium arch and screen, thus making it possible to run a picture with practically all the lights burning, while a spot-light may be thrown on a performer on the stage with the entire house lighted up.

This avoids the unpleasantness of a totally dark house during a performance.

When it is desired to flood the entire theatre, including the proscenium arch, with light, four automobile headlights are turned on from the base of the mezzanine-balcony.

Two Simplexes in Projection Room

Much of the projection equipment of The Blue Mouse was specially built to its needs. To the Western Theatre Equipment Company of Seattle goes the credit for most of this work; for this company installed all the projection equipment and also such other electric equipment as pertains especially to motion picture theatres. The machines used are two Simplex projectors equipped with double motor controls and speed meters.

Eight rheostats, having a capacity of from 75 to 250 amperes, were specially constructed by the Western Theatre Equipment Company, as were also the rewind cabinet, the spotlights, the stereoptican, and twenty-five baby spot lights used in the wall gardens.

The two curtains are operated by two separate motor curtain controls, also built by this company. No generators are used, since direct current is furnished especially for theatres by the city.

From the projection booth, which is ten feet by sixteen feet, the entire electrical apparatus of the theatre is controlled.

For consideration of safety there are three independent lighting services controlled by separate circuits of power. One service controls all the projection equipment, another the lighting throughout the building, and another feeding and controlling the exit and operating lights

Jack Is Ace High

Jack High is the man in charge of all this intricate mechanism, and Mr. Hamrick declares that much of the reputation which The Blue Mouse has already made for its successful shows is due to Jack's efficient handling of the projection and electrical equipment.

Mr. Hamrick is also highly appreciative of the effecient and loyal work of his house manager, Harold Daigler, who for several years managed houses for Jensen and Von Herberg.

Hamrick Has a Reputation

Mr. Hamrick himself has gained a reputation as successful exhibitor both in the Middle West and on the Pacific Coast. He started in the business eleven years ago, building the third downtown theatre opened in Kansas City, Missouri. This little house had a seating capacity of 175, and he paid $800 a month for rent, yet he made money by charging five cents admission.

Later he operated other theatres in that city, leaving two years later to come to Seattle, where he built the first residential district theatre in this city.

Later he built the Colonial, now operated as one of the first run downtown theatres.

His last venture was The Rex, which, although the smallest first-run house in the city, was so successful that Mr. Hamrick sold out at his own figure.

The Blue Mouse is owned solely by Mr. Hamrick who holds a thirty-year lease on the ground on which it is built.

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The New Barton Organ Possesses Many Points of Attraction for Exhibitors

THE illustration herewith shows the console of the new Barton organ, built by the Bartola Musical Instrument Company, of Chicago.

This console or key desk is worthy of especial note. It is massive in appearance and is most beautifully finished in genuine mahogany. The console in itself is a decided ornament in a theatre.

The new Barton models follow the lines of the original instruments built by this company, the changes consisting in refinements and the addition of larger sizes.

The basic principle of the Barton organ consists of a separate and distinct set of pipes for each stop represented on the console. Unifying, duplexing and double touch has been eliminated. This, the manufacturers claim, produces a greater amount of variety.

Adopted to Standard Methods

Another feature of the Barton organ is that it is adapted to standard playing

CONSOLE, NEW BARTON ORGAN
The new instrument just produced by the Bartola Musical Instrument Company

methods that have been used for years by standard instructors and with which all organists are familiar.

Low wind pressure and beautiful voice stops are used, producing beautiful tone quality with solid volume, permitting the organist to subordinate the music to the picture, and thus always present a beautiful and pleasing tonal rendition.

A prominent feature of the Barton organ is a new invention, the Barton divided manual, which multiplies by thousands possible combinations, and is claimed by the manufacturers to produce new tone colors by combining the pipes in new arrangements, which enables the organist, like a painter, to combine different primary tone colors into various combinations, producing new tone colors in greater possible numbers and variety.

Monotony Is Obviated

This obviates any danger of monotonous sameness, which is sometimes apparent in theatre instruments when the musical program is a long one.

The Barton organ is essentially a theatre instrument, and combines the tonal quality of a symphony orchestra with that of a cathedral organ. It may be played by an ordinary pianist and has a quality of tonal rendition that is truly wonderful.

The instrumentation of the Barton organ is strictly orchestral, the instruments being furnished with stops representing the string section, brass, wood wind and foundation tones of an orchestra, as well as a heavy diapason and the softer qualities of the muted viols, dulcianas, gemshorns and other beautifully toned solo effects.

The xylophone, marimba, orchestra bells, cathedral chimes, bird effects, storm, crash, etc., are operated by a patented direction electric action, which has a guarantee backed by years of use in motion picture theatres on Bartola instruments manufactured by the Bartola Co.

Cosman Manages Simplex Oklahoma City Agency

The Yale Theatre Supply Company of Kansas City, Mo., Simplex Distributors, has opened its new branch office at Oklahoma City, the establishing of which enables this enterprising house to render service to all theatre owners in the surrounding territory.

The new office located at No. 10 Hudson street, which in every respect is a duplicate of the main office at Kansas City, is in charge of Fred Cosman, now vice-president of the Yale Company, who comes to Oklahoma City from St. Joe, Mo.

Mr. Cosman made his entry into the projection room twenty-two years ago, when as an arc lamp assembler, he joined the Lyman H. Howe Organization.

New Colored Theatre

Jack and Mary Lipchin, trading as the J. M. B. Amusement Company, are erecting a modern colored picture house at Northwest and Calvert streets, Annapolis, at a cost of $35,000. It will seat 400 and should be completed the first week in June.

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The Montreal Capitol Cost One Million Dollars and Was Erected in Ten Months

THE million dollar, twenty-six hundred seated Capitol Theatre of Montreal, an account of the opening of which on April 2 appears elsewhere in this issue, is to a great extent a "made in Canada" structure.

The builders were the Atlas Construction Company of Montreal, who completed the task in ten months.

The ventilation system was installed by Sheldon's, Ltd., Galt, Ontario, and it consists of a supply fan with a capacity of 45,000 cubic feet of air per minute. There are also two 92-inch multi-blade disc fans in the attic of the theatre, these having a combined capacity of 60,000 cubic feet of air and arranged so that they will deliver or extract air from the building as desired.

Marble, tile and terrazzo were made or supplied by the Smith Marble and Construction Company, Ltd., Montreal. The natty uniforms of the ushers, doormen, footmen, orchestra, attendants and projection machine operators were made by the Crown Tailoring Company, Ltd., Toronto. The Metal Shingle and Siding Company, Ltd., produced the metal windows, fire doors and other details. Roofing was done by J. E. Menard of Montreal. McNulty Bros., Montreal, carried out the plastering work.

Self-Feeding Boilers

The heating of the Capitol Theatre is secured through the use of self-feeding steel-constructed boilers with which many of the best theatres in Canada are heated. This heating plant burns hard or soft coal, coke, fuel oil or gas. The complete electric installation was done by Max J. Levy of New York.

The opening performance consisted of a colorful blending of pictures, music, grand opera, pantomime, dancing, tableaux and lighting effects.

To L. E. Quimet of Montreal, president and general manager of the Specialty Film Import, Ltd., went the honor of declaring the Capitol Theatre open. Mr. Quimet was selected because he was the first moving picture theatre manager in Canada. In a short speech, he declared that his dream of a truly palatial playhouse for the presentation of moving pictures had come true.

Those Who Conducted Opening

Those who took an active part in arranging and conducting the opening included N. L. Nathanson, H. M. Thomas, general manager of theatres for the Famous Players Canadian Corporation, who will have personal charge of the Montreal Capitol for the next few months, John Arthur of Toronto, general supervisor of music for the company, who conducted the orchestra of twenty-six pieces for the opening, Milton Blackstone, who will be the permanent orchestra conductor, C. A. Dentelbeck, supervisor of projection, Toronto, who looked after projection, C. Branham of Toronto, publicity director, George Cohan of Toronto, vice-president and general manager of Regal Films, Ltd.

A great crowd rambled over the whole auditorium and foyer and unusual interest was shown in the operation of the projection room, the rear of which is partitioned with plate glass through which the white-uniformed projectionists may be seen at work. A battery of three white enamelled Simplex projectors is used. The projection room is almost on a dead level with the screen, being situated in the front edge of the balcony.

Amusement Supply Has a Good Belt Coupling

The Amusement Supply Company, 740 So. Wabash Avenue, Chicago, has introduced a new spring connector or coupling for round belting.

This connector is particularly adapted for use on motion picture projectors, as it obviates the inconvenience which occurs when belts become either too tight or too loose or break from over-strain. As belting stretches to some extent, the keeping of an even tension has always been considerable of a problem.

The new connector has a centre of spring music wire which will retain the desired tension at all times on round belting, and as it does not create too much tension, the machine runs more easily and the belt lasts longer.

The device, while allowing for slippage for take-up belts, has, at the same time, the propert strength for drive belts.

It is a simple and inexpensive connector or coupling and will supply a long-felt want.

To Enlarge the Elmwood

The Elmwood Theatre, Buffalo, will be closed for several weeks this summer, when alterations will be made, greatly enlarging same. Additional property has been purchased in the rear of the house at Elmwood avenue and West Utica street. The stage will be moved back and additional seats put into the front of the auditorium.

New House for Cardino

James Cardino, manager of the Kensington Theatre, 525-527 Grider street, Buffalo, announces that he will break ground this spring for a new theatre at Bailey avenue and Kensington street.

Mr. Cardino also owns the Glen Theatre in Williamsville, N. Y.

He has just completed the installation of a new pipe organ in the Kensington.

Installing Organs

Pipe organs are being installed in two picture theatres of Baltimore, Md. One is being placed in the West End Theatre, Baltimore and Gilmor streets, by Emmart Brothers, the owners, and the other is being placed in the New Waverly Theatre, 3211 Greenmount avenue, which is under the management of Harry E. Kahn.

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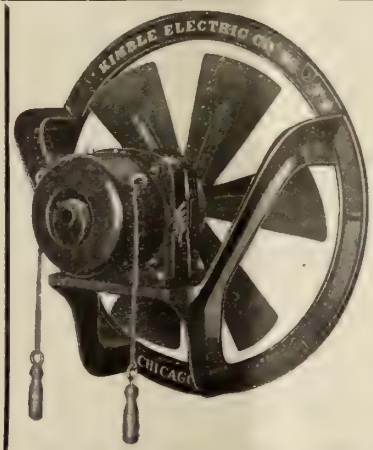

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MISCELLANEOUS

COUNTRY BOARD—Refined family with country home would care for young child; plenty of fresh eggs and milk; excellent attention guaranteed. Address Box 523, Middletown, Conn.

STOCKTON, CAL.—Stocktonian Film Company has been organized with $50,000 capital by George T. Webb, C. G. Dowd and others for purpose of taking over business Stockton Film Comedies. Also to produce and market moving pictures.

DOVER, DEL.—Skouras Brothers Enterprises, Inc., has been organized with $1,000,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Oneonta Amusement Company has been organized with $12,000 capital by T. L. Croteau, M. A. Bruce and S. E. Dill.

WILMINGTON, DEL.—Associated Theatres Corporation has been organized with $500,000 capital to deal in building sites, buildings, etc.

WILMINGTON, DEL.—Classic Dramas, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL. — Charles "Chic' Sale Picture Corporation has been organized with $1,000,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Mission Theatre Company has been organized with $3,000,000 capital to furnish amusements to public

Picture Theatres Projected

MIAMI BEACH, FLA.—Beach Construction Company has contract to erect Altonia Theatre on Lincoln road and Michigan avenue, Spanish style, with seating capacity of 950, to cost $250,000.

TAMPA, FLA.—Maceo Amusement Company has been organized with $150,000 capital.

JERSEYVILLE, ILL. — Sam Rosenfield and Louis Schuber, St. Louis, Mo., are seeking site for erection of moving picture theatre.

KEWANEE, ILL.—Monmouth-Hill Construction Company, Galesburg, has contract to erect moving picture theatre on Chestnut street, with seating capacity of 850, for W. C. Pierce, to cost $150,000. Pipe organ will be installed.

MICHIGAN CITY, IND.—A. Wallerstein has plans by Henry Newhouse, Chicago, for rebuilding Garden Theatre.

BURLINGTON, IA.—Orpheum Theatre Circuit, 190 North State street, Chicago, has plans by Kirchoff & Rose, Majestic Building, Milwaukee, Wis., for theatre to cost $300,000. Address M. Beck, manager.

EAGLE GROVE, IA.—W. C. Stewart has purchased Princess Theatre for $24,000.

IOWA CITY, IA.—Nate Chapman, A. H. Blank and P. Dunkle have purchased Englert Theatre.

MASON CITY, IA.—Local Civic League contemplates erecting Little Theatre. Mrs. T. K. Trissel, chairman, interested.

LOUISVILLE, KY.—Platoff & Bush have contract to erect theatre with seating capacity of 1,000, for Modern Amusement Company, to cost $125,000.

NEW ORLEANS, LA.—George Kaufman will erect moving picture theatre on St. Charles avenue near Broadway.

NEW ORLEANS, LA.—G. Classen has contract to erect moving picture theatre for American Mattress Works, to cost $5,000.

ANNAPOLIS, MD.—Morris Legum will erect moving picture theatre on Washington street near Clay.

ANNAPOLIS, MD.—J. M. L. Amusement Company, Norfolk, Va., will erect moving picture theatre at Northwest and Calvert streets, to cost $20,000.

CHATFIELD, MINN.—Lott R. Campion, Gem Theatre, has plans by F. H. Mosse & Co., Rochester, for one-story brick and tile moving picture theatre, 38 by 100 feet.

DULUTH, MINN.—Cook Bros. Amusement Enterprise, New Grand Theatre Building, has plans by Rapp & Rapp, 190 North State street, Chicago, for four-story theatre to be erected at Fourth avenue and Superior streets, to cost $350,000. Address Frank N. Phelps, general manager.

GULFPORT, MISS.—V. A. Anderson will erect moving picture theatre.

CAPE GIRARDEAU, Mo.—John T. Sackman, Charles O. Hobbs, A. W. Blattner and others plan to erect theatre to cost $54,000.

MILES CITY, MONT.—Donald Stewart, Sheridan, has purchased Strand Theatre here and taken possession.

BERLIN, N. J.—G. Fexon contemplates erecting one-story brick moving picture theatre on Main street.

JERSEY CITY, N. J.—Atlantic Theatre Company, Communipaw and Monticello avenues, has been organized with $100,000 capital to operate theatres.

LYNDHURST, N. J.—John F. Collins, 67 Kipp avenue, Rutherford, will erect two-story hollow-tile and concrete moving picture theatre and office building, 50 by 185 feet, on Stuyvesant avenue, to cost $75,000.

MANTUA, N. J.—Mantua Fire Company will purchase moving picture machine for its weekly shows.

NEWARK, N. J.—Louis Adler has plans by John B. Acocella for theatre, with seating capacity of 1,500, to be erected at Ferry and Jackson streets, to cost $100,000.

ORANGE, N. J. — Bisber Amusement Company, Inc., 405 Main street, has been organized with $100,000 capital to conduct amusement enterprises.

ORANGE, N. J.—Harriet Amusement Company, Inc., 504 Main St., has been organized with $100,000 capital to conduct amusement places.

BROOKLYN, N. Y.—Plaza Theatre Company, 154 High street, has plans by A. P. Soric, 363 Fulton street, Jamaica, L. I., for alterations to two-story brick moving picture theatre, to cost $15,000.

BROOKLYN, N. Y. — Gates Amusement Corporation has been organized with $10,000 capital by David Bloom, 4202 Thirteenth avenue, and Hyman Kottler, 4205 Twelfth avenue.

CARTHAGE, N. Y.—John J. Dolan has plans by Charles E. Dewey, Watertown, for remodeling Hippodrome Theatre, to cost about $30,000.

FLUSHING, N. Y.—B. F. Keith theatre interests have purchased site at Broadway and Main street and have plans by Thomas W. Lamb, New York City, for theatre, with seating capacity of 3,000, to cost $1,000,000.

NEW YORK, N. Y.—Syndicate headed by Samuel Friedenberg has purchased site at Burnside and Creston avenues, for erection of moving picture theatre, with seating capacity of 1,650, to cost $350,000.

NEW YORK, N. Y.—Helen Freeman, Inc., has been organized with $100,000 capital by G. J. Johnstone, Passaic, N. J., to conduct theatrical and moving picture business.

TARRYTOWN, N. Y.—M. Goldblatt has plans by Hunt & Hunt, 28 East Twenty-first street, New York City, for three-story brick moving picture and vaudeville theatre, 82 by 148 feet, to be erected at Broadway and Main street.

BELLAIRE, O.—George H. Dieringer, Wheeling, W. Va., is preparing plans for new theatre to be erected by local capital on present site of Nuroma Theatre.

COLUMBUS, O.—School will be erected on Poplar avenue, to include moving picture both in gallery of auditorium.

DAYTON, O. — Jefferson Roberts and Moses C. Moore have purchased site on West Fifth street near Sprague for erection of moving picture theatre for colored people.

PORTLAND, ORE. — Highway Amusement Company has plans by Earl G. Cash for moving picture theatre to be erected at East Fiftieth street and Sandy Boulevard, to cost $13,500.

GREENSBURG, PA.—W. J. Jennings & Brother will remodel their theatre on Oenna avenue.

LEBANON, PA. — Penn-Steitz Amusement Company plans to erect large up-to-date theatre in Market Square.

MADERA, PA.—C. Harry Kain, 317 Chestnut street, Harrisburg, is preparing plans for two-story brick and concrete moving picture theatre and store building, 50 by 150 feet, to cost $20,000.

MARCUS HOOK, PA.—New moving picture theatre is to be erected on Market street, to cost $50,000.

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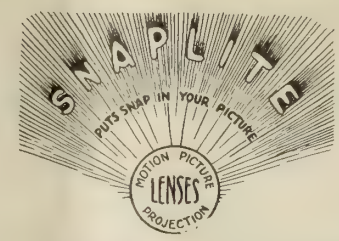

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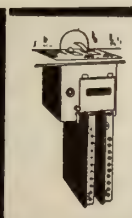

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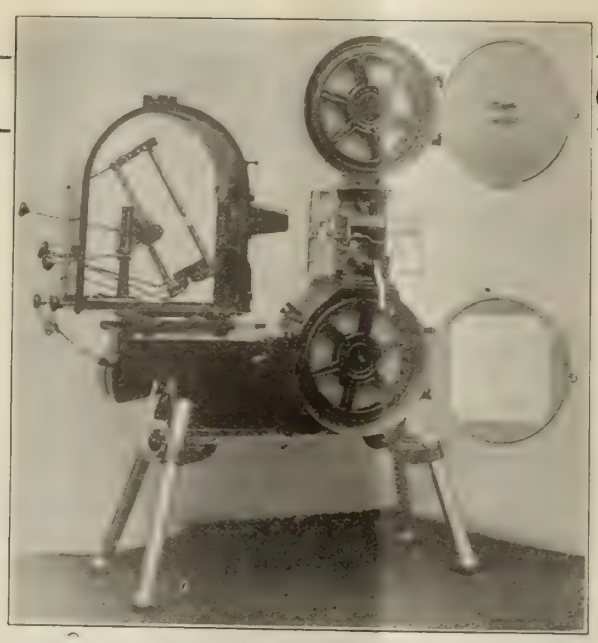

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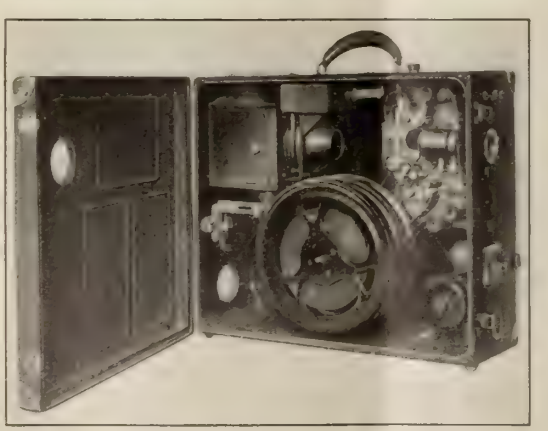

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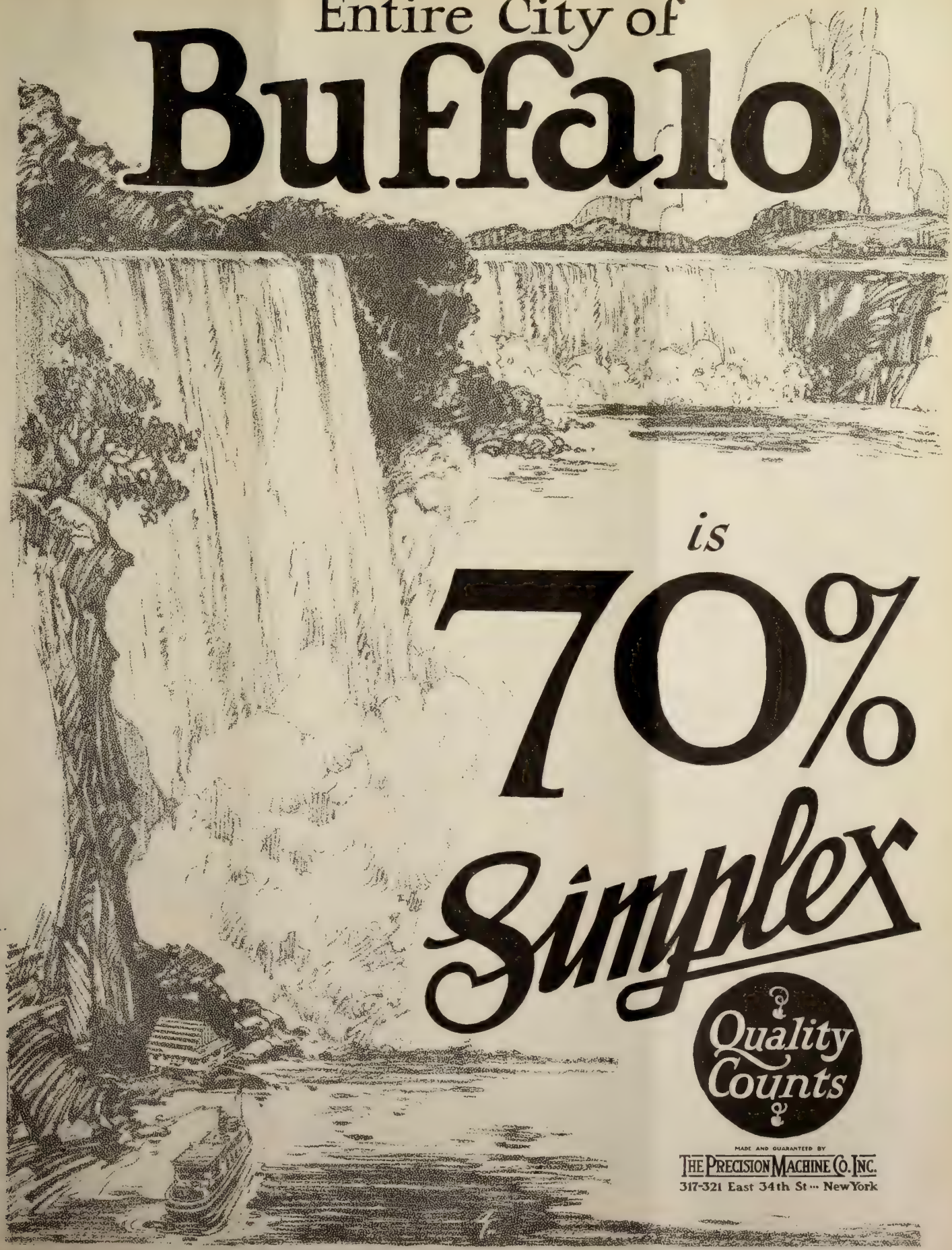
Buffalo



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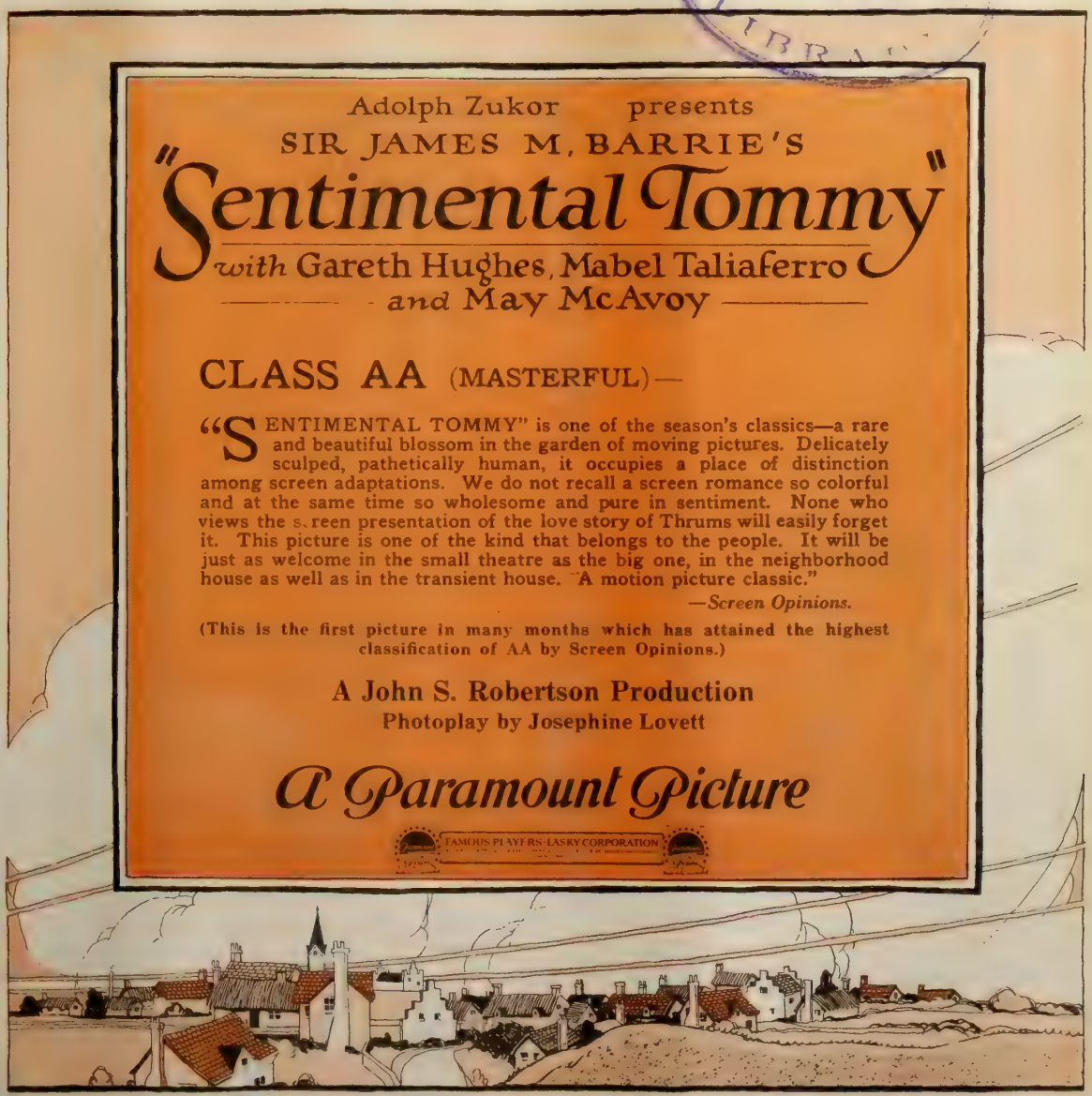


Adolph Zukor presents

SIR JAMES M. BARRIE'S

"Sentimental Tommy"

with Gareth Hughes, Mabel Taliaferro *and* May McAvoy

CLASS AA (MASTERFUL)—

"SENTIMENTAL TOMMY" is one of the season's classics—a rare and beautiful blossom in the garden of moving pictures. Delicately sculped, pathetically human, it occupies a place of distinction among screen adaptations. We do not recall a screen romance so colorful and at the same time so wholesome and pure in sentiment. None who views the screen presentation of the love story of Thrums will easily forget it. This picture is one of the kind that belongs to the people. It will be just as welcome in the small theatre as the big one, in the neighborhood house as well as in the transient house. "A motion picture classic."

—*Screen Opinions.*

(This is the first picture in many months which has attained the highest classification of AA by Screen Opinions.)

A John S. Robertson Production

Photoplay by Josephine Lovett

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

The Barton Organ

Mr. A. J. Cooper, Pres., Cooper Amusement Co., La Crosse, Wis., says:

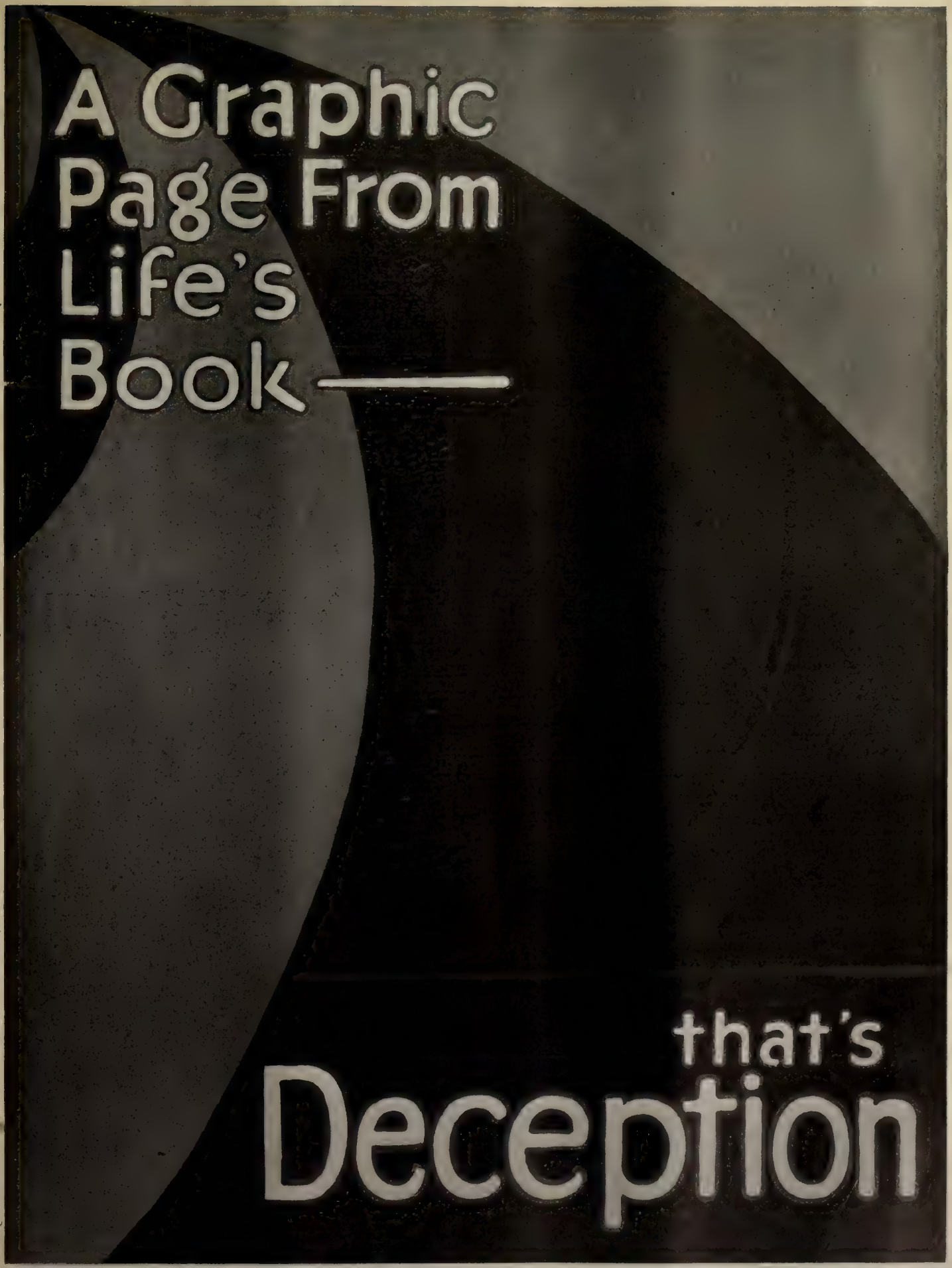
"I have a Barton Musical Instrument installed in each of my three moving picture houses. My first installation was made five years ago. I am thoroughly satisfied with the results. I can truthfully say that they increased my business from 25% to 50%."

Are you interested in increasing your business?

Bartola Musical Instrument Co.

59 East Madison St. Chicago, Ill.

You Owe Yourself An Investigation



Presented by Adolph Zukor

A PARAMOUNT PICTURE

FAMOUS PLAYERS-LASKY CORPORATION

Directed by Ernest Lubitsch

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

Death~
awaited him when the year rolled around.
He had gambled for Life's highest stake~and lost!
Then Fate turned another card!

LEWIS J. SELZNICK
presents

Conway Tearle
in "Bucking the Tiger"

FROM THE PLAY BY
ACHMED ABDULLAH
AND MAY TULLY

Directed by
HENRY KOLKER

Distributed by Select

A Box-Office Sensation At The Capitol Theatre!

The Cabinet of Dr. Caligari has proved that theatre-goers want something new!

The second largest Sunday—the largest Monday, Tuesday, Wednesday—the third largest Thursday—the second largest Friday and Saturday ....

in the history of the Capitol Theatre!... and that's some history!

This new European film success is a mystery story that holds the public in suspense every minute!

Give your patrons something new—
they want it!!

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

Carl Laemmle offers

PRISCILLA

DEAN

in

"Reputation"

The most Dynamic Personality in moving pictures in Stuart Paton's Tremendous Drama of Woman against Woman

A PRODUCTION fully as *sensational* as "The Wildcat of Paris"—or "The Virgin of Stamboul"—or "Outside the Law," but with an even stronger clash of human emotions—the clash of a mother with a past and a daughter with a future. A picture, furthermore, with a *title* that will reach out across the street and pull in every man and woman who passes your doors.

I've seen it.

I know!

CARL LAEMMLE.

UNIVERSAL-JEWEL-DE-LUXE

New York Newspaper Reviews Compiled by Wid's—Not Us!

AMERICAN

* * * distinctly a novelty. * * * It has a cunning intelligence, a cleverness and a subtle humor. * * *

TIMES

* * * Will probably be sharply divided—and that's the first thing that recommends the picture, * * * settings are the background, or rather an inseparable part, of a fantastic story of murder and madness such as Edgar Allan Poe might have written. This story is coherent, logical, a genuine and legitimate thriller.* * * So the film, then, is a shocker for those who like such to revel in. It is a feast for those who want their fiction strong and straight.

WORLD

* * * this film outdoes for sheer audacity anything seen in a motion picture house this year. * * *

GLOBE

* * * fantastic charm which makes this picture the most amazing and radical thing shown since films began. * * * It is only upon reflection that you sense the careful art of the production to realize the perfection of the craftsmanship which can give to the audience the mood of its characters caught in the delirium of a disordered brain.

JOURNAL

It is an interesting piece of screen play, a novelty that combines mentality, humor and a certain cleverness of execution. * * * must be credited with presenting a departure from the hackneyed type of picture with which our market has been surfeited.

TELEGRAM

The bizarre and distorted settings are not merely fantastic; they reflect the mental state of the characters involved. "The Cabinet of Doctor Caligari" is likely to have a big influence on motion picture producers.

DAILY NEWS

* * * I have come away believing. The cubist settings in this picture are not only interesting because they are fantastic; they are also extraordinarily impressive when the effect of horrible beauty or of terror of imminent doom is desired. * * *

I am glad to have seen the picture because it represents a new departure and, on the whole, a successful one in the matter of settings.

Give your patrons
something new—
they want it!!

THE CABINET OF
DR. CALIGARI
DISTRIBUTED BY GOLDWYN

Louise Glaum in "I Am Guilty!"

By Bradley King

A

J. Parker Read Jr. Production

A MASTER VISUALIZATION OF A HIGHLY DRAMATIC INCIDENT IN THE CAREER OF A NEGLECTED WIFE

With a notable supporting cast including Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse, Claire Du Brey and others.

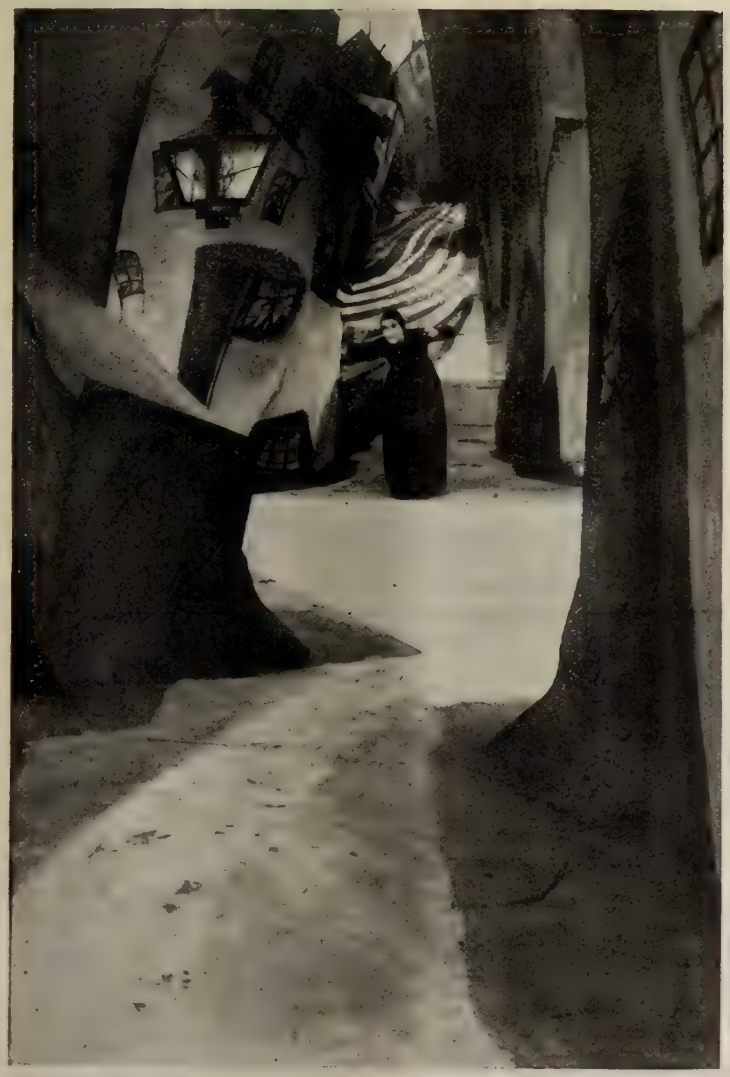
To be released May First

There is an "A. P." Exchange near you. Make arrangements to book this picture NOW!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A thrilling fantastic story—the *one* picture of its kind!



Book "The Cabinet of Dr. Caligari"

This fantastic vivid mystery story has dropped like a lightning bolt into the amusement world!

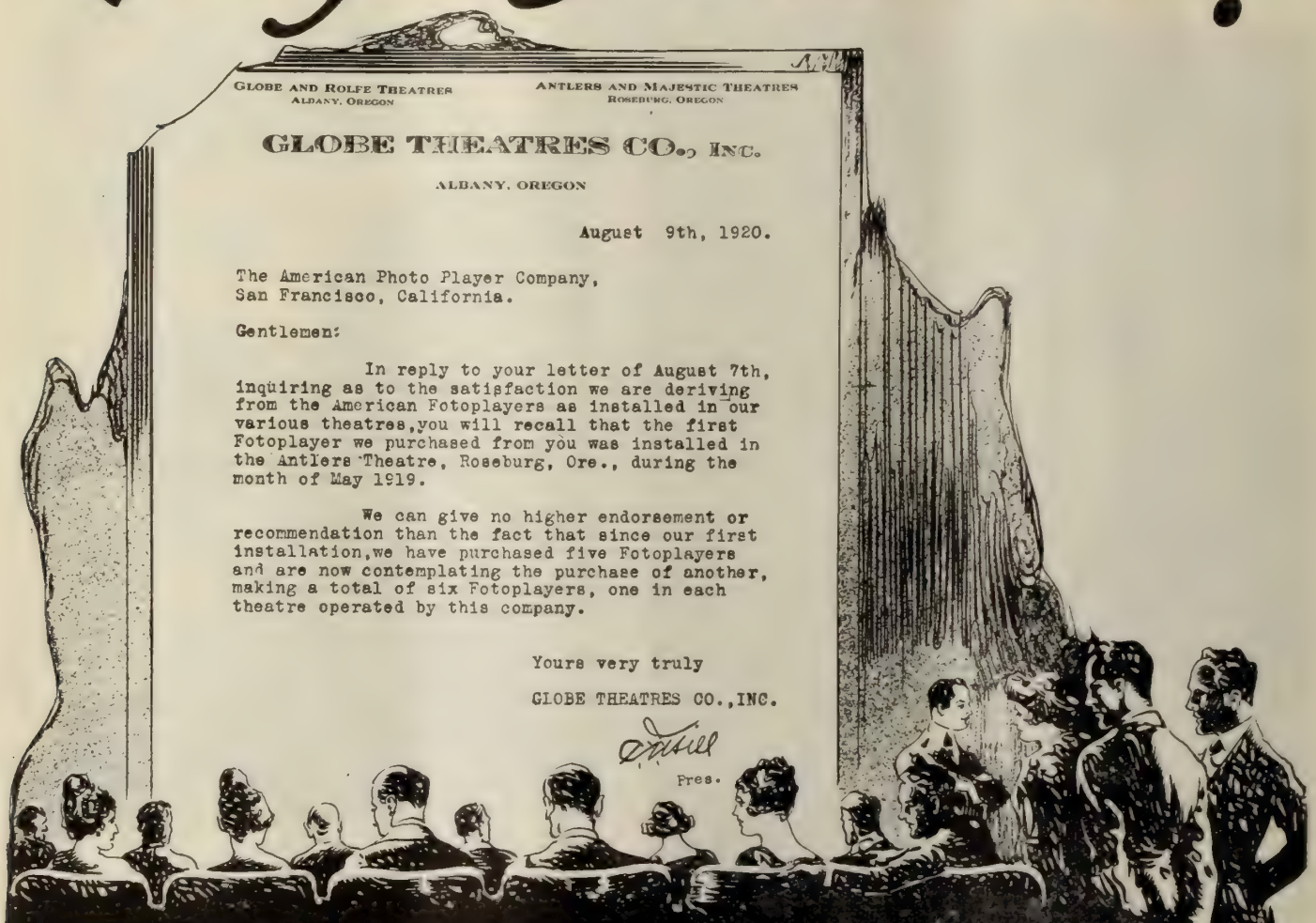
It has the stuff that sparkles, *holds audiences spellbound!* It is a bizarre picture with a real thrill and a trick ending that brings a laugh!

Give your patrons something new—
they want it!!

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

Hold your Audience!



GLOBE AND ROLFE THEATRES
ALBANY, OREGON

ANTLERS AND MAJESTIC THEATRES
ROSEBURG, OREGON

GLOBE THEATRES CO., INC.

ALBANY, OREGON

August 9th, 1920.

The American Photo Player Company,
San Francisco, California.

Gentlemen:

In reply to your letter of August 7th, inquiring as to the satisfaction we are deriving from the American Fotoplayers as installed in our various theatres, you will recall that the first Fotoplayer we purchased from you was installed in the Antlers Theatre, Roseburg, Ore., during the month of May 1919.

We can give no higher endorsement or recommendation than the fact that since our first installation, we have purchased five Fotoplayers and are now contemplating the purchase of another, making a total of six Fotoplayers, one in each theatre operated by this company.

Yours very truly

GLOBE THEATRES CO., INC.

Pres.

Play up your pictures with better music. The Fotoplayer is serving the entire show for hundreds of your fellow exhibitors. Write for their record—also our payment plan

The AMERICAN PHOTO PLAYER CO

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109 Golden Gate Ave.

The Cabinet of Dr. Caligari Rich in Exploitation Cues

Uniqueness of the picture provides opportunity for stunts equally unique

The Cabinet of Dr. Caligari is a picture which naturally suggests exploitation thoughts.

What The Capitol Theatre did in the way of exploitation you can do—and you can do it better for having benefited by its experience.

This new European motion picture is vivid, thrilling, fantastic, bizarre, gripping—in fact it is all the adjectives in the dictionary of synonyms.

Give your patrons something new—
they want it !!

THE CABINET OF DR. CALIGARI
DISTRIBUTED BY GOLDWYN

CHARLIE CONKLIN

Has left Mack Sennett, for whom he was one of that famous trio of Charlie Conklin, Ben Turpin and Charles Murray, long featured in the majority of the most successful Sennett Comedies.

CHARLIE CONKLIN

Is now working independently, producing two-reel semi-slapstick comedies that will rank with the best comedies on the market.

CHARLIE CONKLIN

Is remembered by every producer, distributor, exhibitor and motion picture patron for his fun-making in "East Lynne with Variations," "Uncle Tom Without the Cabin," "Salome Versus Shenandoah," and many others.

CHARLIE CONKLIN

Does not want his comedies handled as second class pictures, and therefore is sparing no expense in making his new pictures comedies that will live up to your highest expectations.

CHARLIE CONKLIN

Comedies are the highest class and best comedies ever offered to the States Rights market. And while the prices are a little higher, the quality by far surpasses the price.

Released Through

Mount Olympus Distributing Corporation

WORLD'S TOWER BUILDING

110 WEST 40th STREET, NEW YORK CITY

"DREAM STREET"—its very name brings the breath of Youth and Springtime—of soft nights and darkened by-ways that lure with mystery and romance.

And here in Dream Street David Wark Griffith has chosen to tell his story; here, in the loves of Dream Street folks, he has found another bit of the Heart of Life itself.

Never has the masterhand of Griffith wrought a more beautiful thing; never has he gotten so close to the Soul of Humanity.

DAVID WARK GRIFFITH

presents

"DREAM STREET"

A Dramatic Comedy Based on Characters of Thomas Burke

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

FEDERATED

—ANNOUNCE THAT THEY WILL RELEASE AND OFFER TO THE EXHIBITORS DURING THE COMING YEAR AN UNPARALLELED LIST OF QUALITY SCREEN PRODUCTIONS, CONSISTING OF—

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3 SUPERSERIALS
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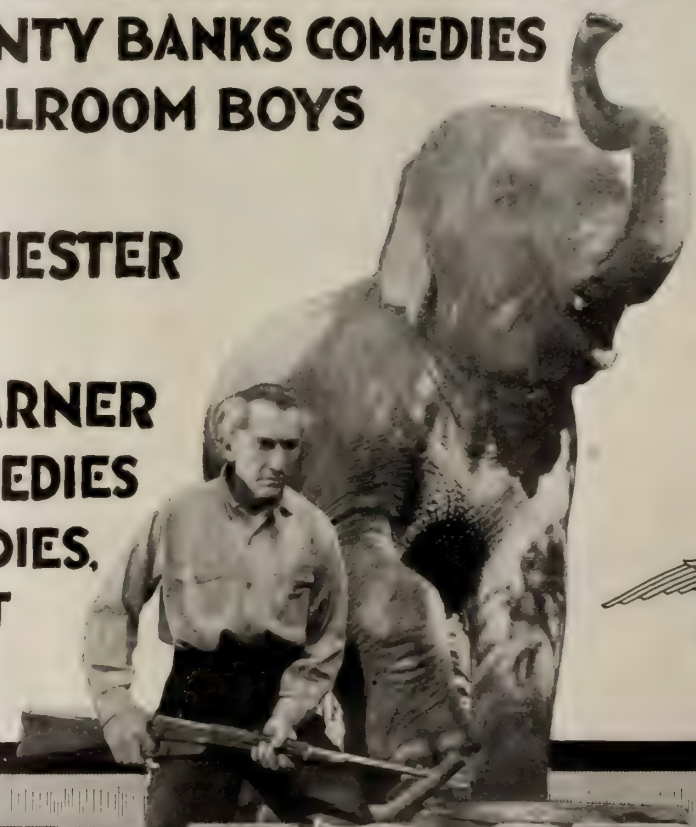
104 ONE-REEL CHESTER COMEDIES
52 ONE-REEL WARNER BROTHERS' COMEDIES
52 ONE-REEL COMEDIES, BY A FOREMOST PRODUCER.



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EXCHANGES

A WARNER BROTHERS' SUPER ANIMAL PRODUCTION, "MIRACLES OF THE JUNGLE"—AN AMAZING AND SPECTACULAR ANIMAL PICTURE—LEADS THE LIST OF EPISODE DRAMAS FOR IMMEDIATE RELEASE. PRODUCED AT THE SELIG STUDIOS.

"DON'T LEAVE YOUR HUSBAND" FEATURING MARTHA MANSFIELD AND WILLIAM DESMOND, THE FIRST OF THE FEATURES TO BE RELEASED, IS A MASTERFULLY-PRODUCED, FASCINATING STORY OF LIFE.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORPORATION
220 WEST 48TH STREET, N.Y.

EXCHANGE FOR

A Cosmopolitan

"BURIED TREASURE"

With

MARION DAVIES

Story by F. Britten Austen ~ *Scenario and Direction* George D. Baker

Scenes by Joseph Urban

Uninterrupted Capacity Box Office Business From the Start, is this Film's Present Record

1—Capacity box office business and big daily overflow for weeks at the Criterion Theatre, N. Y., and duplicated at the Randolph in Chicago.

2—Present exhibitor reports and advance bookings have set a new record, predicting a business which, for this kind of a picture, will be unequalled.

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

Production

"Buried Treasure" is another Cosmopolitan Super-Feature that is establishing new financial figures and creating new artistic standards.

It is a Cosmopolitan Production.

It has the real class and real character that invariably distinguish Cos mopolitan Productions from the ordinary.

Settings by Joseph Urban.

Produced by the International Film Service Co., Inc., William Randolph Hearst, Owner and President.

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

A Cosmopolitan

"Ladies on the Right

"PROXIES"

"There's enough action in the story for a three act melodrama, and enough mystery, too," is what the *New York Daily News* says of "Proxies," which confirms our claim that this is the swiftest moving comedy drama ever screened.

The New York Herald writes—"Norman Kerry and Miss Keefe capture the attention, 'and with mystery and a double barrelled love story, the picture proves once more that finance and romance blend very well on the screen."

"Proxies" asks and answers the question—does it pay to give a fallen man a chance?

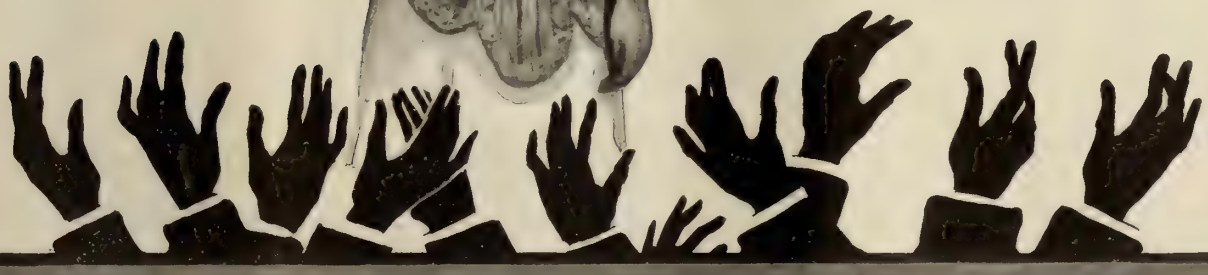
So well answered and "so presented that the fabric shines like new"—*News.*

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

Production

Gentlemen **on the Left"**



"PROXIES"

In "Proxies" an ex-convict is given a chance to make good.

Right at the vital point of the play he changes the course of events and holds you gasping.

"The ingenuity and speed of 'Proxies' is its chief charm," "the particular quality of the picture was its unexpectedness," "one of the best screen performances I have seen in many a long day"—*Alan Dale, N. Y. American.*

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Story by Frank R. Adams.

Scenario and direction by George D. Baker.

Produced by the International Film Service Co., Inc., William Randolph Hearst, Owner and President.

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

The Biggest Six Week's Record of any Picture in Five Years

In the six weeks following its record breaking pre-release run for weeks at the Criterion Theatre, New York, "The Inside of the Cup" has booked more houses than "Humoresque" did in its first six weeks.

This is the big picture of 1921.

It will play more houses—do more for the screen and live longer than any picture produced in the past five years.

Every exhibitor who has booked "The Inside of the Cup" and given it the exploitation of a pre-release showing to a group of ministers, has broken box office records.

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Released as a Paramount Picture.

Produced by the International Film Service Co., Inc., William Randolph Hearst, Owner and President.

"Everybody's Picture"

Drascena Productions
presents

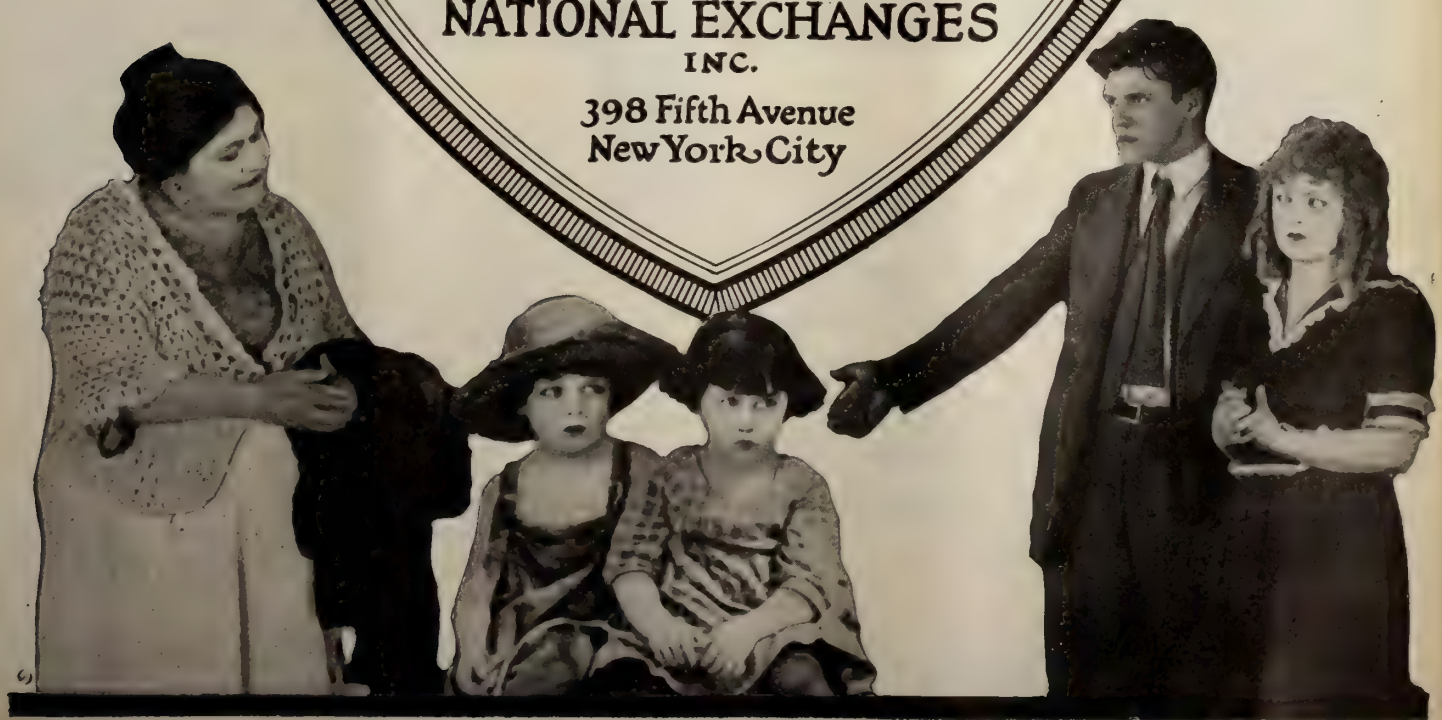
WELCOME CHILDREN

Directed by Harry C. Matthews
Enacted by a Superlative Cast

An Unusual Feature
Comedy-Drama
Which Will Prove of
Universal Appeal

Release Date May First

Distributed by
NATIONAL EXCHANGES
INC.
398 Fifth Avenue
New York City



8 BIG REASONS WHY

"PARTNERS"

AN IRVIN V. WILLAT PRODUCTION

MOVING PICTURE WORLD

A melodrama of the sea that should have no difficulty in pleasing most any type of audience.

In this production Irvin V. Willat makes another contribution to the screen that securely upholds his reputation as a director blessed with a thorough knowledge of showmanship.

IRVIN V. WILLAT

Presented by

HODKINSON

MOTION PICTURE NEWS

If there is one thing that IRVIN V. WILLAT can do better than most of his contemporaries, it is his ability to stage a sea picture in a thoroughly realistic manner.

The PARTNERS OF THE TIDE — Entertaining Sea Picture—perfect atmosphere —action dominates.

HARRISON REPORTS

The one thing that stands out most in PARTNERS OF THE TIDE is Director Willat's intelligent work. He should be entitled to the fame of a director of the first rank.

SCREEN OPINIONS

Spectacular production that should prove a strong box office attraction. The right kind of exploitation should make PARTNERS OF THE TIDE swell the box office receipts. It is a spectacular melodrama. In this production the exhibitor will find a number of advertising angles. His patrons will be impressed with the settings and convincing quality of the atmosphere and its strong vein of human interest.

P.t

EXHIBITORS are BOOKING

of the TIDE"

from JOSEPH C. LINCOLN'S GREATEST SEA STORY

MORNING TELEGRAPH

Here is a picture which ought to appeal to all audiences because, in the nature of film events, there are few of them and because it is a melodrama well done. PARTNERS OF THE TIDE is a well balanced story that is well developed and has plenty of action and suspense.

Presented by
HODKINSON

EXHIBITORS TRADE REVIEW

IRVIN V. WILLAT scores a high water mark of directorial excellence in the making of this marine melodrama. The action never falters for an instant and the story holds its interest from start to finish. This feature should prove a welcome attraction well worth the attention of exhibitors.

WIDS

There are fewer of this type of picture on the market than any other at present, and so you should be sure to get this and give them something different. You can promise them plenty of action. The box office receipts should prove worthy of any exploitation expenses.

EXHIBITORS HERALD

A melodramatic picture that runs the gamut from humorous child stuff to thrilling fights between two deep sea divers in the hold of a sunken ship. A Cape Cod story with well developed threads of human interest and plaintive humor—offers good entertainment.

P.t.

The picture with 8 powerful punches

OLIVER MOROSCO
PRESIDENT

GEORGE R. BENTEL
VICE-PRES. & GENERAL MANAGER

Oliver Morosco Productions
INC.

Executive Offices 301-2 C.C.Chapman Bldg.
Los Angeles, California

"The Morosco Stage Successes Filmed with The Typical Morosco Star Casts"

LOS ANGELES, CALIFORNIA

To Exhibitors:

I have not entered picture production just for the novelty of converting a few of my most successful stage plays into films. I am in to stay — and the only way to stay is to make good pictures. It is my definite policy to establish Morosco pictures as a permanent feature in the exhibitor's programs.

Many of my old friends of the theaters have become exhibitors. I know that they take the same pride in showing good pictures that they did in playing first-class road attractions. I want them to welcome a Morosco picture as they did a Morosco play.

Our pictures are being expanded from my best stage plays. I am working with tried and proved material only. We consider the story the first essential.

We are using infinite care in the making of each picture. We are preserving and strengthening the stories. We are discriminating keenly in the selection of casts. The utmost skill has been used in direction, photography and the building and dressing of sets.

"The Half Breed", our first picture, is completed for First National release. It will show you the high standard we have set for our productions. I sincerely believe that you will profit by communicating with your nearest First National exchange regarding not only "The Half Breed" but the other Morosco pictures that are to follow.

Yours very truly.

Oliver Morosco

H. M. Crandall, Metropolitan Theatre, Washington, D. C.—

"Our profits so far this year, with First National, exceed those during the whole of last year, when we were without First National."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

"The Finest Performance of Her Career!"

New York Morning Telegraph

Speaking of

NORMA TALMADGE

in

"The Passion Flower"

AN EXCEPTIONAL DRAMA

"Exceptional. Has all the fire of the original. Scenes made forceful by the acting of Norma Talmadge."—*New York Times.*

HER BEST MEDIUM

"Her best medium for some time for the display of her histrionic talents. Miss Talmadge is powerful when the big drive on the emotions comes. The screen enhances the stage play."
—*New York Herald.*

FINE ANIMATION

"It has finer dramatic color and a better measuring of the histrionic ability of Miss Talmadge than any of her recent films. She puts into it that bounding vitality and fine animation. A splendid cast."
—*New York American.*

A SCREEN CLASSIC

"Played with such passionate intensity it is likely to become a classic of the screen. A vivid, beautiful picture."
—*New York Telegram.*

GREAT SCREEN BEAUTY

"It has a quality of screen beauty perhaps not equaled before in this star's production." —*New York Journal.*

STIRRING ACTION

"Miss Talmadge gives a most spirited and vividly sustained performance. Stirring action and fascinating Spanish atmosphere."
—*New York Sun.*

FULL OF FIRE AND LIFE

"Norma Talmadge is quite startling in her portrayal. She gives a performance full of fire, color and life. A daring story, more powerful than the stage version." —*New York Tribune.*

CHARM AND INTEREST

"Told with charm and interest. Miss Talmadge is lovely, an excellent cast." —*New York News.*

IT'S WORTH SEEING

"Worth seeing. Miss Talmadge runs the gamut of emotions. An excellent cast." —*New York Mail.*

BEST OF HER CAREER

"One of the high spots of the year and one of the artistic achievements of films. Miss Talmadge gives the finest performance of her career. The picture is colorful and beautiful, the drama clear, incisive, effective." ——*New York Morning Telegraph.*

Presented by Joseph M. Schenck; adapted for the screen by Mary Murillo and Herbert Brenon from the play by Jacinto Benavente; photographed by Roy Hunt; technical director, Willard M. Reineck.

Produced under the Personal Direction of Herbert Brenon

A First National Attraction

Foreign Representative: David P. Howells, Inc., 729 Seventh Ave., New York City

MR. and Mrs. Carter De Haven in their latest comedy success, "The Girl in the Taxi," adapted from the play by Stanislaus Strange. It is presented by Carter De Haven and directed by Lloyd Ingraham. A First National Attraction.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 23
1921

A Bit of Plain Talk

TO Charles L. O'Reilly, the new state president of the Motion Picture Owners' Association of New York State, we extend a cordial hand of greeting and to the organization which has chosen his leadership we offer our congratulations. Mr. O'Reilly is unusually well equipped because of his vigor, his understanding of the problems before him, his brain capacity and his devotion to his causes. Certainly all of his skill and all of his powers as a hard fighter will be called into play. His task is a grown man's job and we feel confident that his type of leadership will enlist the hearty support of all upon whom he calls to help.

Aside from the purely business problems which must engage his attention for an early settlement with justice to the exhibitor and a four square deal for all others as well, President O'Reilly is confronted by a censorship situation in the greatest state in the nation, the dealing with which affects every other state in the nation. It is an old political saw that "as goes New York so goes the Nation" and it is founded on the fullest experience.

To President O'Reilly falls the task of building a state-wide machine-of-service to a condition of such perfection and power that it will sweep the desire for censorship from all legislative minds.

No man, no matter how high his motives nor how earnest his endeavors, can of himself alone accomplish this work, but with all forces united behind him and with the mighty power of the screens as his main batteries, he can and we believe he will accomplish the result.

We, therefore, call upon every exhibitor in the State of New York who is not enrolled under the banner of organization to join now and after joining to give not only his passive but his active support in the fullest possible measure to a cause which means the salvation of his business and the preservation of his personal and civil liberties.

This is our answer to those who misguidedly have been led to assert that this publication is withholding its support to the organized exhibitor. We may have differed with personalities but we have no differences with causes, especially when to the cause of the exhibitor we have devoted fourteen unwavering, unselfish and helpful years of constructive service.

This fight against a common foe which President O'Reilly is so fitted to lead must have the backing of every strong man and of every strong institution in our business. The ways and the means are, like the plans of the general staff of an army, to be discussed and determined by the leaders in due course and to be made public as they make themselves public in their working out.

The time to begin is now and the war must be waged without disaffection in the ranks and with wisdom, fairness, force and above all the fullest and most complete co-operation. As a publication we now stand where we have always stood, for betterment, for progress, for the open forum, for a frank policy of speaking the truth as we see it about pictures, companies and men, with no will to dominate the business and no intention of being dominated by any element or by any individual of the business.

Praising when we believe praise is due, militant against hypocrisy and sham, constructive and as fair as our human limitations permit, we shall continue to serve, unbought, unbuyable and unafraid.

We bespeak for Charles L. O'Reilly the co-operation of all elements of the industry in what we believe will be a real leadership.

Arthur James

"Stylization" Will Make Present Methods of Production Obsolete

By BARON HROLF DEWITZ

STYLIZATION—what is it? Many have asked this question since I alluded to the subject in my previous papers. Don't jump for the dictionary and the encyclopedia! You won't find a definition there. And don't ask the famous men of our "industry." They don't know. They are so busy making money, or spending it, that they have no appetite for anything that sounds as though it might involve them in hard, technical study outside the narrow, sordid routine of fabricating thrillers for the trade. A cow staring at a cathedral expresses just about the type of mind you run up against when you approach some of the so-called big men of the "industry" in a matter of vital importance transcending mere routine.

I am willing to post a bet with the editor of Moving Picture World that in our hierarchy of big men, who are supposed to keep themselves informed on all matters of vital concern to the pictures, there is not a single man who knows what stylization means *despite the fact that it has completely revolutionized theatric practice on the leading stages of the world during the last two decades—twenty odd years, count them!*

Foreign Stylization

I am also willing to go on record with the prediction that before the snow flies once more in these latitudes those "beastly foreigners" will slap a piece of stylization on the American screen that will knock our sacred hierarchy off their pins and set them wondering what hit them. Do, please, check me up on this. When I first introduced the idea of adapting stylization to the cinema in 1913 my plan was sneered down as a new-fangled, darn fool notion, which no real, live, doing producer could possibly afford a moment's time to bother with. From the box office angle this was unfortunately true, and it was bound to remain true just so long as the American producer could continue to make money by manufacturing trade goods for the American screen, but not a moment longer.

What was commercially true until about a year ago has ceased to be true since then, commercially and artistically. A more refined type of commercial production has since then made its bow in the leading picture theatres as a forerunner to the all-artistic picture to come, *which must be essentially cinematic,* not imitatively theatric, *in order to take rank as an original work of art.* The crowning achievement in this field will be reached through the medium of stylization applied by artist-directors skilled in the new science of scenic art. Well, where are these men?

Now for a nut-shell definition: "Stylization is not a thing you can handle nor a method you can apply. You can't order your factory over the 'phone to get busy on the "new art stuff" and slap it on, though I am sure this will be done once a stylistic picture shoots into the big money. *Stylization is an aesthetic principle that stamps the work with a surprising individuality of its own rather than the idiosyncrasy of the worker.* Cubism, futurism, symbolism, impressionism, and several other isms, are *methods of artistic expression at the command of the principle* of stylization.

Broadly speaking, stylization means the manner of doing rather than doing. *It means the enrichment of each separate production with an aesthetic style peculiar to it alone, and to no other production,* and by the same unifying process it robs the director-producer of what he is fond of calling "his" particular style. *It means harmonizing the entire production*—settings, atmosphere, and acting—*to a rhythmic, subconscious style pervading every fiber of the performance with the strength and beauty of an elemental force. It means striking the key-note of the significant at the very outset,* and maintaining it throughout the whole production, relegating all insignificant and non-essential detail to oblivion.

The Inner Meaning

It means that the dominant mood and emotion of a play will be wrought from the settings as well as from the ensemble acting, clearing the stage of stupid furniture and distracting props in favor of live histrionic settings expressing unity of conception. *It means that the director must first discover the inner meaning of the play as a whole, and having grasped this with unmistakable conviction he must express its unity of form and its purpose of contents by means of stylized settings, dress, costume, locale and atmosphere down to the very ensemble acting.* Only by focusing right at the start on *that which is significant and essential,* and by constantly recurring to it with appropriate differentiation, suggesting rather than presenting, interpreting his scenes imaginatively rather than reproducing physical action, can the director ever achieve a work of art of this type visualized by means of a style that belongs to it and to no other, and of which there is no duplicate. As Gordon Craig puts it "Why copy Nature, already perfect in her way, if we add nothing of our own in the process? What ever we create, let it be in every part OUR creation."

There are two main channels of stylization. *There is the synthetic ideal striving for unity of performance by the moulding of form, and there is the subjective ideal seeking the perfeciton of expression by moulding contents.* The stylized settings and acting on the leading Continental stages of today are wedded to either one or the other of these ideals. In a few notable productions, already world-famous before the war, the two ideals have coalesced in aesthetic harmony, and in such cases the result has always been performance of monumental power and abiding beauty. Those who saw Golovine's stylization of "Le Festin de Pierre" at the Imperial Alexandrovsky Theatre before St. Petersburg became Petrograd will know what I mean, not to mention the Moscow Art Theatre's stylized presentation of "L'oiseau Bleu," and Adolph Appia's unforgettable rendition of "Parsifal."

Underestimating Audiences

How did it happen that Continental Europe got stylization into the theatre while the producers in England and America kept their audiences in ignorance of it? I tell you why: For exactly the same stupid reasons that the movie producers here fail to keep abreast of the times technically. They underestimate their audiences. They are prone to regard their audiences as somehow somewhat below them in understanding and judgment. That is one reason. The other is that European audiences are far more insistent on originality and creative merit than American audiences. Europeans go to see plays acted. Americans go to see stars posing. A European audience is not satisfied with mere physical plot, with visible dramatic action, with characterization of roles. It knows, because it feels, that there are forces of underlying meaning, of subconscious importance, that cannot be expressed in a dramatic work as such, and it knows that the drama addresses itself to the emotions rather than to logic. It was in cutting below the skin of mere plot, in digging below visible dramatic action, in sounding the depths of the larger motives and meanings underlying the theme as a whole, that Gordon Craig and his disciples finally evolved a principle of aesthetic production known as stylization, which has put the purely commercial theatre in the dunce corner.

Results Already Showing

It now remains to put stylization on the screen. Those "beastly foreigners" are also to the fore in this branch. At any rate, they are doing something worth while, trying out new things, while you Americans snore on your trade goods.

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Lusk Railroads the Censorship Bill Through New York Senate at Midnight

WITH Senator Clayton Lusk, the majority leader, at the wheel of a steam roller that worked almost to perfection, the Lusk-Clayton motion picture censorship bill was railroaded through the New York State Senate Monday night at Albany, N. Y., after one of the most strenuous fights seen in many years on a senate floor. The final vote of 30 to 18 does not tell the story, however, of the real sentiment that existed to the opposition of the measure.

Whipped into line like slaves of old, Republican senators, aware that this is a pet measure of Senator Lusk, right-hand man of Governor Miller, and fearful of breaking away from the iron rule that has dominated in the New York State Senate since last January, fell into place and cast their votes as Senator Lusk had dictated.

"Jammed Through"

Rarely in the history of the Senate has there been a bill jammed through by such methods as were adopted by the majority leader on Monday night. While it was noised about that the bill was to be passed in the Senate that night, its position far down on the calendar was such as to indicate that it could not be reached before Tuesday. Anticipating a fight in case the measure went to a vote, the Senate chamber was jammed to its doors and the galleries were overflowing.

Shortly after 10 o'clock, Senator Lusk arose in his seat and introduced a resolution, the like of which has been seen on but few occasions in the political annals of the Empire State. In substance it asked that preference be shown the censorship bill, that it be given consideration before any of the scores of bills listed on the calendar and before a thousand or more on which action must be taken this closing week, if at all.

Lusk's Audacity Wins

Not only the crowds, but senators as well, gasped at his audacity. But Senator Lusk had reckoned well and succeeded in putting across the resolution and the question of censorship for New York State went to a vote in the Senate, but not until 12:30 o'clock, following one of the most scathing arraignments ever made of a member of the Senate by James J. Walker, of New York City, minority leader, who has stubbornly opposed the measure from its very inception.

Only those favorable to the bill, including Canon Chase, Mrs. Clarence Waterman, the Reverend O. R. Miller and others were on hand. Undaunted, however, by the absence of those for whom he had worked so hard, Senator Walker took the floor. Declaring that no such lack of courtesy had ever been shown on a Senate floor, Mr. Walker, unsuccessful in having the debate on the bill put over until Tuesday, exclaimed that it was but "another creation of the meddling crew."

Walker Predicts Failure

"But I promise you, as the wheel goes round," said Senator Walker, "that things are bound to change. This bill is the most un-American thing that has ever been brought into the New York State Senate. Censorship is an absolute limitation on art. This bill is not the sentiment of the people of New York State. It has been the experience where censorship exists that it has not worked out, neither will it work out in New York State because of the very fact that it is unworkable."

"The concrete brass which exists with this administration has seen fit to adopt steam roller methods," declared Senator Walker, as he continued to flay Senator Lusk, directing his remarks to the majority leader, who sat unabashed during the attack. Senator Walker declared that there was great anxiety to satisfy someone.

Would Limit Speeches

At the very outset, Senator Lusk had attempted to curb the efforts on the part of Senator Walker by injecting a clause that arguments should be confined to thirty minutes at the most.

"Does Senator Lusk mean to tell me," inquired Senator Walker, "that this is his own particular body, and that I am not privileged to speak for more than thirty minutes on a matter that concerns over ten millions of persons and billions of invested capital?"

Once in the heat of debate, however, Senator Walker paid no more attention to the thirty-minute provision than if it had never existed. In launching his attack on the bill, Senator Walker was emphatic in his declaration that motion picture producers had been "tricked and trapped" into offering to clean up their industry at the hearing last week.

Lusk Attempts Explanation

"If it were not for fear of committing a breach of confidence, I would tell why they made this suggestion—at whose suggestion they were tricked—yes, and trapped by men of international reputation," he declared.

Senator Lusk took the opportunity of explaining as well as he could the provisions of the bill. He said that its purpose was regulatory, not for revenue, this being the reason for the recent amendments which reduced the price of examining and passing upon film. Senator Lusk declared that producers had complained that exhibitors have used posters which they did not send out and which were of a type to attract through a sensuous appeal.

Senator Lusk estimated that the revenue from this bill would be something in excess of $70,000 a year.

What Is "Inhuman Scene"?

Senator Holland Duell participated in the discussion to some little extent, in asking Senator Lusk to go on record as to just what did, or did not, constitute an "inhuman scene," the discussion centering on whether or not such plays as "Mac-

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May Meet Defeat After All

Albany, April 14.

(By Wire to Moving Picture World)

The censorship bill had not been reported out of the rules committee in the Assembly up to noon today, a fact that may be taken as an indication that there has been a hitch somewhere and that the bill may go down to defeat after all. It has been definitely settled that the legislature will adjourn on Saturday. Rules will probably make its last report tomorrow on bills reported out and going to a vote. Should the bill die in rules it will be the greatest victory in the history of the motion picture industry in New York State.

Iowa Censor Bill Dies an Unnatural Death

The Iowa legislature adjourned without passing a state censorship law. Such a bill was up before the legislature and occupied several days of heated debate in the House, but it died in the last hour rush of legislation. It was sidetracked by a motion to consider only the appropriation bills and adjourn. This action was taken Friday, April 8.

The bill has just survived another eleventh-hour attempt to have it sidetracked to the appropriations committee because $5,000 was provided to establish a board of censors. The appropriation of $5,000, it was expected, would pay for forming the board, and would be repaid by a charge of $1 a reel for inspecting pictures.

The sponsors of the bill, learning of the plan to refer it back to committee, hurriedly withdrew the provision to appropriate $5,000. The bill then looked favorable for passage, but it died an unnatural death.

Exhibiting Is Considered Tough Game Here But How About Czecho-Slovakia?

By MAJOR S. P. RUDIGER DE RODYENKO

OF all the former provinces which constituted the presently non-extant Austro-Hungarian monarchy the province of Bohemia, now called the Republic of Czecho-Slovakia, has been about the most active so far as the motion picture industry and its branches are concerned.

Before and during the war only nine distributing concerns carried on a medium-sized business, while since the conclusion of the armistice their number has risen to about fifty, all of which thrive well and attend to the supply of the young republic as well as of Austria, Poland, Hungary, Ukrania and Jugo-Slavia, being agents not only for local productions, but for American, Austrian, British, French, German, Italian and Scandinavian film corporations.

Production was gravely retarded during the war, but proportionately much has been done during the last two years, and producing concerns are to be found in many places. About half a year ago the A. B. Film Corporation was established in Prague, where extensive studios and laboratories were erected. The Bank of Bohemia and two local distributing concerns—the American and the Biograph—are among the main financial backers. The capital is said to exceed 50,000,000 Czecho-Slovak corunas. The director-general of this new concern is an American with the name of Goldyn.

Other Big Concerns

Prague, the capital of the republic, was selected for the site of the studios not merely because of its prominence in business life, but for the fact that the beautiful environs of the city furnish a variety of accessible locations.

Another prominent concern which has sprung into existence is the Pellico Film Company, of Brdno, the former capital of the province of Moravia, now incorporated with the Republic of Czecho-Slovakia, which concern is a subsidiary of the Lloyd Film Company, of Prague, one of the older concerns, and the Slavia Film Company, which specializes in educationals I believe infinitely superior to the American productions of this kind. Other concerns worth mentioning because of their output are the Mass Film Company, president, Dr. Kolar; Poya Film Company, president, Dr. Slavinski; Weteb Company, president, Binovets, and Qautre Film Company, president, M. Lammatch.

There are, furthermore, numerous smaller concerns subsidized with German money which mainly produce cheap sex stuff, so dear to the heart of the German, and the usual, morbid German dramas and tragedies.

Art-titles are manufactured by the Slavia Film Company and two other German firms which at the same time act as agents for German manufacturers of motion picture cameras and projectors.

Several Trade Papers

Several trade papers are in existence, the Cecho-slovensky Film, published in Prague in the Cech language, while the Internationale Filmschau is published in five languages. The German movie-owners in the republic, faithful to the teachings of the Fatherland, have segregated themselves and publish a paper of their own in the German language.

The productions contain a great percentage of historic costume plays, while the balance consists of modern dramas and comedies. The acting as a whole is excellent, while direction is along the realistic school and therefore does not contain as many beautiful but realistic light and other effects as do American pictures.

Great attention is given to the educationals, for which there is an excellent market in Central Europe as well as in southern and eastern states of the continent. American educational films will find strong competition because of the lack of human interest in American educational films.

Government Attitude Cool

Everything would point to a bright future for the industry were it not for the peculiar attitude assumed by the government towards the motion picture and the exhibitors in special. The government, for a certain reason which shall be given at the end of this article, keeps a watchful eye on the exhibitor and taxes him outrageously—the tax-total amounting to almost 50 per cent. of his gross income.

The daily press is rather reserved when it comes to giving credit to pictures and maintains a rather luke-warm attitude towards the industry. Motion pictures are not considered as being an art. There are no fan magazines. Every once in a while articles pertaining to the manufacture of motion pictures appear in illustrated periodicals but very little of it at that.

"The American exhibitor is a lucky fellow," says my informant, "and whatever may be the present conditions in America he has no kick coming. He should know what troubles the Czecho-Slovakian exhibitor is exposed to and he would forget all about himself.

"Before all it must be stated that to be an exhibitor in the new republic, means to be a member of a licensed profession—similar as are physicians, dentists, consulting engineers, manufacturers of high explosives or the like in America."

Here's a Hard Luck Story

The following are the experiences of a man who wanted to become an exhibitor in the new republic, in a small town about 100 miles east of Prague. His case is typical, says my informant, and is by no means unfrequent, unless the petitioner has lots of pull with the government at the capital.

Mr. T.—let us call him that—has made up his mind to become an exhibitor in his home town. First of all he has to travel to the capital, where he has to repair to the old palace in which is housed the Ministry for Education and Religious Cult and which maintains a special bureau for motion pictures. There an underling informs him that he has to file a written petition setting forth a good reason why he intends to become an exhibitor, and to show cause why he should be given a license. The petition must be stamped with an internal revenue stamp—at about a cost of $10.

"Man Must Live"

After handing the stamped petition to the underling, the prospective exhibitor is kindly informed that such petitions often take a long time before they reach the eye of the man in charge of the bureau unless—man must live and government pay is but small. The petitioner understands and a bill of a medium denomination changes hands.

After a lapse of several weeks, an answering note, signed by a secretary of the official in charge of the bureau, informs the petitioner that his application for an exhibitor's license has been received and that the matter will have to go "through channels," as they say in the army.

Several weeks pass and then the petition is sent by the ministry to the municipality of the petitioner's home town, with the request to state whether there is any need for an additional "movie" in the town, and if so, why. It is up to the town authorities to think up a good reason and a wise petitioner knows how to encourage brain work. People must live and municipal employes are badly paid the world over.

A good reason has been "thunk up" and the petition has traveled back to Prague, where, after a repose of several weeks in the pigeon-holes of the bureau,

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How a Theatre Built Along Crude Lines May Be Given Real Architectural Beauty

Second in Series of Articles By P. Dodd Ackerman on Theatre Embellishment

IT is my intention in this series of articles on theatre decoration, which will appear in Moving Picture World each week, to give to the theatre manager in comprehensive and intelligent form a plan of decoration or color schemes. What ideas I offer for his consideration, he can accept or alter where the character of his theatre as regards architecture is different from the one I have in mind in giving a concrete example of a scheme of embellishment.

This week I have in mind a theatre built along crude lines devoid of architectural beauty. In other words, a large room with length, width and height—the sort of a room that by a slight alteration could be converted into a store, warehouse or other commercial quarters,—a room that was never intended to be used for a theatre.

To decorate this room, which is now used as a picture theatre, we will first start in by painting the walls. We will give it a pleasing delicate tone, being careful to avoid flat surfacing. To get the effect desired we will use stipple. Above all colors stick to grey, although chocolate brown is very good for theatres of this class.

The Effect of Intimacy

No doubt you have a vast wall surface. To overcome the impression of immensity and to make your house pleasing to your patrons, it is desirable that the effect of intimacy be created. The very best method to obtain this result is to divide the length and height of the wall into sections by means of the illusion of large panels, the larger the better. The appearance of height in your theatre is desired. On the other hand the appearance of great depth is equally undesirable, for the reason that the closer your audience seems to be to the stage, the more satisfactory it is to those who patronize your box office.

In painting in the panels have them as high as possible. By this means you avoid a cramped and depressed effect. Paint a border around the panels. Treat it with a stencil varying several degrees in tone from that employed on the wall. The width of the border around the panels should be in proportion to the size of the panels.

Plain or Decorative Border

The border can be plain or disclose a decorative surface. I made a little sketch of a panel, border and decorative surface merely as a suggestion of an idea, the illustration of which is herewith given. An important thing to remember while we are dwelling on the subject of panels is to avoid making them too small. It is better to have them too large than too small, as it gives the appearance of dignity.

Having concluded with our side walls,

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No Lost Motion at Illinois Convention; Thorough Organization Urged Exhibitors

THE convention of the Illinois Exhibitors' Alliance opened Monday afternoon, April 11, in the Hotel Sherman, Chicago. About 100 exhibitors from various parts of the state were present. The assembly swung into the immediate discussion of vital matters affecting the industry, after President Hopp had announced the following committees to assist in the disposal of these matters:

Committee on credentials—Fred Hartman, John Frundt, Ralph Crocker, John Miller and Mr. Tabor.

Committee on public service and information—M. O. Wells, Harry Kahn, M. M. Reubens, Mr. Finkelman and Mr. Golson.

Committee on business relations—Goerge Bromley, William Cadoret, Henry Von Meeteren, O. W. Frederick and Sam Rabinowitz.

Committee on resolutions—W. D. Burford, Harry Kaufman, Dee Robinson, E. S. Haley and F. Fisher.

Committee on grievances—Thomas F. Rowen, William Bradley, E. W. Arnold and M. L. Spahr.

Committee on laws and legislation—Don Bastar, Rex Lawhead, M. McConnell, George Hopkinson and Mr. Uran.

Committee on constitution and by-laws—Harry Kaufman, Charles S. Law, John Koletis, Mr. Bernstein and Mr. Yemm.

Committee on ways and means—Charles Law, John Silha, Adolph Powell, Louis Frank and Mr. Loper.

Lyon Discusses Problems

President Hopp then called on Sidney Lyon, Chicago, representative to the state legislature, who gave a forceful talk on keeping censorship within the industry; the present theatre building investigation going on in Chicago, and the best way of fighting the odor bomb raids that have been perpetrated upon Chicago theatres.

"I have always believed," he said, "that the moving picture censors itself. Every exhibitor must know what is the best for his patrons. But if the moving picture industry isn't ever vigilant and doesn't properly censor its product, then it must necessarily follow that exhibition will be regulated by public officials, and regulation by public officials is detrimental to the best success of the industry. Pictures that must be advertised 'For Adults Only' may bring good box office results while they are shown, but in the long run—and not very long either—they will be inimical to your business.

Must Organize Well

"The present building investigations are exposing the unions and contractors as being over-organized," he continued. "In imposing their demands upon theatre owners, they are curtailing your freedom and violating the very principles upon which this country is founded. Organization has made them the powers that they are, and it will take organization to fight them.

"The 'maintenance shake-down' whereby theatre owners are obliged to pay a fee monthly for electrical service which they do not need is an example of graft, pure and simple. A few exhibitors told me recently that they were going to refuse to pay it. That is the remedy! Get together now and refuse to pay this unjust fee! We have succeeded since the raids in drawing up a bill now before the legislature, by which the throwing of an odor bomb is a felony. If this is passed, the perpetrator will no longer get out of it by paying a five or ten dollar fine."

JOSEPH HOPP

Anti-Deposit Bill

C. L. Rew, also representative to the state legislature, was the next to speak. Much of his talk was devoted to a discussion of the anti-deposit bill, which he has fathered.

"I know of an instance where one exhibitor paid an advance deposit of $300 on a picture, which was topped by a competitor who offered a payment of $325, with the result that after two months' time the money paid by the first man was refunded, having been in the use of the exchange during all that time.

"The bill which we have drawn up provides for placing the deposit sum in the bank or trust company with which the exhibitor does business, and for the paying of all interest to the depositor, and in the case of a hitch before the fulfillment of contract, it provides for the getting together of exhibitor and exchange representative for the sake of adjustment. Violation of this bill will be call a misdemeanor.

"In fighting the proposed censorship bills, write your representative or state senator your protest. Don't leave this for some one else to do. Do it yourself."

Six Resolutions

Joseph Friedman, president of Celebrated Players Film Corporation and of the Federated Exchanges of America, here asked for a short hearing, during which he invited all present to attend a dinner which he was giving Monday evening at the Sherman, to celebrate the opening of his new exchange at 810 South Wabash avenue.

W. D. Burford then presented six resolutions, drafted by the resolutions committee, and these were unanimously adopted. The first provides for the changing of the name of the organization from Illinois Exhibitors Alliance to Motion Picture Theatre Owners of America, State of Illinois, and authorizing the executive officers to apply for a state charter; the second, for adopting the constitution and by-laws of the M. P. T. O. A., amending them so as to conform to local requirements; the third, for adopting the seal of the national organization and stamping the name of Illinois thereon; the fourth, for following the rules of assembly as established in Illinois; the fifth, for admitting no one to the meetings except members and accredited members of the press; sixth, that all resolutions be made in writing and handed to the secretary before presentation.

New Executive Committee

A number of individual complaints were then made on the floor against alleged unfair treatment received from a local exchange manager, representing one of the big producers. M. M. Reubens, of Aurora, moved that the chairman appoint five members to elect a new executive committee of fifteen. This was carried, and Henry Von Meeteren, member of the present executive committee, explained that the reason for this move was that several members were inactive, and that in order to get the best possible results for the organization some "new blood" was required. President Hopp appointed the following five to elect the committee: George Bromley, Kenneth Fitzpatrick, Ralph Crocker, Don Bestor and M. M. Reubens.

The gist of the various resolutions passed is as follows:

Recognizing the work of Representative Sidney Lyon in the legislature in behalf of exhibitors.

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New Officers Elected and Name Changed at New York State Exhibitor Convention

THE annual convention of the New York State Motion Picture Exhibitors' League at Rochester passed into history with a change in the name of the organization, a change in the form of the organization itself and changes in the personnel of its officers. The assembled delegates voted to adopt as the official name of their state body a name closely in accord with that of the national body. Hence the state body is now known as the Motion Picture Theatre Owners of New York State.

Officers Elected

Chief importance in the election of officers centred in the selection of a president, since Sydney S. Cohen had announced that he would not be a candidate for any office in the state body. Charles L. O'Reilly, of New York, who has never held an office previously, but who has done invaluable work as an organizer and worker, was named to this office. Other officers named were as follows: William Dillon, of Ithaca, first vice-president; Louis Bettner, of Cohoes, second vice-president; Frank Koch, of Rochester, third vice-president; William Brandt, of Brooklyn, fourth vice-president; William H. Linton, of Utica, treasurer; Samuel I. Berman, of New York, secretary. Vice-President Brandt is also president of the Theatre Owners' Chamber of Commerce.

Following are the chairmen of committees of the state league named at Rochester: ways and means, Walter Hayes, of Buffalo; constitution and by-laws, Leo Brecher, of New York; organization, Charles L. O'Reilly; public service, William Brandt, of Brooklyn; laws and legislation, John Mannheimer, of Brooklyn; business relations, Louis Buettner, of Cohoes; grievances, M. Roberts, of Albany; resolutions, Jules Michaels, of Buffalo; credentials, F. J. Koch, of Rochester.

Executive Council Personnel

The report of the committee on organization was adopted and hereafter the state will be divided into twelve zones for the better transaction of the business of the organization. The executive council of the state body will be composed of one member from each of the twelve districts. The members of the council named at Rochester are Jules Michaels, of Buffalo, chairman; Nikitas Dipson, of Batavia; John J. Farren, of Rochester; David Cohen, of Binghamton; Walter Hayes, of Syracuse; W. A. Warren, of Massena; Fred Duffie, of Utica; George Roberts, of Albany; A. A. Elliott, of Hudson; Bernard Groh, of the Bronx; Leo Brecher, of New York; John Mannheimer, of Brooklyn, and Sam Scheer, of Long Island City.

The convention made it known that the censorship bill at Albany was not acceptable, even with the amendments which dispatches said were to be included in it. A censorship bill in any form was characterized as undesirable and it was decided to keep on fighting to the last ditch in an effort to defeat it.

For Humanitarian Work

The convention went on record as opposed to Henry Ford's weekly on the ground that it foments racial animosity. The delegates voted to open their screens to the State Department of Health in its clean-up week campaign. A telegram was sent to President Harding assuring him of their support in any humanitarian campaign that may be undertaken. A similar telegram was also sent to Herbert Hoover, secretary of commerce. The convention also went on record as being willing to lend the aid of its screens and stages in the campaign to aid the suffering people of Ireland.

The exhibitors went on record as indorsing the "Film Clean-Up Week" beginning April 12. Salacious pictures were unhesitatingly and unreservedly condemned and the pledge made that exhibitors individaully and the league as a body do all in their power to rid the screen of films that might be considered obnoxious or tending to create warranted criticism. A resolution of Ruby Saunders, of the Marathon Theatre, Brooklyn, called upon producers of six pictures to withdraw them from distribution as being unfit for public showing. It is understood that the names of the pictures will be made public in an open condemnation if they are not withdrawn.

Institutional Shows

The league also recorded its opposition to exhibitions of motion pictures in churches, schools and similar institutions where such showings may be considered in direct opposition to motion picture theatres which represent heavy investments for the sole purpose of showing pictures under proper and safe conditions.

The tax on music came in for severe criticism and it was decided to make an effort to have the copyright laws changed so as to eliminate the tax which the exhibitors feel is unjust. It is hoped to remedy this situation by having the Motion Picture Theatre Owners of America, through its proper officials, take up the matter direct with the Patent Office.

The convention adjourned sine die in memoriam to George M. Jackson, of Elmira, a prominent exhibitor, who died during the year. The time and place of the next convention was left to the new executive council to decide, the council to meet and take up the matter within three months.

Before adjourning, the convention registered its approval of the way arrangements had been made by Rochester exhibitors, expressed thanks for entertainment and courtesy extended, and in general voiced the idea that the convention had been a successful one.

Stars Speak

Before adjourning, Eugene O'Brien and Thomas Meighan, motion picture players, were escorted to the rostrum and said a few words to the delegates in appreciation of the honor. Afterwards they shook hands generally. Irving M. Salyerds, of Rochester, state organizer, announced that cars would be provided for all delegates, their famiilies, exchangemen and others connected with the industry ,who cared to make the trip to Kodak Park to see the wonders of film-making and other sights of the Eastman Kodak Company's huge plant. Automobiles were furnished by the Automobile Club of Rochester and at Kodak Park one guide was provided for each group of eight.

Stars Magnets at Ball

The final admonishment to the delegates before the gavel fell was not to forget the big "Movie Ball" at the State Armory in the evening. A dozen players well known on the screen served as a magnet to draw a big crowd to the ball. Eugene O'Brien and Thomas Meighan were the main attractions for the female contingent, but several of the opposite sex kept the men busy. Of course, all of the stars could not dance with everybody who wanted to do a turn with them, so they had to stand for a lot of jostling and pushing when their admirers sought to get near enough to press their claims.

Audrey Munson, a native of Rochester, attracted a lot of attention, being gowned in black silk heavily beaded and wearing on her head a gold bandeau with a Colonial American coat-of-arms. Her uncle, John Munson, is one of Rochester's well-known hotelmen, and she is to stay with him for a while, with the idea of working for a company being formed in the city. Ormi Hawley also stayed over in Rochester and it is understood that she too may sign up with the new concern, which is headed by Eugene Westcott.

Doc. Crafts says he will devote his remaining years to making the movies do as he likes. Now who will devote a half day to telling the Doc. that it's better to keep faith than to keep being a nuisance?

Sidelights on the Convention

INCLUDING delegates registered, those who did not bother to register, exhibitors from the vicinity of Rochester who came in to look things over, exchangemen, film salesmen and others with something to sell, it is believed that 400 people came to Rochester for the convention. No accurate count was kept, and, in fact, to undertake such a count was out of the question, but from hotel and other sources it would seem that this number was about correct.

One thing noticeable was that many exhibitors from the up-state rural sections blew in, although in most cases they did not stay over night, in scores of cases being unable to find hotel accommodations. The splendid weather throughout the convention, with the thermometer up in the seventies every day, made motoring a pleasure and it seems that every manager within a half day's journey of Rochester came to town.

Dr. Frank Crane was announced as a speaker at the banquet, but the nature of his speech-making was a real surprise. He was not present in the flesh, but in talking pictures. Talking Pictures, Inc., "caught" his speech on censorship at Albany on the previous day and rushed the film and record to Rochester in time for the banquet. It was a stunt that "got over" with the diners.

Since Jules Michaels has been heading the resolutions committee he has developed a mill that grinds fine. Of the avalanche of resolutions referred to his committee some come out as grist while others were discarded as chaff. That's what Jules says about his Buffalo Academy, the good films stay in, but the others go out with the film salesmen.

"Pop" Linton, state treasurer, was just about the busiest man at the convention. Dashing around with a sheaf of papers in hand it was plain to be seen that the burdens of high finance are heavy.

Ira Mosher is a regular attendant at conventions and it is safe to say that if all delegates came with the same serious intent there would be a lot more accomplished. "Business first, pleasure afterward," is Mr. Mosher's idea, but need we say that this is not unanimously the belief of all delegates.

Among those from the east end of the state were Benjamin Van Appel, American Theatre, Troy; George Petrault, of the Empire, and Doc Hall, of the Hall interests, Albany; John Walker, Barci Theatre, Schenectady; Morris Silverman, Happy Hour, and Manager Fish, American. Albany exchangemen included Manager Seidelman, of Fox; Charles Walder, of Select; G. R. Jermain, George Hallet and E. M. Arnold, of Gardiner Syndicate, and B. M. Moran, Pathe.

Harold Franklin, managing director for the Shea houses, is generally the cheeriest man in the world, but on the floor of the convention he had to regret that he could not corner any of the superfluous optimism over the hoped-for defeat of the censor bill.

John Sardino, the new owner of the Dooley Exchange, was present with his staff, having a booth on the mezzanine floor. He has offices in Buffalo, Syracuse and Albany, with John M. Sitterly, former owner of the Pioneer Exchange, as field manager.

Old-timers present, as they have been at every convention since the earliest times, were W. A. V. Mack, Louis Greene, N. I. Filkins, Fred Zimmerman, Eddie Hayes, Hub Taylor and others.

Will Calihan, of the Regent, Rochester, a vice-president of the State League, tried to make everybody fit into his home town and it seems the delegates liked the idea of a Rochester vice-president so well that they picked Frank Koch, of the same city, for third vice-president.

Fred Sarr, Jules Greenstone, the Fennyvessys, Erwin Huber, Jim Thompson, Willis Broadbrooks and Steve Fitzgerald were also among the busy Rochesterians who kept things moving outside of the halls of debate.

"Thomas Meighan and Eugene O'Brien! Thank God, there'll be two more Sinn Feiners in Rochester when they arrive." Thus remarked Barney Haggerty, secretary to the mayor, in his address of welcome to the convention.

Listening to the boy with the megaphone in front of the desk at the Seneca was listening to the roll of the industry's greatest. Some of them were present and others were not, but many called for them, any way.

Edward M. Fay, of Providence, head of the Rhode Island Theatre Managers' Association and a chain of theatres, says the things the New York men have done have been an inspiration which he will carry back to his home state.

E. M. Michaels, otherwise "Mike," of the Buffalo Plaza, had to make the trip alone, because his brother, G. Dewey, being a married man now, was not permitted to make the trip. The writer used to side-kick it with Dewey and can hardly believe it, but "Mike" says Dewey "is so tame."

Maybe the editor won't let this get by, because it's advertising, but the man with the Link Wonder Organ is due a vote of thanks for furnishing the convention with some good music. The organ was located on the same floor as the convention hall and was played almost continuously—and no one seemed to tire of it.

Vitagraph Bill Allen, formerly of Syracuse, Buffalo, then a tank-driver in the war, again of Buffalo and later of Toronto, arrived in Rochester with the information that he had resigned as branch manager for Vitagraph at Toronto and was looking for a job. Bill's friends are legion and he is one of the best, so there were offers made which may change his whole future.

There were a few women present to brighten up the convention. A few were exhibitors in their own right, some were with various concerns, while one, Miss Chapman, was the manager of a film exchange at Albany.

Sam Bullock, of Cleveland, was another visitor from outside of New York State and was accorded due honors by the convention, being escorted to the rostrum amid the cheers of the assemblage, to which he cheerfully responded.

Irving M. Salyerds, of Rochester, state organizer for the League, was one of the busiest men at headquarters. Small of stature, he appeared to be continually on the go and never in too much of a hurry to take on additional tasks. If everything did not work out just right, don't blame Salyerds because he did the best he could. Only those who can truthfully say the same may now rise to kick.

As a crowd, mostly of the gentler sex, waited impatiently in the lobby of the Seneca for the movie stars to appear, some one conceived the happy idea of thrusting a pair of shell-rimmed spectacles on a little fellow and then from the mezzanine floor shouting: "Ladies and gentlemen, I have great pleasure in presenting Harold Lloyd." The pseudo Harold was almost as much surprised as any one else, but he responded gamely, though haltingly, to cries for a speech. As he was all but swept off his feet by the women fighting their way up the stairs, he hastily beat it.

The truth of this item is vouched for, the deponent being of good moral character and probably honest. Jack Farren, as chairman of the ball committee, was called from an important conference late at night by a party who wanted him to "fix it" for a dance with a star. "The next one will get my goat," said Jack to his conferees. Wearily he wended his way home late that night to sleep the sleep of the just and the tired. The 'phone rang and it was explained that Jack was asleep. It was important, said the voice on the 'phone, that he be called. He was.

(*Continued on page* 816)

Warren Starts Independent Distributing Firm; to Have Thirty Features Yearly

ANNOUNCEMENT is made of the incorporation at Wilmington, Del., of the F. B. Warren Corporation, a motion picture sales and distributing organization which will operate branch exchanges in the twenty or more motion picture distributing centers of the industry.

Formation of this new organization brings around F. B. Warren powerful production and financial affiliations of men ranking at the top in motion picture production and men of large interests in the business and industrial life of the United States.

Director and producer connections insuring an annual output of thirty or more big productions have been and are being made, assuring the release of a powerful production each week beginning Sunday, September 4.

The Financial End

All productions released through the F. B. Warren Corporation will be under the complete supervision and control of one of the greatest production and critical experts in the industry, a man already identified with the ownership and making of pictures that have broken nearly all of the picture earning records of the industry.

The financial interest affiliated in the ownership of the F. B. Warren Corporation in one of the largest private monied interests in the United States, with holdings and control over several industries. This interest is also thoroughly familiar with the sales and distribution of motion pictures.

Strictly Independent

The new international distributing company is described as the first and the largest independent sales and distribution agency in the picture industry, the only organization of its kind that will not have a single dollar of interest or equity in any producing organization. This distribution will, at all times, be maintained independently to offer its facilities for world-wide sale of big productions of a quality in keeping with the standards of this distribution.

Helped Found Goldwyn

Complete distribution will be maintained through branch offices in the Dominion of Canada, through F. B. Warren, Ltd., a Canadian corporation and offices in Europe will be maintained in London, Paris, Berlin and Milan.

F. B. Warren, president and general manager of the new company, was one of the founders and vice-president and sales manager of the Goldwyn organizations, later vice-president and sales manager of the W. W. Hodkinson Corporation, and last year organized and operated the general management of the entire Associated Producers distributing machine in the United States and Canada.

Headquarters of the new company will be on upper Fifth avenue, New York, the location to be announced shortly.

F. B. Warren's Plans

The new company will operate twenty exchanges. Director and producer affiliations insure an annual output of thirty or more big productions, to be released each week beginning September 4. It is described as the first and largest independent sales and distribution agency in the industry, without a single dollar of interest in any producing organization.

Maryland League Objects to Rental of Films by Some Exhibitors to Institutions Other Than Theatres

ANY member of the Exhibitors' League of Maryland who rents films to lodges, clubs or similar organizations where it will hurt the business of any theatre will be fined $100 in the future. This is the substance of the resolution which was passed at a general meeting of the League on Tuesday, April 12, at their headquarters, 420 East Lexington street, Baltimore, over which Thomas D. Goldberg, vice-president, presided, due to the absence of Eugene B. McCurdy, president.

Several of the members talked on the resolution and explained definitely how the business of the theatres is being hurt by pictures being rented out for these purposes by other exhibitors.

William F. Stumpf, secretary of the League, moved that a resolution be passed that the Exhibitors' League of Maryland be opposed to the renting of films to churches, schools, lodges and similar institutions when such showings interfere with any theatres.

This was seconded by A. M. Seligman, manager of Nixon's Victoria, and then George A. McDermitt, manager of Loew's Hippodrome, offered as an amendment, "that a fine of $100 be placed on any member of the League violating this resolution." The resolution was passed as amended.

A committee of three was appointed to see the owners of the theatres whose managers are violating this resolution at present, to ask if they will have it stopped at once. Those on the committee are Charles E. Nolte, chairman; Thomas D. Goldberg and William E. Stumpf.

The ban on booking the productions of the United Artists Corporation, of which George F. Lanahan is manager of the Washington, D. C., office, which was issued some time ago by the League, has been lifted and a letter will be written to Mr. Lanahan by Mr. Stumpf, for the League, stating that this has been done due to the business methods of the United Artists with exhibitors having been changed and the method of payment revised. Mr. Lanahan will have the privilege of sending a copy of this letter to all exhibitors in the Maryland territory.

Films Worth $700,000 Exported in February

More than $700,000 worth of films were exported during February, according to statistics compiled by the Department of Commerce. Of this, 2,672,253 feet, valued at $94,828, was unexposed, and 14,346,063 feet, worth $623,577, exposed film.

The field for unexposed film, which for some months was very limited, is increasing in scope, according to the statistics, fifteen countries importing that variety of film from the United States during the month. Our most important market was Japan, which imported 1,309,159 feet, valued at $39,852, with Australia second with 140,000 feet, worth $17,837; Argentina third with 501,989 feet, worth $14,392, and Canada fourth with 427,029 feet, worth $12,418. Other imports, smaller in quantity and value, were also made by Belgium, France, Germany, England, Mexico, Trinidad, Chile, Venezuela, China and British Oceania.

Forty-five countries made importations of American exposed films during February, the most important markets being as follows: Argentina, 2,093,484 feet, worth $76,385; England, 1,711,165 feet, valued at $65,260; Canada, 1,595,473 feet, valued at $103,939, and Brazil, 1,080,119 feet, worth $48,446.

The beautiful imported celluloid fireplace is awarded this week to Rex Beach for making a speech that even legislators might understand.

Official Statement of Hoover Drive Shows $2,687,519 Raised to April 9

FOLLOWING is the official statement of the results to April 9 of the industry's campaign for the Hoover Fund for starving European children, showing that the industry has exceeded the quota of $2,500,000 set by itself. The statement is submitted by C. C. Pettijohn, acting chairman of the Motion Picture Division, and certified to by James J. Rick, controller of the European Relief Council.

States	Theatre Donations Received Direct	Theatre Donations Reported & Outstanding
Alabama	$1,725.01	$220.00
Alaska	87.65	.....
Arizona	1,474,34	.....
Arkansas	4,229.80	171.00
Cal. S.	27,301.81	10,200.00
Cal. North	42,270.73	11,350.00
Colorado	11,344.00	1,000.00
Connecticut	4,722.15	85.00
Delaware	.....	.....
Dist. of Col.	10,250.00	35,000.00
Florida	2,200.00	.....
Georgia	2,513.00	.....
Hawaii	.....	.....
Idaho	1,372.45	1,000.00
Illinois	14,883.67	11,725.50
Indiana	13,810.25	3,100.00
Iowa	4,297.45	570.00
Kansas	1,746.17	.....
Kentucky	8,717.93	46.25
Louisiana	23,000.00	17,500.00
Maine	3,723.89	.....
Maryland	1,416.70	50.00
Massachusetts	21,245.55	1,000.00
Michigan	9.211.10	15,000.00
Minnesota	33,830.35	34.00
Mississippi	2,364.90	500.00
Missouri	2,830.10	.....
Montana	1,324.50	100.00
Nebraska	722.96	2.00
Nevada	2,668.12	.....
New Hamp.	1,972.74	85.00
New Jersey	12.272.18	225.00
New Mexico	283.90	50.00
New York	188,275.20	52,007.00
North Car.	1,016.50	.....
North Dakota	3,825.49	400.00
Ohio	37,289.34	50,000.00
Oklahoma	4,704.82	.....
Oregon	1,680.25	.....
Penn. East	41,725.00	1,200.00
Penn. West	67,310.53	250.00
Rhode Island	15,568.69	.....
S. Carolina	1,451.83	16.72
S. Dakota	5,117.25	81.11
Tennessee	802.00	1.85
Texas	31,407.00	1,130.00
Utah	3,112.27	.....
Vermont	4,106.13	50.00
Virginia	7,100.00	6.500.00
W. Virginia	1,425.10	.....
Washington	4,129.00	10.00
Wisconsin	5,341.68	8.25
Wyoming	475.00	.....
Total	$695,676.48	$220,668.68

Returned by theatres through state committees as itemized	$695,676.48
Reported and outstanding as itemized	220,668.68
Collections in theatres sent in through other agencies and organizations	824,302.11
Donations and "Invisible Guest" checks received at motion picture headquarters, Forty-ninth street	385,035.12
Donations and "Invisible Guest" checks received at general office, 42 Broadway	561,837.18
Grand Total	$2,687,519.57

This total does not include a segregation of funds in Delaware, where the theatres cooperated with the various relief organizations.

The large uncollected items in District of Columbia, Ohio, Virginia and Michigan include War Chest items set aside to the credit of the motion picture industry in these states.

This report does not take into consideration the films furnished by the various producing and distributing companies, the ordinary rentals of same being estimated at $250,000. Neither does it include a considerable amount paid out by the National Association of the Motion Picture Industry as expenses for the drive, nor the various moneys expended by the exhibitor organizations in each state for their expenses, nor the 800,000 feet of raw stock donated for the "Invisible Guest" trailers.

Senate Passes Bill

(*Continued from page* 809)

beth" could be properly screened with the censorship law in effect.

Senator Theodore Douglas Robinson, nephew of the late Colonel Theodore Roosevelt, wanted to know just how many examiners would be required to carry out the provisions of the bill. The question proved a stickler to Senator Lusk, who carefully evaded a direct answer.

According to Senator Lusk, in the argument which he presented Monday night, there exists a desire on his part to cooperate with the decent producers, and censorship, he said, would be but "a little assistance in that direction."

The bill went to a vote at 12:30 o'clock, midnight. Interested in the outcome, few had left the Senate chamber even at that late hour. Senator Lusk, not desiring to take any chances, requested that the sergeant-at-arms should see that all senators were in their seats—that none should be permitted to leave the Senate chamber until after the roll had been called. A pin, dropped in the furthermost corner of the chamber, could have been heard in the hush, men and women awaiting the outcome with bated breath.

Despite the fact that the bill had been made a party measure, that Senator Lusk had used his power to railroad it through, there were occasional breaks when certain senators had sufficient spine to stand up and declare that they were opposed to any such unprincipled proceedings and un-American measures as were being jammed down the throats of the majority.

Senator George Fearon, of Syracuse, Republican, and coming from Governor Miller's home city, stood up in his seat and told those present that he would not vote for the bill for the reason that there were sufficient laws on the statute books today to take care of the situation.

Senator Theodore Douglas Robinson, reading a telegram, signed by 400 members of a church in his district, asking him to vote for the bill, said that if any indecent or immoral motion pictures were being shown in that district that these self-same 400 could have stopped them.

"Nobody is responsible for the pictures shown in this state," said Senator Robinson, "but the people themselves. They have the remedy at hand if they are not too lazy and indifferent to use it."

Senator Robinson gravely questioned the ability of any three men to censor the pictures of this state, saying that it was a duty more suited to 300 than three.

The announcement of the vote showed the following results:

For censorship—Republican: Senators Ames, Baumes, Bloomfield, Burling Burlingame, Campbell, Carson, Davenport, Draper, Duell Ferris, Gibbs, Harris, Hewitt, Kavanaugh, Knight, Lockwood, Lowman, Luck, Martin, Mullan, Pitcher, Reischmann, Simpson, Swift, Thayer, Thompson, Tolbert, Towner and Walton.

Against—Republicans: Senators Duggan, Fearon, Karle, Katlin, Meyer, Robinson, Whitley, Wiswall. Democrats: Boylan, Cotillo, Downing, Farrell, McCue, McGarry, Straus, Twomey, Walker. Socialists: Seidel.

Convention Sidelights

(*Continued from page* 814)

"Whatawant," said Jack sleepily. "I just wanted to ask you," came over the wire in a sweet feminine voice, "if Eugene O'Brien's hair is really curly, and if so will you kindly arrange for me to dance with him?"

Whether he was envious of attentions being heaped upon Tom Meighan, "the perfect lover," or whether he was actually under the impression that summer had come, is not known, but the man who paraded about the hotel and its environs with a straw lid certainly caused a lot of neck-craning.

One exhibitor whose name we hold out by request (because he is afraid it would hurt his rep in the small town he hails from) thought he recognized a movie queen. She was strolling around a quiet part of the hotel balcony, minus hat or wraps. Of course, he introduced himself as a great admirer of hers, but imagine his disgust when he learned that she was a hotel stenographer.

Apropos of the proposition advanced to hold four state conventions annually to better transact business, more than one delegate kicked. Said one: "Before prohibition my doctor would let me attend two conventions a year, but these days with nut sundaes, iced coffee, soft drinks, embalming fluid, etc., I could never get away with it more than once a year."

Three Stage Magnates Get Film Rights to "Ben Hur"; Griffith May Produce It

A. L. ERLANGER, Charles Dillingham and Florenz Ziegfeld, Jr., have purchased the motion picture rights to "Ben Hur," and a lavish and spectacular screen production, based on the novel by General Lew Wallace, which was dramatized by William Young and produced by Klaw & Erlanger, will be produced.

An investment of possibly $2,000,000 will be made in producing a screen version of "Ben Hur," which, it is expected, will be released early next season. The consideration paid by Messrs. Erlanger. Dillingham and Ziegfeld for the motion picture rights is reported to have been $1,000,000, and it is conservatively estimated in the industry that another million will be required to produce "Ben Hur" on the screen.

Who Will the Players Be?

Speculation is rife in the industry concerning the plans of the purchasers, which are not yet ready for announcement, and as to the identity of the prospective producers and leading actors in the cinema adaptation of the play. In this connection rumors have been revived linking David Wark Griffith, Douglas Fairbanks and Mary Pickford with the venture.

It was recalled that an attorney acting for "Doug" and Mary approached Marc Klaw with a view to purchasing the motion picture rights to "Ben Hur" in 1919 and that the theatrical producer expressed the opinion then that "Doug" would make an ideal leading man in such a production. In fact, he wrote Henry L. Wallace a letter relative to the matter, it reading in part as follows:

"Doug," Mary and Griffith

"But suppose a deal could be made with a man like Douglas Fairbanks, who would be an ideal 'Ben Hur,' as he is the picture of a young athlete and whom I know to be an excellent actor; with a man like Griffith to produce it; and perhaps it might be possible to have Mary Pickford play Esther. I cannot imagine anything that would be a bigger draw."

The deal was not consummated for the reason that Mr. Wallace set a minimum price of $400,000 as his interest in the screen rights to the novel and play, in which he had a third interest. Klaw & Erlanger also had a third interest and Harper Bros. the remaining third interest.

Modified Decree of 1916

In order to avoid any legal complications Judge Hough, in the United States District Court, signed an order on April 5 modifying the terms of the decree entered in 1916 in the suit brought by Mr. Wallace and Harper Bros. against Messrs. Klaw and Erlanger in which all the parties to the litigation were enjoined from producing "Ben Hur" on the screen during the life of the contract, under which General Wallace granted the right to dramatize his novel to the theatrical producers in 1899.

Under the modification of the decree this restraining clause is stricken from the original decree. The modification was consented to by John Larkin, counsel for the complainants in the original suit; David Gerber, counsel for Mr. Klaw, and Alexander & Green, counsel for Mr. Erlanger.

On Stage 21 *Years*

"Ben Hur" has been produced on the stage for twenty-one years, and it is conservatively estimated that 20,000,000 persons have seen the play. The gross receipts aggregated $10,000,000 and General Wallace and his heirs have received nearly $550,000 in royalties. Approximately $3,500,000 has been expended by the producers in producing the play and approximately $500,000 was expended in advertising.

At the time Klaw & Erlanger secured the dramatic rights to the novel the motion picture industry was in its infancy and the contract was not explicit, resulting in protracted litigation as to the ownership of the motion picture rights. This litigation resulted in the cross injunctions which prevented the production of "Ben Hur" on the screen except by mutual consent of all the parties during the life of the contract.

Spurned $1,000,000

About a year ago Mr. Wallace and Harper Bros. sought to secure a modification of the original decree which would permit them to produce "Ben Hur" on the screen, but were unsuccessful. Meanwhile negotiations have been going on for a long time with a view to disposing of the film rights on a basis mutually satisfactory.

It was reported that Mr. Wallace spurned an offer of $1,000,000 for the film rights in 1919, and it was stated positively that a guarantee of $250,000 and 50 per cent. of the profits accruing from a cinema version of the play, which was reported to have been made by agents of Fairbanks and Miss Pickford in the same year, was rejected.

During his lifetime General Wallace refused to entertain offers for the motion picture rights for the reason that he did not believe the art had progressed far enough to insure an adequate presentation of the Biblical story on the screen. From an artistic as well as from the financial standpoint it is probably wise that the adaptation of "Ben Hur," for the patrons of the silent drama, has been delayed until the present era.

To Protect Scripts

The California Legislature, in session at Sacramento, has passed a measure designed to protect scenario writers, and Governor William D. Stephens has signed it, making it a law. Scenario writers may now file copies of their work with the Secretary of State for a fee of $5, and in case they have reason to believe that their plot, or any part of it, has been used by unscrupulous producers to whom the scenario has been submitted, they can file suit for damages, and the filing with the state official will establish grounds for such suits.

Ban Sunday Shows in Many Nebraska Cities

With one exception, every town in Nebraska that voted in muncipal elections last week and included Sunday movies as an issue, defeated the "open Sunday" decisively. The exception was Ord, Neb., where Sunday baseball and Sunday movies won out.

In Grand Island, one of Nebraska's largest town's, the proposition of an initiative and referendum was carried by a big vote. This means that a petition against Sunday movies will be circulated at once.

In Hastings, another large Nebraska town, the Sunday moving picture proposal was overwhelmingly defeated.

In Blair, the majority against Sunday pictures was 100.

Sunday baseball carried in Auburn by a majority of 31, but Sunday movies lost by 36 votes.

Pool halls, bowling alleys, Sunday baseball and pictures lost in Hebron, all in a bunch.

Wymore defeated Sunday motion pictures by a majority of 72. There were other places, most of them smaller, that without exception voted against Sunday pictures. Many towns in Nebraska are already closed on Sunday.

In Iowa, where most small places are closed, more were closed on Sundays by this month's elections, notably Gleenwood, a town of 4,000.

Exhibiting in Slovakia

(Continued from page 510)

it is again sent out this time to the county authorities with the request to state whether they could endorse the infringement of the municipal authorities, and if so, why. It does no harm, says my informant, to have a conference with the official in charge of the county affairs, for county officials must live and the pay they receive is small.

The county authorities have indorsed the petition and it is now again in the old pigeon-hole at Prague, where the much indorsed and traveled sheet enjoys a well-deserved repose.

What are two or three months when compared with eternity? Not much. And so, after a few months anxious waiting, the petitioner is suddenly summoned to the police of his home town. There, an uniformed mandarin asks for his pedigree and his political creed. Asked why he says that as the "accused" had attempted to obtain a license for opening a movie, it was necessary to investigate his antecedents and he had heard a certain remark the petitioner had made about the government and its officials—the petitioner understands. The police receive such a small salary for the excellent work they render and it is the duty of every law-abiding citizen to support the police!

A letter from the ministry in Prague informs him now that a commission of eleven good men will come to examine the site of the proposed movie and to see if everything is all right. The commission arrives and raises many objections. But there is a way to overcome the objections and the petitioner once again sees that even officials are very human.

Three or four weeks afterwards, when the empty store has already been transformed into a theatre and is about to open, another commission, composed of eight men, gets in an appearance, carefully inspecting everything. All seems to be well till an official pulls out a tape measure and with a serious mien declares that the aisles are only 1.10 meters wide while the width as required by law should be half an inch more.

The exhibitor is dumbfounded! He had taken great care to see that every letter of the law should be observed and he knows that the aisles are of the prescribed width. But an official says remains must be more right than his own and the official declares that all the seats must be shifted, removed from the floor and put in again.

Plan Broke

Now the exhibitor understands. The commission doesn't want to have found a reason why, under cover of the government officials, opened and in the glimpse they receive from the treasury—the exhibitor is happy because now he has his license.

He is flat broke. His demonstrations of congratulation and gratitude cost a lot and so did the remodeling of the cellar for the site of the theatre, but he is full of hope—future will refill his empty coffers.

There are many jobless "legionaries" in the republic. They were the men who deserted from the Austrian Army when the war broke out and joined the Russians or the French or the Italians, because they could not stand the insolence of the German officers who were put in command of the Austrian regiments, when the Kaiser realized that his Austrian ally wasn't as keen of the war as himself. These men fought against the Boche in many places and finally returned to their own country, requesting the government they had made to take care of them. Some of them joined the regular army of the republic but many had had enough of military life and wanted other jobs which the government could not give them because there were none.

"Help Yourself"

So it became a matter of "help yourself" and every once in a while the jobless fighters "appropriated" something. It is or was a favorite stunt to enter a picture theatre while the performance was on, to inform the public that the theatre had been "legionarized," to eject the proprietor and to seize the cash box.

The owner goes to the police and asks for help to evict the legionaires. But the police know that the ex-fighters are "hardboiled eggs" who mean business, and say that nothing can be done and that the exhibitor should appeal to the courts. He does and is informed that he should apply to the Ministry of War in Prague, in a stamped petition for military assistance which would arrive in the course of only a few weeks—at his expense, of course.

The exhibitor is desperate. But his cook tells him that her lover was a sergeant in the regular army and that for a consideration, of course, he would be willing to assist the man who enabled him sometimes to treat her with delicious "goulash" and other viands.

And so the valiant sergeant and some of his comrades fight the legionaries, eject them and restore the rightful owner who once again breathes freely. But he receives another shock when shortly afterwards he is summoned to the police and fined 1,000 crowns for allowing people without a license [illegible] on his theatre.

Many Dominoes Barred

Even the program "picked" in this country will admit that the conditions here are slightly better.

There is, however, a strong reason for the rather reserved attitude the government of the republic shows towards the exhibitors. This will be easily understood when, as records state, the majority of the exhibitors in Czecho-Slovakia are Slavs.

The Slav has never been a business man. He is an artist, an idealist, a warrior, a dreamer, and he lacks the cunningness of some other races which have meddled here for centuries. The Slavs resented this bitterly but were unable to remedy the situation because of their lack of business sense. The government, of course, is anxious to induce Slavs to take charge of the business in their own country, especially as it has been found that the alien exhibitors mostly deposit their revenue in German banks, thus strengthening the Boche at the expense of the country in which they are living, and this explanation seems to be the most plausible for the rather unprogressive attitude of the Czech government, which means very well and tries to protect the Slav against the exploitation by foreigners who are not former allies.

N. A. M. P. I. and Inspector Agree on Shipping Cases

The executive board of the transportation committee of the National Association of the Motion Picture Industry held a conference on March 25 with W. S. Topping, assistant chief inspector of the Bureau of Explosives, and final specifications for shipping cases, which the bureau has prescribed, were analyzed and accepted.

These specifications have been made effective on and after September 1, and will be issued to the trade through the medium of the press and by bulletin just as soon as proofs are received from the government printing office.

For many months Mr. Topping and the transportation committee have been analyzing the shipping case situation and several tentative specifications have been drawn up by both parties. The committee believes that the specifications to be in force will serve the industry to the fullest satisfaction and likewise exact full compliance with the laws respecting shipping cases for motion picture film.

Senator Now for Brady Plan

Senator Fred Pitcher, of Watertown, N. Y., a member of the joint legislative committee, before which Tuesday's hearing on censorship was held, stated on Wednesday that he was in favor of the Brady plan of handling the situation, providing that he could have positive assurance that the producers, as represented by Mr. Brady were sincere in their assertions. Otherwise Senator Pitcher is for an out and out censorship in New York State.

Senator William Carson, who was opposed to censorship, was converted, according to his own words, by those favoring the passage of the Clayton measure. According to Senator Carson, the producers convicted themselves through their own statements. Senator Carson has taken an interest in all motion picture legislation since he first came to the legislature four years ago.

Judge Won't Enjoin Famous Players from Issuing "Get Rich Quick Wallingford"

J. RUFUS WALLINGFORD and Blackie Daw will be afforded an opportunity to enlighten screen fans on the art of getting rich quick, utilizing as a vehicle a cinema version of George M. Cohan's play, "Get Rich Quick Wallingford," which was produced by the Famous Players-Lasky Corporation and the International Film Service Company, Inc.

This was assured on April 11 when Judge Mayer in the United States District Court denied an application made by George Randolph Chester, creator of the characters made famous by the author in serial and short story form, to enjoin the film companies from releasing the film.

"Defendants are presumably financially responsible," said Judge Mayer. "A large sum of money has been expended to prepare this motion picture for wide production, and if the somewhat complicated routine of presenting such a production, namely, the release, the bookings and the like, were now disturbed, irreparable injury might easily result to defendants. On the other hand, if the plaintiff should prevail, he will be entitled to an accounting. If I am in error, the chance of serious injury to him at this stage of the litigation is less than that of serious injury to defendants."

Can Recover Damages Later

In arriving at this conclusion Judge Mayer took the position that if the author is eventually successful in the present suit he will be able to recover whatever damages may be awarded to him, as the defendant film companies were amply able to respond to any judgment which might be obtained against them. Judge Mayer intimated that the final determination of the case involves issues of fact as well as questions of law. In this connection he pointed out that it will be important to determine whether the following provision of the contract of December 1, 1914, entered into between the author and the International Magazine Company, was carried out:

"No title or right to use Wallingford stories published prior to December 1, 1914, for motion picture purposes shall pass to the publisher unless and until any such story has been re-written by the author or he has refused so to do."

Counsel for the author contend that he did not re-write the early Wallingford stories, which, it is alleged, were utilized in the adaptation of the Cohan play for production on the screen. This is claimed to constitute a breach of the contract which nullified the grant of the motion picture rights concededly made under the contract.

On the other hand, counsel for the film companies assert that the author was paid for re-writing the stories in accordance with the terms of the contract and the only reason that he did not do the work of revising the stories was that he did not choose to do so. In fact, it is claimed that he was guilty of a breach of the contract.

The Cohan Litigation

"All parties seem to agree that the defendant film company has not acquired any motion picture rights by reason of its transaction with Mr. Cohan," declared Judge Mayer. "At the time the litigation was settled with Mr. Cohan, the law as to how far such a grant as Mr. Chester made to Mr. Cohan carried the motion picture rights was still unsettled and the settlement of the litigation with Mr. Cohan probably had no more significance than a desire of the parties to dispose of a situation where the questions of law were doubtful and much controverted."

The above reference in Judge Mayer's decision related to an earlier controversy between the publishers and the producer relative to the ownership of the motion picture rights to the Wallingford stories at that time.

"From all the foregoing, it must be plain that the plaintiff has not made out that clear and convincing case which would justify the court in granting a motion for a preliminary injunction in circumstances such as here disclosed," concluded Judge Mayer.

May 4 Is the Big Day in Campaign to Raise Funds for Starving in Ireland

THE theatrical and motion picture division of the American Committee for Relief in Ireland has named Wednesday, May 4, as the day upon which all theatres co-operating in the relief campaign will concentrate upon raising funds to feed Ireland's hungry women and children. At a meeting last week of the divisional committee, of which E. F. Albee is chairman, this day was decided upon and the owners of motion picture and legitimate theatres in all states are being requested to begin preparations at once to assure the success of the campaign.

While no set plan for raising money has been adopted which would apply to all sections of the country, the committee suggests benefit performances and collections as the surest means of raising the funds. This, however, will be worked out in the various territories by conferences between the state chairmen of the American Committee for Relief in Ireland and the local organizations of exhibitors and legitimate theatre managers.

In New York it is planned to hold several benefit performances in legitimate theatres. On Sunday night, April 24, and again on Sunday night, May 1, actors, musicians, stage hands and all others identified with the profession, have assured the committee that they will gladly contribute their services gratis to these benefits.

Leo Brecher, of the Plaza Theatre, has been made chairman of a committee to assist the campaign in the picture theatres in Greater New York. Mr. Brecher did excellent work as a member of the motion picture committee during the recent Hoover drive.

The campaign for Irish Relief by motion picture interests is already being organized in twenty-four states. In Rhode Island the picture theatres have already raised nearly $9,000. Chairman Fay, of Providence, has reported that amount from Sunday performances in the picture houses on April 3. In Ohio and Indiana the campaign has also started with an enthusiasm that insures its success.

Censor Measure Tabled

The public morals committee of the California Assembly has tabled the Hurley moving picture censorship bill, this action having been taken at the suggestion of the author of the measure. The reform forces in the State Legislature are now concentrating their attention on the Eden Senate bill, which provides for a State board of review to classify moving pictures, but which is without power to prohibit their showing.

Ask Co-operation to Improve Mail Service

Postmaster General Will H. Hays has called upon the industry and all other large users of the mails to co-operate in expediting the transmission of mail matter by posting letters at frequent intervals during the day instead of holding off the bulk until evening. Mr. Hays calls attention to the fact that in all large post offices the influx of mail reaches a peak late in the evening which is impossible to handle quickly. In Washington the government has taken steps to cure this by having all departments institute a system of frequent mailings.

Ordinance Amending Picture Censoring Is Now in Fire Committee

The ordinance amending the existing measure on censoring motion pictures, introduced in the upper house April 4 by Alderman William Flynn of Kansas City, is now in the hands of the fire and water committee of which Flynn is chairman. Mr. Flynn is in the motion picture business in Kansas City. The present ordinance provides that on petition of "any fifteen persons" the board of appeals is required to review a picture against which objection is made. Section 6 of the ordinance is amended in the pending measure to provide that "any twenty or more resident taxpayers of Kansas City * * * may appeal."

Mr. Flynn said that a hardship is worked on motion picture theatres and drew attention to the fact that a picture may be shown in one or more theatres without objection and after it is in the third house, which has extensively advertised it, the picture may be stopped and the performance ruined. He also said that in a recent appeal thirteen out of fifteen persons who asked for the appeal had not seen the picture.

Illinois Convention

(*Continued from page* 812)

Condemning the N. A. M. P. I. for "failing to keep faith" in the matter of a uniform film rental contract and a credit system.

Expressing unalterable opposition to any form of legalized censorship prior to publication.

Protesting to the U. S. Senate and Congress against the 5 per cent. film rental tax "directed against producers and distributors but passed along by them to theatre owners."

Terminating after sixty days the membership in the organization of an exhibitor who disposes of his theatre holdings.

Repudiating and resenting the linking of the motion picture business with odious and illegal crimes by Dr. Wilbur F. Crafts and calling on the public and the press to stop these unjust attacks.

The Tuesday afternoon session opened with George Bromley's announcement of the following sixteen members of the new executive committee appointed by the sub-committee of five: Fred Hartman, Joseph Hoff, Henry Von Meeteren, W. D. Burford, Vernon Langdon, E. J. Haley, J. D. Dibelka, M. O. Wells, H. O. Koffman, Ralph Crocker, George Bromley and George Hopkinson, all of Chicago; M. M. Reubens, of Joliet; Charles Lamb, of Rockford; B. F. Uran, of Mattoon; Don Bestor, of Kankakee.

President Steffes, of the Minnesota exhibitors, urged an enthusiastic and large attendance at the Minneapolis convention in June. The names of twenty-seven delegates from Illinois and twenty-seven alternates who will attend the Minneapolis convention were then read.

The delegates are Joseph Hopp, W. D. Burford, Dee Robinson, Charles Lamb, Don Bestor, Charles Law, Mr. Yemm, W. W. Watts, William Pearl, William Cadoret, Ralph Crocker, B. F. Uran, J. F. Dittman, John Miller, Ed Nelson, John Koletis, Mr. Edwards, Fred Hartman, Henry Von Meeteren, John Silha, J. B. Dibelka, M. O. Wells, Harry Koffman, George Bromley, John Frundt, K. S. Fitzpatrick and Henry Golson.

The alternates are Paul Sitner, J. J. Reubens, B. Frederick, Claude Rew, M. Hoffer, Gus Karasotas, M. M. Reubens, Mr. Turner, Joe E. Tabor, Barney Grosman, Peter E. Pinkleman, F. Fisher, Louis L. Seigel, Rudolph Von Meeteren, M. Miller, Joe Kallal, M. Ortenstein, W. Christy, E. J. Haley, Harry Kahn, Mr. Lautenschlager, Louis Frank, J. W. Sandres, Louis Brunhild and Rex Lawhead.

The committee of five which President Hopp had appointed at Monday's session to elect sixteen members to comprise the new executive committee, reported through its chairman, George Bromley, that the following members had been chosen:

Fred Hartman, Joseph Hopp, Henry Von Meeteren, W. D. Burford, M. M. Reubens, Charles Clamb, Dee Robinson, Vernon Langdon, E. J. Haley, J. D. Dibelka, M. O. Wells, B. F. Uran, Don Bestor, H. D. Koffman, Ralph Crocker, George Bromley and George Hopkinson.

On Monday evening Joseph Friedman, president of Celebrated Players and Federated Exchanges, entertained eighty exhibitors at dinner at the Sherman and showed seven reels of the new Selig serial, "The Miracles of the Jungle."

Among the exhibitors attending the convention were the following:

A. Sapperstein, Palais Royal, Chicago; P. Lautenschlager, Grand, Chicago; A. Powell, Chicago; James Stepanik, Lynn, Chicago; Ben Rovin; Amuse-U, Springfield; Frank H. Seim, Stanley, Chicago; H. Goldson, Julian, Chicago; Joseph Hopp, Ft. Armstrong, Rock Island; George Bromley, Albany and Montrose, Chicago; Rex Lawhead, Lincoln Square, Decatur; Gus Statkis, Casimer, Chicago; M. Taub, Princess, Chicago; J. J. Rubens, Fox, Aurora; M. O. Wells, Twentieth Century, Chicago; Fitzpatrick and McElroy, Lyric, Blue Island; H. P. Loper, Kimbark, Chicago; George D. Hopkinson, Hamlin, Chicago; John Silha, Stadium and Lion, Chicago; Haley & Co., Hillside, Chicago; J. D. Dibelka, Parkway, Chicago; I. Tescher, Star, Evanston; L. Frank, Halsted, Chicago; V. R. Langdon, Avon, Chicago; George Paul, Paul Stone Amusement Company, Chicago; F. H. Salkin, Owl, Chicago; S. Rabinovitz, Marion, Chicago; Adam Dembach, Grand, Wheaton; J. W. Edwards, Aledo Opera House, Aledo; John Deis, Elm, Elmhurst; P. T. Kennedy, West Chicago, West Chicago; J. F. Dittman, Strand, Freeport; J. J. Hoffer, Victory, Peotone; H. Tanner, Eagle, Pana; J. R. Avery, Strand, Mattoon; J. R. Kremar, Grand, Geneva; Ralph Crocker, Star, Elgin; M. L. Sparr, Village, Wilmette; H. E. Nelson, Star, Quincy; W. W. Watts, Princess, Springfield; W. D. Burford, Rialto, Aurora; E. O. LaRoche, Vialta, Clifton; John C. Miller, Princess; Woodstock; W. B. Sudduth, "K," Clifton; Wm. McNamara, Rex, Virden; Charles J. Law, Palace, Pana; Wm. Pearl, Pearl, Highland Park; Don Bestor, Court, Kankakee; F. R. Kramer, Grand, Geneva; H. V. Meetern, Rainbow, Chicago; M. Rubin, Princess, Joliet; M. Hellman, Erie, Chicago; Dee Robinson, Madison, Peoria; L. A. Bernstein, Capital, Springfield; J. J. Campbell, Wonderland, Minneapolis; W. A. Steffes, Northern, Minneapolis; B. W. Wilson, Camden, Minneapolis; W. Cadoret, La Petite, Kankakee; H. Lutz, Illinois, Chicago; F. W. Hartmann, Aristo, Chicago; S. L. Fichtenberg, U. S., Chicago; Joe E. Tabor, Majestic, Belvidere; H C. Loper, Lyric, Springfield.

"Stylization"

(*Continued from page* 808)

There are several stylistic pictures on the Continental screen today. They are largely in the experimental class as yet, it is true, but you may expect the butterfly to break its chrysalis almost any day from now on. I should hate to have a shelf-full of trade goods when that day dawns.

The first crack out of the box discloses "Dr. Caligari," a rather unfortunate choice as presented here at the Capitol with spoken prologue and epilogue. Here we have an example of mixed naturalism and cubism serving as a presentation vehicle for the fantastic, weird tale of a murderous monomaniac. Even the ensemble acting was purposely contorted and forced to harmonize with the sinister settings. There was unity of form—a crazed one. There was harmony of contents—a sinister one. So far so good. But the manner of presentation was so grotesque, and the theme one of such repulsive character, that it should never have been shown to an American audience coming entirely unprepared to its first stylistic treat. Its popularity might tempt local neophytes to obvious insanities of imitation. "Dr. Caligari" is about the worst possible introduction to representative stylization that could be selected for an American audience.

Not for one moment does it stand comparison with the stylized masterpieces of the stage. If you had ever seen Fritz Erler's amazing relief stylization of "Faust," as given at the Munich Art Theatre, or Kaj Nielsen's charmingly imaginative mounting of "Alladin" at the Royal Danish Theatre last winter, you would appreciate, with a sigh of relief, what a truly adequate presentation in the new manner means. Incidentally, you would never afterwards care to see conventional Fausts or Alladins of the conventional stage. Or what about Bakhst's deliciously fantastic mounting of "Helène de Sparte"; Reinhardt's ingeniously suggestive phrasing of "Lear"; and Linnebach's monumental stylization of "Everyman" at the Dresden Opera House? Here is quality and creative talent of a different calibre. The picture producers must assemble a staff of equally adequate calibre, a staff capable of adapting the medium of stylization to the screen for the masses as well as for the classes, and if they cannot do that they had better leave this field to the foreigners. An entirely new race of cinematicians is required before the great work can begin. You can't change your movie staff into stylist cinematicians overnight by putting an ad in the paper!

Suggests Rationing of Films to Britain; Choice Is Between Output and Reputation

(From Our London Correspondent)

LONDON, March 28.

ALTHOUGH there have recently been a number of press campaigns in Great Britain against American films on such various grounds as the "indecency" of the too frequent sex story and alleged excessive cost, any uncertainty American producers may feel regarding their future outlet here is unfounded if it derives from such reports.

For reasons too numerous to enter into, there is a comparatively large number of people in England who imagine that they forward the fortunes of the British films by depreciating the merits of the American output, and there are others who camouflage personal interests of a strictly selfish order by a similar patriotic pose. They make a noise out of all proportion to their importance—as may have been deduced from my last letter—and have a very small effect on exhibitor policy. The American film retains its pre-eminence chiefly on quality, and it will not be deposed until an equal or better quality is forthcoming from some other source.

Urges Revision of Policy

Nevertheless, there are certain reasons why the American producer should consider whether the British market is likely in the future to yield quite such easy business as in the past, and whether some revision of releasing policy might not be in his own interest. These reasons arise out of the conditions of the industry itself; they are not accidental, but fundamental and they are worth serious consideration by New York executives, who are presumably more anxious to remain firmly established in the British market than to squeeze it of every penny of immediate profit it is capable of yielding.

The first of the important factors which will shape future exhibitors' policy here is this: that whereas the entertainment quality of American films has, on the whole, been the best in the market, it has not wholly been relied upon to get business.

"Bad Price-Cutters"

American films have been bad price-cutters; they have introduced their entire output to England and booked it in blocks, and the result has been that dates have been filled well into 1922. Now this policy, though it still obtains, is doomed. The exhibitor is being forced, by public resentment at some of the out-of-date films he has shown, towards a short release system. In securing it, he will have to abandon block booking. Sooner or later, all producers will have to compete for business on a single picture, three months' period, booking system.

They will at once be up against the dilemma that at least three times as many American films are issued each week as there is room for in the programs. A way out has heretofore been found by extending the release date. With a fixed three months' release period, American producers must either fight for these dates and face a possible loss of business to the extent of two-thirds of their present turn-over or reduce their output.

Goldwyn Praised

There are many reasons why the latter course should be adopted. The one considerable American firm—Goldwyn—which has consistently marketed its subjects on a single-picture basis ever since it had direct representatives here has, it is admitted, exceeded the prices common among American producers. It has done so firstly by refusing to block-book and secondly by maintaining a high average of quality, and it is believed, though no statement to that effect has been made, that it has kept up its quality by cutting out some at least of its American releases.

Be this as it may, it is undoubted that any American producer who aims at a reputation for supplying invariably good films will greatly increase his average prices if he limits his British releases to the cream of his output, besides doing his share towards reducing a competition which will be perilous when the three months' release arrives.

Competition Keener

The root fact of the situation is that, owing to the 5 to 1 disproportion in number between American and British theatres, competition in any case is bound to be keener here than on your side. It is my firm conviction that the producer sending only his absolute winners over to London will actually make more money than if he bundled over good, bad and indifferent films to be booked at cut prices. If any one doubt the wisdom of a single-picture booking policy in England, let him question, on the one side, Samuel Goldwyn, and on the other any one of the several organizations—which had better be nameless—which market their entire products, either direct or through an agent, in the British market.

There is another reason why American producers should doubt the wisdom of their present methods of loading up the British exhibitor with a year's supply of films. British producers who achieve successful subjects are developing a confirmed habit of making them "immediate" releases. A similar policy was followed with the American "Earthbound." To accommodate these films—which he dare not let pass—the exhibitor has had to shelve other bookings.

The result has been to convince them of the folly of forward booking subjects which are seen to be "not good enough" when a real attraction comes along. It will be increasingly difficult to find dates for anything but "supers." Why continue to flood the British market with "program" films which can only damage the reputation of their makers?

Rely Only on Supers

All the factors enumerated tend simply to compel the British exhibitor to found his future bookings on quality. The tendency will be heightened by the new British films, which are vastly superior to those of a year ago and which will be booked in preference to all but the best of films from other countries. These new subjects will certainly not be much inferior to the American program film, and if your producers wish to maintain their reputation for having the best average of quality in the world, they will be well advised to cut out their proportion of machine-made material and rely on supers.

The tendency for each market to absorb only the cream of foreign outputs is so marked that it is only business horse sense to recognize and, as far as possible, anticipate it.

Effect on Reputation

If American producers require further urging to this policy of voluntarily rationing of their British offices, they will surely find it in a consideration of the effect on their reputation of a state of affairs in which American film is regarded as a cheap "fill-up." In view of the rapid advance in British films there is a real danger of this developing in the case of all films save the very few which release nothing but first-class films with stars of exceptional popularity. And it can only develop while American films are shot over here in such numbers that the exhibitor, if refused his own price, has dozens "just as good" to turn to.

The greatest obstacle in the way of American films as big money makers in England is the over-supply. The American producer has cheapened his own wares here by the complete lack of discrimination with which he has shipped to this country. He has gone for turnover and overlooked reputation.

Just what reputation means here may be illustrated by the case of a certain independent renting concern which, starting in a very small way, secured "first view" of a certain American output. It bought, perhaps, only one in ten of these films, but it bought so well for British needs that it acquired a reputation for sound goods which is now, years after, so valuable that hundreds of exhibitors will "book blind" almost anything it announces—just because they know it eliminates the bad stuff. The American brand itself, because of the fact that its indifferent films were sold cheaply elsewhere, has a weak reputation.

A. B.

MOVING PICTURE World

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The office of the company is the address of the officers.

Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IN the news columns of this issue is announced the incorporation of the F. B. Warren Corporation with F. B. Warren as its president. To those who have known Mr. Warren and, watching his progress, have felt that it was only a matter of time until he would head his own organization, the news comes as no surprise. His genius for organization, his ready grasp of the bigger things complement many natural qualities that go to make the big man. We have known Mr. Warren since his newspaper days when his splendid abilities brought him to the front as a writer and then as a practical organizer, with nothing but success in his record.

We know of no more able man in the field he has chosen. He understands the fundamentals of salesmanship and recognizes the value of good goods as the first essential. His frankness and rugged honesty, coupled with his abilities and his experience, lead us to congratulate the industry upon his entrance into the field in full command of his own organization.

A Box O' Tricks Is Dream Street

WHEN we were a small boy the two heroes who pleased us most were Mr. Kellar and Mr. Herrmann. Mr. Kellar was a magician and Mr. Herrmann was a prestidigitator. They made their living at it. Each year they had a new big twist to an old trick as the headline attraction. The rest of the tricks were the same old staple line of goods, with rabbits from hats and white and black magic to fill the measure.

This week we saw the premiere of Dream Street from the sixth row in the balcony, and it brought us back to the days when from a station even nearer the heavens we contemplated all that was art in the drama, not forgetting Mr. Kellar and Mr. Herrmann.

We have always been fond of Mr. D. W. Griffith, from his speeches to his pictures. While seeing Dream Street we received a new sensation. Mr. Kellar and Mr. Herrmann seemed to have entered into the person of Mr. Griffith so completely as to dominate him and bring about an entertainment that is as big a box of tricks as ever we saw in one moving picture.

Samples of characterization pinned on a line side by side with garments of sentimentality, and odds and ends of dramatic bits, flapped in the fog, until our interest was centered in the enumeration of the tricks rather than on a soul stirring drama or a laugh-inducing comedy.

There were visions of Heaven in which the Christ wore a badly fitting beard—and this we hold to be an inexcusable sacrilege from so capable an artist—and there were scenes from the mouth of Hades, which, by the way, had papier mache rocks that would scarce stand the eternal fires. The residents of Hades who sought to have a look at something outside their own fireside were poked back with a property pitchfork which looked its part. Neither Heaven nor Hades had a square deal, and neither was in the slightest respect convincing.

Another allegorical flash showed a scrawny old man as the god of battle and he didn't look it.

Falsity in treatment was evident by the starting of possible crimes that were nipped so soon as the interest had been stimulated. A lurking Chinese fondled a knife while the hero and heroine were in close order conversation. Then he put it back in his sleeve and disappeared. A youth with a pistol led you to believe he was about to shoot only to change his mind and depart. Oh, Kellar! Oh, Herrmann! Why did you make him do it?

Then through all the tricks shone acting of the very highest order. Miss Carol Dempster was as delightful as she was convincing. Charles Emmett Mack drew a character for the weakling brother that never can leave the mind. Ralph Graves, the vain bully who swaggered, fought and sang by turns, was splendid, and W. J. Ferguson, Edward Peil and Charles Slattery were real figures of the play.

We used play—we used it because it is as good a word as any, but the heavy pedal was neither on the structure nor plot. The titles were so awkward and so lacking in symmetry that they must have been contrived for an effect—what effect we don't know.

The program asserted that the persons of the Dream Street were "dream people who look from wistful windows, or walk with visions on the street of dreams." What that may mean the picture failed to reveal and we thought again of Mr. Kellar and Mr. Herrmann with the added shade of P. T. Barnum grown less plain in speech.

We assumed that the street preacher, played by Mr. Tyrone Power, and the devil-violinist played by Mr. Morgan Wallace, were an endeavor to suggest the conflicting influences of good and evil in the persons of the action. But—through no fault of the players—they seemed to be added baggage that interfered with the action and to be as unnecessary as a pair of moustaches for the mutilated Venus de Milo.

Fine acting, fine photography, individual triumphs for the players, good bits of dramatic action, interspersed with tricks, tricks, tricks.

We wave our wand and exhort the spirits of Mr. Kellar and Mr. Herrmann to come out of Mr. Griffith and to go back whence they came because they are interfering with his art.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Passion Flower

(*Norma Talmadge—First National*—6,953 *feet*)

M. P. W.—It moves forward at a tension that grips the mind like a vise and employs every trick of the playwright to heighten the effect, but unexpected turns and quick change of incident. It is a revelation of human depravity that is without one edifying moment.

N.—Wonderfully acted and artistically produced adaptation of stage success.

T. R.—Is a skilfully directed, handsomely photographed production, ably presented by a talented cast, strong in suspense and cleverly staged melodramatic situations. The thoroughly unwholesome theme, exploiting the illicit passion of a married man for his stepdaughter effectually removes the picture beyond the pale as a possible attraction for the family trade.

W.—Norma Talmadge splendid and direction very good.

The Freeze Out

(*Harry Carey—Universal*—4,436 *feet*)

M. P. W.—It is up to the average of the star's recent pictures.

N.—Harry Carey's personality its chief asset.

T. R.—A clean-cut story that will not offend the most prudish mind. The suspense that does not let up until the "gambling den" turns out to be a library will please.

W.—The star is good, but story is tame.

Poor, Dear Margaret Kirby

(*Elaine Hammerstein—Selznick*—5 *reels*)

M. P. W.—Is more like a series of photographs from a woman's life than an example of plot development.

N.—Is a pleasingly pleasant picture, with the star, Elaine Hammerstein, in one of her usual roles.

E. H.—An absorbing and thoroughly entertaining picture.

W.—It gives the star a fine part.

Cabinet of Dr. Caligari

(*Featured Cast—Goldwyn*—5,157 *feet*)

M. P. W.—German-made film is novel experiment in the weird that will create great diversity of opinion.

N.—A radical departure; highly artistic and imaginative.

T. R.—This is an extremely gruesome melodrama, enacted with considerable skill by clever players, prolific in realistic thrills and weird, horrible incidents.

W.—Will be sure to arouse curiosity because of its unusual novelty value.

Hands Off

(*Tom Mix—Fox*—4,158 *feet*)

M. P. W.—Real Tom Mix melodrama in this Western screen story produced by Fox.

N.—Humorous touches make Western entertaining.

T. R.—Here is another Tom Mix picture that fully upholds his reputation as the star of photodramatic thrillers that are splendidly done in every way.

W.—Mix puts a good many thrills into his latest.

What's Your Reputation Worth?

(*Corinne Griffith—Vitagraph*—6 *parts*)

M. P. W.—The picture runs well above the average.

N.—Interesting feature gives star emotional opportunities.

E. H.—One of the most appealing roles the star has had.

T. R.—Story holds the interest, has several new twists and has been well acted by a competent cast.

The Heart of Maryland

(*Catherine Calvert—Vitagraph*—6 *reels*)

M. P. W.—There is a red-blooded "kick" to this picture which forces the closest attention from every spectator. Give us more like it.

N.—Excellent picture from a sure-fire success.

E. H.—Presents Catherine Calvert in a screen version of Belasco's popular stage play that is certain to go big.

T. R.—The dainty love story and the exciting moments and tense situations are the main things that will appeal to the audience.

The City of Silent Men

(*Thomas Meighan—Paramount*—6 *parts*)

M. P. W.—Up to the standard of his previous releases is Thomas Meighan's latest, "The City of Silent Men," a Paramount picture.

N.—Interesting crook story with rich details and heart interest.

T. R.—Very interesting story of the familiar "crook" type with all the props and characters that have been seen for years in stage productions.

W.—Human interest story and Meighan at his best.

Every Woman's Problem

(*Dorothy Davenport—Plymouth Pictures*—5 *reels*)

M. P. W.—An interesting feature with a strong dramatic theme in which Dorothy Davenport (Mrs. Wallace Reid) is featured.

N.—Is destined to deliver pretty good satisfaction to the public and a right good profit to its distributors on the independent market.

E. H.—Contains little of merit when compared with present-day productions.

W.—State Rights offering that strikes a new note for screen story.

ALL EYES SEEM TO BE ON THE WOMAN

That's Because "What Every Woman Knows" Is of Intense Interest to Mere Man—Conrad Nagel and Lois Wilson in the William DeMille-Paramount Picture of Sir James M. Barrie's Famous Play

Washington Adds Five Restrictions to Police Code on Exhibition of Pictures

THE District of Columbia Commissioners have adopted a new section of the police code, adding five specific restrictions on the showing of motion pictures; also providing that all existing regulations against indecent performances of any kind shall apply to motion pictures, "and that in addition thereto, moving pictures are hereby forbidden:

"In which sex relations are shown or depicted in a manner tending to the corruption of morals.

"Or which are based upon white slavery or procurement of women.

"Which depict nude persons, except children, or persons so nearly so as to shock ordinary sensibilities.

"Which show undue demonstrations of passionate love or scenes of vice.

"Which use titles and sub-titles containing salacious suggestions or use in connection therewith advertising matter, photographs or lithographs of this character."

The penalty for conviction of a violation shall be a fine of not less than $5 or more than $45 for the first offense, and upon conviction of a second offense the license of the persons convicted shall be revoked by the commissioners.

The commissioners are required by law to give thirty days' notice of changes in the police regulations before enforcing them. This will make the new provisions effective on or about May 8. The corporation counsel rejected a suggestion that pictures be forbidden which would ridicule or deprecate a minister or public officer.

D. Perrin Resigns from Associated Producers to Become a Warren Official

Dwight S. Perrin has resigned from Associated Producers, Inc., where he was assistant general manager of distribution, to become associated with F. B. Warren, former general manager of Associated Producers, in Mr. Warren's new motion picture enterprise, details of which are announced elsewhere in this issue.

Perrin, who is a newspaper and motion picture man of long and varied experience, will be a vice president of the F. B. Warren Corporation. He has begun his new duties in the temporary home offices of the corporation in New York City, where he will make his headquarters.

Upon the formation of Associated Producers last Fall, Mr. Warren appointed Perrin director of advertising and publicity. On January 1 of this year he was made assistant general manager and given charge of contract routine. Just before his resignation he returned from a two-months tour of Associated Producers exchanges, during which he covered the Middle West, the Northwest and California.

Perrin is a former night city editor of the New York Tribune and in the early days of Goldwyn was its publicity manager.

Theatre Decoration

(*Continued from page* 811)

let us now take up the treatment of the ceiling. The best effect is produced by making them perfectly plain. Use one flat color several tones lighter than that employed in the panel and the border. A plain effect on a ceiling is better than an aborted attempt at figurative or pictorial subjects. Mural decorations on the ceilings of houses of this kind are completely at variance of the architectural limitations.

The next step in decorating our theatre has to do with the seats. If plain wooden seats have been installed, paint them in a flat color. Above all things avoid shiny surfaces. Use no varnish as it only accentuates the appearance of cheapness. Just remember that cheap furniture always discloses high lustre. Good furniture invariably shows a dull finish.

If your color scheme for your house, instead of grey, is a light chocolate brown, your border for the panels should be a deep chocolate brown. The stenciling for the border should be about the same tone as the panels, and a half inch line of Roman bronze to separate the border from the panel and the border from the wall. Treat your ceiling with a delicate old rose, stippled.

Paint Seats Black

Paint the framework of your seats black and again I suggest that no varnish be used. If your seats are upholstered, have them in a chocolate brown material with the framework on the seats in black. If your theatres are equipped with boxes, an artistic effect can be created by using hangings or draperies which should be chocolate brown or dull old rose. These can be further embellished with dull gold ornamentations. The stage curtain, too, can be of the same color and ornamented in the same way.

We now come to the lighting of the auditorium. The best method and the most artistic effect is created through the utilization of the indirect system of lighting. Here I would suggest the installation of simple wall sconces in dull bronze or preferably painted brass in chocolate tones with either silk or parchment shields, not shades. By using small candle power sufficient light can be obtained from wall reflection. The color of the shields should be dull old rose or chocolate brown. If you have a women's retiring room in your theatre, do this in cerulean blue, and if you have the space put in a few pieces of wicker furniture in grey and blue.

The Use of Flowers

Another feature for theatres of this character is the value that flowers lend to the homeiness and suggestion of intimacy. The general use of palms tends to destroy the ugliness of straight lines, but if you will employ natural plants or artificial flower decorations, the bits of color will go far to give an element of beauty most pleasing to the eye. By the use of brackets on the side walls, in which are placed odd little flower pots in which are growing miniature Japanese trees or even hanging plants, you will find gives a tone to your house that lends distinction.

Having decorated the interior, let us consider the lobby. Proceeding on the principle that first impressions are oftimes lasting ones, let us dress the lobby to give it an inviting appearance in keeping with the interior of our house. The color scheme of the side walls and ceiling should be a very light blue, the ceiling several tones lighter than the side walls. If you have the length, break it up into panels.

The advertising matter that you hang in the lobbies should be so hung as to give an appearance of system and orderliness in management. Such lithographs as you employ should be framed. For your photographs and other lobby display use wooden frames painted black and edged with gold bronze. Use evergreen plants, not over-cluttered, in your lobby. This gives out a feeling of coolness especially in the summer time and homelike intimacy in the winter.

It isn't our fault that Moving Picture World is the best written and the most interesting publication in the field.

Our readers bring out our best by their generous applause.

Therefore, we've got to keep making it better and better.

Fourteen hundred and ninety-four new paid subscribers added since January first and coming still stronger!

An Ever-Ready Pathe Publicity Man; or Interviewing James Young by Proxy

By EDWARD WEITZEL

IT never pays to make a promise and not keep it. Just before James Young left for the West Coast to direct the first Rudyard Kipling picture for Pathe, "Without Benefit of Clergy," Joe Reddy called up to ask if I would like to do an interview with the man who bossed the filming of "The Devil" and told George Arliss how to become camera wise. I said I would be delighted. The arrival of a fresh assortment of charming movie stars from Los Angeles took up considerable time, and when I had finished the pleasant indoor sport of sitting opposite an attractive young girl and asking her how much she loves her art and if she is dying to see "Mary Stuart" or "The "Midnight Frolic," and was ready to chat a bit with Mr. Young he was several thousand miles away.

Such a seemingly insurmountable obstacle has often failed utterly to stop the flow of copy from an interviewer of the super-imaginative brand, who has frequently revealed secrets in the lives of his victims that were entirely unknown to the victims themselves; a variety of "live news" that is read eagerly, if not joyously, by the interviewed.

Interviewing by Proxy

Not having been blessed with a super-, hyper- or ultra-imagination and an atrophic conscience, there was nothing left for me to do but go over to the Pathe office and beard Mr. Joseph Pierpont Reddy in his den, which, by the way, is a real office with a desk and a chair and a stub pen and a close-up of June Caprice on the wall.

"Joe," said I, "What do you know about this Young chap?"

"Not much," replied Joe.

"Good!" I exclaimed; "I'm glad I came."

"So am I," said Mr. Pathe Publicity; "sit down and make yourself at home. I didn't say I couldn't give you a story—we're always prepared in this office. Here is a full history of the life and times of James Young compiled by the eminent fictionist—I mean historian—Mr. Randolph Lewis. It just arrived from the Coast and is in four volumes. Here is a bound copy of all of Mr. Young's press notices while he starred in Shakespearian roles for nine years, and several pamphlets giving the lectures on the great English poet which he (Mr. Young) delivered over eight hundred times at universities, colleges and schools and before literary societies. Here is another volume containing copies of the letters of recommendation which he received from such prominent persons as Cardinal Gibbons and the Governors of several of the States. Amuse yourself with these for a couple of hours and when I get back from lunch I'll dig you up a complete list of the pictures he has directed. As I said, I don't know much about the matter myself, but you don't need to leave this office without a brainload of data on the career of James Young. Here are half-a-dozen soft pencils; push the button when you want more copy paper."

I have always admired the skill with which Joe Reddy gets other fellows to do his work for him.

An Ever-Ready Publicity Man

Four hours later when I straightened up from my desk and watched my taskmaster lazily blowing cigarette smoke at the ceiling I felt no resentment. I felt that I had been reading of the moving picture during the days of its early struggles and of a man who had taken an active part in its development and was still going strong in the present exacting period of director-generals, technical experts, ten-reel features and fourth assistant cameramen.

"Joe," said I, "do you ever read any of the publicity matter that is sent into this office?"

"Occasionally. Why?"

"Do you know that it says here that James Young directed the first six-reel comedies for Sidney Drew?"

"Sure! I was at the Vitagraph studio and saw him do it."

"Of course you were! You're the only and original Johnny-on-the-Spot! I suppose you were among those present when he made 'Goodness Gracious,' the first slapstick comedy, which opened the Vitagraph Theatre, New York, now the Criterion?"

"Sure! and I set next to Jimmie Young the opening night at the theatre. I was also at the studio during most of the filming of 'My Official Wife,' the picture that made Clara Kimball Young a star and was the first five-reeler to receive national and international reputation."

Always Johnny-on-the-Spot

"Here is another item, which says that Mr. Young wrote twenty comedies for the Vitagraph and played in 'The Little Minister,' 'The French Spy' and 'The Violin of M'sieu.'"

"Right-o! I was"——

"It also states in another paragraph that Mr. Young directed Belasco's 'Sweet Kitty Belairs,' the picture that first brought Mae Murray into prominence as a screen actress."

"Correct! I was"——

"And that he wrote the continuity and directed Blanche Sweet in a screen play called 'A Thousand Dollar Husband' and put 'On Trial' into film form and directed Norma Talmadge in 'A Daughter of Two Worlds' and Katherine MacDonald in 'Curtain,' and also made Eugene Walter's 'The Wolf' for Vitagraph."

"Sure! I was"——

"Reference is also made to acting in England with Sir Henry Irving and of travelling around the world and making pictures at Cines studio in Rome and in France. Mr. Young was also the first person to make pictures in South Africa."

Yes, I know! I was"——

"You were not! You have never been further away than Hoboken! But for a man who doesn't know much about anything, you've supplied me with quite a bunch of copy."

"Sure! You can always get anything in the line of publicity at this office. If you find your interview runs short, phone over and I'll send you a truck load of live dope. You can while away several hours these fine spring days digging out new stuff."

JAMES YOUNG AND VIRGINIA FAIRE
Director and female lead in "Without Benefit of Clergy"

Sued for Advertising

Claims aggregating $16,283 for billboard advertising is the amount the Poster Advertising Company seeks to recover from the Commonwealth Film Corporation, in an action just filed in the New York Supreme Court.

The complaint alleges the plaintiff had a contract with the film corporation posting advertisements of "Deliverance" and "Hush" throughout the greater city, representing a valuation of $3,226, and also had another agreement for position advertisements for one year at the rate $1,886 a month, which latter agreement, it is alleged, was repudiated by defendants before the expiration of the agreement.

Lenten Proceeds a Record

Montreal people have been astounded over the fact that the amusement tax revenue from local theatres during the recent Lenten season created a new record. During March the city collected no less than $41,558.56 as compared with $41,276 for January. The revenue during the short month of February was $37,778.34, this sum being greater than for the same month last year. For the first three months of 1921, the city derived the record amount of $120,613.20 through the collection of the tax on theatre admission tickets. This money is used for the benefit of local hospitals and charitable institutions.

Big Crowds at Opening

Messrs. Mayear & Lederer opened the 2,400-seat Colonial Theatre, Broadway at Chauncey street, Brooklyn, on the evening of April 8.

Decorated in mulberry and gold, with a touch of blue, the house is restful and inviting. The projection is perfect, and the construction of the house permits of clear and undisturbed vision from every angle.

The immediate popularity of the house was attested by standees in spite of a rainy opening night.

Closes Music Contract

Rivoli Theatre Company, which operates the Blue Mouse Theatres in St. Paul and Minneapolis, announces that it has just closed for the exclusive distribution of Synchronized Scenario Music in the states of Wisconsin, Minnesota, North and South Dakota and upper peninsula of Michigan. The Rivoli Company has offices in Minneapolis and Milwaukee.

Large Crowds Attended Opening of the New Capitol Theatre, Cincinnati, April 2

DETAILS of police were found necessary to handle the large crowds which for several hours waited in line for the time set for the formal opening of Ascher Brothers' new Capitol Theatre, located in the heart of the business district of Cincinnati, on Saturday afternoon, April 2. Hundreds of persons eager to get the first look at the interior of the new theatre stood in line in front of the building for several hours, patiently waiting for the time set for the start of the initial program.

In addition to the elaborate advertisements in the daily newspapers, for several days preceding the opening, large show cards, especially designed, were distributed to the various business houses located in the vicinity of the theatre.

Besides, Max, Nate and Harry Ascher, owners of the theatre, who came to Cincinnati especially for the occasion there, were quite a number of representatives of the film industry both from Cincinnati and other cities and representatives of various civic and business organizations of Cincinnati who were guests of the management at the initial performance.

Simple services marked the opening. Mayor John Galvin, of Cincinnati, who had been presented with a golden key, made for the occasion, formerly opened the doors of the theatre to the public. In addition to the mayor and his party, which included a number of other city officials there were also present members of the Cincinnati Chamber of Commerce, Seventh Street Business Men's Club and the Vine Street Business Men's Club.

"Hold Your Horses," featuring Tom Moore, was the feature picture for the opening show. In addition to this picture the program also included a news reel and a travelogue. Special orchestrations by an augmented orchestra under direction of Buel B. Risinger, and Edward Benedict, special organist from Seattle, Wash., featured the musical program of the bill.

Kosloff in New Film

Theodore Kosloff, premier dancer, actor and pantomimist, will be the fourth member of the stellar quartet who will comprise the principal characters in Cecil B. DeMille's forthcoming Paramount production. Other members of the cast are Dorothy Dalton, Mildred Harris and Conrad Nagel. Perhaps Theodore Kosloff's finest screen characterization was his portrayal of the butler-crook in "Forbidden Fruit."

No title has been selected for the forthcoming production, but it will follow "The Affairs of Anatol," which was recently completed.

Photoplay Edition to Be Part of Advertising

Publication of a photoplay edition of "The City of Silent Men," Thomas Meighan's latest Paramount picture, has been incorporated in the advertising campaign on the production as the result of arrangements made by the publicity department of Paramount Pictures.

So impressed were the officials of the Macaulay Publishing Company, by this production when they saw the picture at a pre-release showing in New York, that they immediately made overtures for the rights to a photoplay edition.

The edition will be illustrated by stills from the production giving credit, in each instance, to the picture so as to benefit by the advertising given the screen version. Assurance has been given that the photoplay edition will be off the press in time for distribution when the picture is generally released.

Sam E. Morris Finds Business Conditions Good, and Looks for Favorable Future

PROSPECTS for next season are better than I have seen them," declared Sam E. Morris, vice-president and general manager of Selznick Pictures Corporation, who returned to the home office in New York recently following a tour of several of Selznick's mid-western branches. "Every exhibitor I met looks forward to a record business for next fall and I think it will be the beginning of the biggest season we have ever known."

During Mr. Morris' trip he visited Cleveland, Chicago and St. Louis, where he says he found conditions much better than they are generally reported. In every instance, Mr. Morris says, admission prices are holding up well and he looks for no decrease in prices now or even in the future.

A general falling off in business for the past five weeks is attributed by exhibitors to the Lenten season. Immediately after Lent, however, business took a decided jump and the usual capacity houses are reported on every hand.

As far as the Selznick product is concerned, Mr. Morris reports that Selznick pictures are in general favor with all exhibitors and that Selznick star series productions are being depended upon as surefire attractions in every territory.

Sax and Ezell Are Visiting Branches

General Sales Manager Samuel Sax and Claude C. Ezell, personal representative to the president of Selznick Pictures Corporation, are away from the home office on tours of Selznick branches. Mr. Sax is in Omaha, where it is expected that he will remain for another week.

Mr. Ezell has been working eastward from the Coast. Mr. Sax will probably be away from the home office for another three or four weeks. Daily reports that reach the Selznick home office from both Mr. Ezell and Mr. Sax indicate that conditions are improving throughout the country.

"Over the Hill" Moves

"Over the Hill," on April 17, when it enters upon its eighth month of continuous Broadway showing, will make its fifth leap—this time from the Broadhurst to the Park Theatre at Columbus Circle, which thus becomes the sixth home in Gotham of this Fox special.

Everton Again in Film

Paul Everton, who played the part of "Bill Hawkins" in Thomas Meighan's Paramount picture, "The City of Silent Men," a current release, has again entered the supporting cast of this popular Paramount star. In "The Conquest of Canaan," Mr. Meighan's latest picture, Everton plays the part of "Happy Farley," the town "roughneck."

Has a Prominent Role

Diana Allen, who played a leading feminine role in "The Kentuckians," a Paramount picture, is playing the part of "Mamie Pike" in Thomas Meighan's latest picture for Paramount, "The Conquest of Canaan," which is now in the process of production at the company's eastern studio.

ROBERT G. VIGNOLA AND HIS COMPANY ON LOCATION IN THE BAHAMA ISLANDS

For the purpose of filming some of the scenes in "The Woman God Changed" for Cosmopolitan. Bob is showing Seena Owen, the attractive, native garbed young woman next to bewhiskered E. K. Lincoln, how to fry fish

Southern California and Arizona Theatres Participate in Gala "First National Week"

FIRST NATIONAL WEEK" in Southern California and Arizona swept over the southwestern territory with a success that exceeded all predictions and expectations entertained by either the home office or the local exchange. Two hundred and ninety theatres in Southern California and Arizona played First National attractions during the week from March 27 to April 3. The roster of theatres, attractions and dates was published in the Los Angeles papers at the opening of the anniversary week and forms a triumphant record of the great advances made by the organization since the birth of the First National Exhibitors' Circuit four years ago.

Sixty-seven First National attractions appeared on the screens of the 290 theatres during the week. "The Big Five" were represented by "The Kid," Charles Chaplin's "six reels of joy" and "Passion," with Pola Negri. These two led the list in the number of bookings. In third place, "Marshall Neilan's "Dinty," James Oliver Curwood's "Nomads of the North," Charles Ray's "Nineteen and Phyllis," and Mr. and Mrs. Carter De Haven in "Twin Beds" ran neck and neck.

Other attractions which rolled up an impressive number of bookings were Katherine MacDonald in "My Lady's Latchkey," Constance Talmadge in "Dangerous Business," Mack Sennett's "Married Life" and "Love, Honor and Behave," King Vidor's "Jack-Knife Man," Whitman Bennett's "The Truth About Husbands" and Louis B. Mayer's "The Woman in His House."

It was notable that a number of the now famous First Nationals of other years came in for their share of presentations and proved that their drawing power is still vigorous. Among these "veterans" may be mentioned "The River's End," Marshall Neilan's Northwest production; Anita Stewart in "Virtuous Wives," Charles Chaplin's "A Dog's Life," Norma Talmadge in "A Daughter of Two Worlds," "In Old Kentucky," with Anita Stewart, and the Curwood production, "Back to God's Country."

In additions to the sixty-seven feature attractions presented, several of Fontaine Fox's "Toonerville Trolley" series of comedies were in demand.

A noteworthy aftermath to the week was the fact that the ten or twelve days following showed a list of overflow bookings from the week amounting to a total of nearly 150 theatres. Three Los Angeles theatres joined in celebrating the First National holiday week. The anniversary presented the world premiere of Marguerite Clark's "Scrambled Wives" to delighted audiences, who were loud in their praise. The Kinema Theatre brought to a close a remarkable engagement of Charles Chaplin's "The Kid," which has been the sensation of the motion picture centre for five weeks. The Alhambra Theatre presented Sidney Franklin's "Unseen Forces," which attracted capacity audiences.

The campaign throughout the territory for First National week included a series of slides which were sent gratis to all exhibitors who had made bookings for the week. These slides were beautiful in design and educational in nature, explaining the aims of Associated First National Pictures and enumerating the stars and directors whose product finds a market through the circuit.

On the opening day of First National Week a full page ad was carried in the Los Angeles Examiner, which has a wide circulation throughout Southern California and Arizona. This ad listed the entire collection of bookings, showing where each picture might be seen during the First National week.

Assisting Manager Dave Bershon in his record-breaking performance was Bill Knotts, asssitant manager; Charles A. McVicker, Harry Cohen and E. C. Drane, the salesman for the First National Exchange.

Plans Complete for Kunsky's New House; To Seat 4,250, Cost About $2,750,000

JOHN H. KUNSKY, of the Kunsky Theatrical Enterprises, Detroit, and president of Associated First National Pictures of Michigan, announces completion of arrangements for the erection of the magnificant new Kunsky Theatre, the Capitol, which is to occupy the greater portion of a city block in downtown Detroit. The structure, ground for which is now being broken, will not only house the largest playhouse in America, but will also embrace two six-story store and office buildings.

The lease obtained calls for 99 years. The Union Mortgage Company, of Detroit, has arranged the bond loan of 7 per cent., first mortgage securities, while the general supervision of details relating to the huge deal and the subsequent construction and completion of the building has been put entirely in the hands of George W. Trendle, attorney and general manager of the Kunsky interests.

Mr. Kunsky will operate the property as a corporation to be known as the Capitol Building Company, of which John H. Kunsky is president and treasurer and George W. Trendle is vice-president and general manager.

To Seat 4,250

Seating 4,250, the Capitol will rank as one of the most beautiful edifices of its kind in this country or abroad and will cost nearly $2,750,000. It will represent the newest ideas in theatre construction. Spacious vestibules of imported marbles will mark the two entrances, which are to be located on Broadway and Madison avenue, respectively. The Broadway lobby will be two stories in height, with solid marble floors and wainscoting and massive marble columns supporting a vaulted ceiling of elaborate design, in which will be a highly ornamental and artistic lighting scheme. Over the main entrances will be installed a massive ornamental plate glass front, back of which can easily be seen the grand promenade. From this spacious lobby runs a massive foyer some 200 feet long, reaching the width of the auditorium and connecting the Broadway and Madison lobbies. Grand staircases of marble with heavily wrought bronze balustrades rise to the elaborate mezzanine.

The interior of the auditorium will be decorated in a lavish manner, both in coloring and in furnishings. The theatre auditorium in the main will be lighted by an immense dome in the main ceiling, sixty-five feet in diameter, done in golden bronze. Lighted with a concealed lighting system, this great dome will flood the theatre proper with a soft golden glow.

A stage will be equipped with modern apparatus so that at any time the theatre may stage a dramatic production in place of motion pictures. A $15,000 electrical switchboard and dimmer system will control the general lighting effects. It is expected the Capitol will open its doors to the public next December.

Goldwyn Prepares to Celebrate Second Anniversary of Founding of Eminent Authors' Corporation

THE Goldwyn Pictures Corporation is preparing to celebrate the second anniversary of the founding of the Eminent Authors' Pictures Corporation, organized by Samuel Goldwyn and Rex Beach in the spring of 1919, and marking a new epoch in the relationship of the author to the screen.

The original membership of the Eminent Authors combine remains intact. All of those who followed the leadership of Rex Beach are now engaged either in the preparation of original stories for motion picture, presentation or in the adaptation of novels or plays. A number of the authors are spending most of their time at the Western Goldwyn studios, co-operating with directors in actual production work.

In the two years since the launching of their organization, the Eminent Authors have written or collaborated on the screen versions of twenty photoplays, fourteen of which have been released. Of the other six, one has been completed, three are nearing completion and the remaining two are now ready to go into production.

Of Far-Reaching Importance

The influence of the Eminent Authors Corporation, which conceded to the writer of photoplays an importance never before granted by producers, has been far-reaching. When the wisdom of the policy behind this company became apparent, other authors recognized the possibilities open to them, with the result that in the past two years most of the leading writers of this country and England have become contributors to the screen.

One of the truly important developments that followed as a logical outcome of the Eminent Authors idea, is the present tendency of the leading novelists and playwrights to write original stories for screen production instead of relying upon adaptations of plays and books. Also, it has become the custom of authors to collaborate with the continuity writer and frequently with the director during the filming of the scenes.

While the membership of the Eminent Authors remains unaltered, a number of other famous names have been added to the roster of those now writing for Goldwyn Pictures. The popularity of Booth Tarkington's "Edgar Comedies" is thoroughly established. Then, Alice Duer Miller, Katharine Newlin Burt, Rita Weiman, Anzia Yezierska and Kathleen Norris have turned their hands to the creation of material for the screen.

Major Bell's Efficient Organization in Paramount's London Studio Praised

FAMOUS PLAYERS-LASKY British Producers, Ltd., was one of the first industries to score 100 per cent. in the efficiency campaign now being conducted in England. On January 1 of this year, Major Charles H. Bell, general manager of the Paramount studios at Islington, London, reorganized this equipment, and a photographic chart showing the allotment of duties and contacts between departments caused widespread comment when submitted at the recent Efficiency Exhibition at London.

Major Bell, who was in charge of organization work in the Air Ministry during the war, visited the United States last year to observe the film industry "on its native heath." He made a close study of the machinery of the Famous Players-Lasky Corporation's studios at Hollywood and New York with the view of duplicating their organization as much as possible in England.

The three American directors, Paul Powell, Hugh Ford and Donald Crisp, who have worked in the new Paramount studios at Islington, have found its resources adequate for big picture-making. During the first year of the studio's existence, Mr. Ford produced "The Call of Youth" and "The Great Day"; Mr. Crisp made a film adaptation of Edward Knoblock's "Appearances" and Paul Powell produced E. Phillips Oppenheim's, "The Mystery Road."

The directors also praised the morale of Mr. Bell's forces. He has centralized the authority in his own office, and all departments have shown the results of contact with his genial personality.

Stanley Company of America Reduces Prices; Its New House Not Affected

ONE of the leading industries of the country and, particularly, of Philadelphia, is announcing a reduction in its admission prices to not a few theatres under its control. This is the Stanley Company of America, the directors of which have just concurred in the suggestion of the president, Jules E. Mastbaum, that the time has come when the public must be considered as a vital factor in the amusement business, and that, notwithstanding there has been no pronounced reduction on the part of the producer for pictures, the company is anxious to maintain and hold the goodwill it has always enjoyed.

Mr. Mastbaum and his colleagues realize that it is only by keeping faith with and catering to the vast public which is devoted to the motion pictures, can they hope to realize their ambition of giving to their patrons the very best the market affords for the minimum charges of admission. Therefore, beginning Monday, April 11, there was a slight reduction in the admission charges at the Arcadia, the Stanton, the Palace and the Victoria, with a corresponding lowering of prices at the neighborhood houses, wherever such action may be possible.

This lowering of admission does not apply to the new Stanley, which it is believed cannot maintain the present high quality of attractions at prices lower than those now prevailing. It must be realized that such vast entertainment as has characterized the program since the magnificent playhouse was opened cannot be shown at less admission charges than were inaugurated at the very inception of the Stanley's career.

D. J. Shepherd Receiving Many Congratulations

D. J. Shepard, who is well known to the motion picture exhibitors of the East, is receiving their best wishes on assuming the position of managing director of Fabian's new million dollar Branford Theatre, Newark, N. J. Mr. Shepard, with George H. Cuff, formerly owned and operated the Colonial and U. S. Place Theatres in Orange, New Jersey.

Mr. Shepard has had a long and varied career in the theatrical world. After serving in humble positions in theatres he became a motion picture projectionist. Resigning that role he was employed as an actor by the Famous Players Film Company, and worked under the direction of James Kirkwood. He has had other experience also as manager and theatre owner. In order to devote his entire time to the Branford Theatre Mr. Shepard has disposed of his other theatrical holdings.

To Probably Transfer Walsh-Mayflower Suit

Because the plaintiff and defendant reside in different states application has been made to Justice Delehanty, in the New York Supreme Court, for an order transferring the suit brought by Raoul L. Walsh against the Mayflower Photoplay Corporation to the United States District Court for the Southern District of New York.

Walsh recently brought suit to recover $235,000 damages for alleged breach of contract, charging that in December, 1919, he entered into a contract with Isaac Wolper, at a salary $2,500 a week for three years, as a director.

Soon after, Walsh contends, the contract was assigned the Mayflower people, which was agreeable to Walsh, since he says they agreed to carry out all of the provisions of his contract with Wolper. Walsh says his work met with the approval of Mayflower until February 12 last, when he was notified his services had been dispensed with.

Loeb Connected with Associated Producers

Louis E. Loeb, who attained an enviable reputation in the motion picture industry a few years ago through devising and installing a new and practical exchange and accounting system, which was nationally adopted by various distributing organizations, is now a member of the Associated Producers, Inc., home office staff. His appointment has been announced by General Manager Al Lichtman.

Mr. Loeb has been prominently identified with the motion picture industry since 1910 and has made a specialty of the distributing end of the business. His first connection with the business of motion picture distribution was with the old General Film Company's branch in San Francisco, with which office he remained five years. He resigned his position as assistant branch manager of this exchange to become associated with the executive staff of the Paramount organization in 1914, when it was in the process of formation.

YOUR REPUTATION IS WHAT YOU MAKE IT

Evidently Priscilla Dean has made a picturesque "Reputation" for Universal-Jewel. These three scenes show the star in a wide variety of characters

LARRY SEMON IN "THE RENT COLLECTOR"

You know how welcome the rent collector is these days!

Mr. Rent Collector has more than his share of trials, and if he is the least bit soft-hearted, like Larry, his lot is doubly strenuous.

Even profiteering landlords will laugh at Larry Semon in "The Rent Collector"

LARRY SEMON COMEDIES

NOW AVAILABLE

The Hick

The Sportsman	Dew Drop Inn
The Suitor	Dull Care
The Stage Hand	Between the Acts
Solid Concrete	The Simple Life
School Days	His Home Sweet Home
The Fly Cop	The Star Boarder
The Grocery Clerk	Passing the Buck
The Head Waiter	Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH
PRESIDENT

Censorship Substitute

Despite the fact that legalized censorship was defeated in North Carolina, exhibitors are facing a measure that in some cities may be more obnoxious, in a bill that was rushed through during the last hours of the legislature.

The pictures by this bill got themselves in the scope of the criminal law without the odious word "censorship." The bill provides no censorship but it does lay prima facie burden on the man against whom complaint is lodged. It removes the picture show from the statute covering obscene literature and brings it squarely into the courts. It even had sacrilegious as the last and dominating word of the bill.

The turn was a distinct gain for the censorship bill after the original bill had been so coldbloodedly murdered, and the punishment for presentation of objectionable pictures is very much more severe than that covering ordinary offenses and puts it up to the courts to decide.

Madlaine Traverse Denies Smith's Defense to Suit

Denying absolutely the defense set up by Herbert Lyon Smith to her complaint, in the suit brought by Madlaine Traverse, film actress, to recover $220,500 from him for alleged breach of contract, Miss Traverse, according to her reply to Smith's answer just filed, reiterates her allegations against Smith and urges the court to award her the damages prayed for in her complaint.

Miss Traverse alleged that Smith contracted to form a production company in which she was to star at $3,500 a week, with $1,000 a month for expenses, and in addition he was to make her a gift of $50,000 of the stock of the company to be formed.

Recently Smith filed his answer, in which he denied he ever made such a contract with Miss Traverse, while on the other hand he charged that he had loaned her $3,800 which she had not repaid, and which he petitioned the court award him judgment for and to dismiss her complaint.

Long Adds to Staff

John S. Spargo, former managing editor of Boston Traveler and the St Louis Republic, and a newspaper writer of many years' standing, has joined the staff of Robert Edgar Long, who, since his resignation as general press representative for D. W. Griffith, has established his own advertising and publicity organization. In addition to Mr. Spargo, Mr. Long has Courtney Savage and Frederick Roche as special writers.

Bingham Engaged

E. Douglas Bingham, one of the best known technical directors, has been engaged by Edwin L. Hollywood as studio manager and art director for the forthcoming Irene Castle Productions.

Helen O'Neil to Have Important Part in "Torchy's Frame Up," Now Being Filmed

TORCHY COMEDIES, starring Johnny Hines, and released through Educational Exchanges, which have brought motion picture fame to several young women, including Jacqueline Logan, Dorothy Leeds and Dorothy Mackaill, promise to add another to the list in the person of Helen O'Neil. Her rise has been remarkable since it occupied such a short space of time.

Miss O'Neil came to New York without previous motion picture experience and was given a small bit in "Torchy's Promotion," the first of the two-reel comedies made under the new policy of more lavish productions with still further improved casts. Her work there attracted the attention of President C. C. Burr of Master Films, Inc., the producers, and he arranged to give her an important part in "Torchy's Frame Up," which is now being filmed.

Miss O'Neil seems to be following in the footsteps of those rare individuals in the history of pictures, who, without previous training, have been able to sense the exact interpretations of their roles and present the "screen face" that is so essential to success.

Torchy Comedies, starring Johnny Hines and released through Educational Exchanges, which have brought motion picture fame to several young women, including Jacqueline Logan, Dorothy Leeds and Dorothy Mackaill, promises to add another to the list in the person of Helen O'Neil. Her rise has been remarkable since it occupied such a short space of time.

The George Kern Company is the only one now at work at the Hollywood studio, although other companies are making preparations to begin production within the next few weeks at the plant.

HELEN O'NEIL

Lasky Reveals Stupidity of Censorship in Strong Article in Pictorial Review

REVEALING the stupidity and utter futility of existing state censorships of motion pictures, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in a powerful article in the May issue of the Pictorial Review has struck a blow for the industry which is expected to make the people of censorship states as well as the general public more sympathetic toward pictures and more critical of censors' methods.

The article is entitled "Is There Any Sense in Censorship?" and was on the news stands April 15. Coming at a time when public attention is focussed on the censorship efforts of agitators and politicians, the article not only attacks censorship in principle, but in states where censorship already exists it directs the present clamor into a closer scrutiny of the work of these states' arbiters of what is holy and what is not. It awakens the public of these states to the stupidity and narrow-minded ness, which are controlling their entertainment, with the result that in the future the work of state censors is likely to come in for closer and more critical public attention.

The article places a powerful weapon in the hands of every exhibitor and will enable him to educate his local public to the dangers which lie in censorship—either censorship in prospect or censorship in operation. Mr. Lasky gives nation-wide publicity to actual instances of censorship's idiotic methods. Case after case of silly childishness, bigotry and actual tyranny are cited in a coldly analytical expose of what censorship has actually done to lower the entertainment value of pictures and to prevent the public from getting innocent recreation.

Because of Mr. Lasky's prominent position in the industry and his standing with the public, the Pictorial Review Publishing Company has prepared a nation-wide campaign to advertise the article. The magazine has distributed 20,000 posters on the article to newsdealers of the country. Full page advertisements will run in 500 newspapers and a clip sheet on the subject has been mailed to every newspaper. The attention of 37,000 club women will be called to Mr. Lasky's article by circular letters and 25,000 additional circulars will be mailed to a list of Pictorial Review subscribers. More that 38,000 women in rural communities will be apprised of it by circulars containing extracts from Mr. Lasky's article.

In addition to this the fight for the truth about the censorship evil will be waged by means of thousands of posters distributed among exhibitors, postcards to every exhibitor and articles in the motion picture sections of the press, all calling attention to Mr. Lasky's expose.

Mr. Lasky's Review expresses a firm conviction in the desire of the average motion picture public for clean entertainment, and he begins his article in this maner:

"Pictorial Review's campaign to rouse the women of America to kill the exhibition of indecent motion pictures has my hearty indorsement and I am sure is approved by every other reputable producer or exhibitor of motion pictures. We want the help of the women, not only their help in eliminating the bad pictures, but also their encouragement when we produce a good one.

"I believe every person in our company and in every other responsible producing organinzation is working toward the very same end sought by every right-thinking woman—to insure clean, decent, intelligent entertainment for the screen—and I thoroughly believe that the women have in their own hands the means for bringing about this condition.

"There will never be many, however, of the wrong set, for the resistless law of public opinion regulates all great movements. For a striking proof of this, look at the way public opinion absolutely controlled the exhibition of war pictures in the fall of 1918. Just as soon as the armistice was signed, war pictures had to be discontinued because the public would not go to see them. Many producers suffered heavy financial loss by the sudden withdrawal of public favor. The public simply disapproved a certain type of play, and the type had to disappear from the screen. no better illustration of the power of public opinion is needed. Public opinion will act in the same way when it comes to indecent pictures. The public demands clean and helpful entertainment.

"I have no patience with the man who says the public likes unclean entertainment. He lacks convincing evidence to support his statement, however plausible his theorizing may sound. The magazines and books of the greatest circulation are clean. They have to be to live. The plays that live year after year appeal only to the decent things in men and women. Every person who tries to make a living by producing or exhibiting questionable motion pictures either changes his policy or goes out of business, for the American public is made up of clean men and women and the motion picture man who thinks otherwise is riding rapidly to ruin."

W. S. Wessling Says Conditions Excellent on West Coast; Admission Prices Stable

WALTER S. WESSLING, western district manager of Pathe, just returned to New York for conference with President Paul Brunet and Director of Exchanges Elmer Pearson, reports the motion picture situation on the West Coast to be excellent. The Western division broke all records during the month.

San Francisco and Los Angeles are experiencing the biggest building boom in a decade, Wessling reports. Seattle was the first city in the West to feel the effects of the recent financial strain, but is now rapidly getting back to normal conditions. Three large first run theatres are now under construction in San Francisco. These houses are located on Market street and Golden Gate avenue and will have a combined seating capacity of approximately 7,000.

"The general demand among the exhibitors seems to be for pictures that will stand an extended run," says Wessling. "Several pictures in Los Angeles recently enjoyed runs of from seven to eleven weeks, playing to capacity audiences. Even in the smaller theatres both in city and country towns are inaugurating new policies and instead of changing daily are now showing the same picture for two and three days.

"Serials that have heretofore been looked upon by the large exhibitors in the West as subjects only for small theatres or larger theatres situated in the foreign sections of the city, are rapidly viewing these chapter plays from a different angle.

"Most noticeable among the theatres on the Coast, is the fact that even though there was a slight depression of short duration, the exhibitor maintained his admission prices.

"During the last six weeks I had the pleasure of meeting a great many of the principal exhibitors throughout the Coast district and many are taking an independent position, indicating that they would prefer to buy on the open market and book pictures according to their merits. In other words, the independent exhibitor and the independent distributor seem to have a better understanding and are working together to their mutal interest."

Cahn's Guide Comes Out in New Dress; An Invaluable Aid to All in Industry

FOR twenty-five years Cahn's Guide has been the constant and invaluable accessory to every theatrical manager's office. No manager would think of doing business without one handy, and a great many could not do business without this collected mass of information. During the war Cahn's Guide was not published, and now it comes out in consolidation with Gus Hill's National Directory, in an entirely new dress and called the Julius Cahn-Gus Hill Theatrical Guide and Motion Picture Directory.

The Guide has been entirely revised, making it of the same value to film producers that it always was and is, to theatrical managers. Since the book's last appearance the motion picture industry has become the powerful factor it is in the amusement field. In accordance with this, the compilers of the Guide have seen fit to include in the information concerning theatres and the miscellaneous data of the towns in which they are located, the data concerning no less than 20,000 picture theatres.

There are few people in the amusement business that do not already know the form and gist of the material presented, but for those few who do not we will briefly state that the information includes the seating capacity of the theatre, whether the house plays pictures solely, combination bills or just vaudeville or legitimate attractions, the resident manager's name and, what is the most important, the name of all the newspapers published in the district. By this it is easily discernible that the Guide is of immeasurable value to every department of a motion picture producer's organization.

In fact, every person concerned with the exploitation, direction of publicity or the distribution of either short or full length films should have a copy of the handy size volume right at their hand. The Julius Cahn-Gus Hill Theatrical Guide and Motion Picture Directory is the only recognized book of reference that gives as much information about theatres as well as those who come in contact or do business with this class of patronage. F. T.

Morosco, Producer of 300 Stage Plays, Finishes First Film, "The Half Breed"

OLIVER MOROSCO, who in his twenty-two years as a theatrical producer has given to the stage more than 200 plays, including some of its biggest successes, is bringing to pictures the ideals and methods that have carried him to the top in the dramatic world. Still active in the spoken drama with three theatres in New York, two in Los Angeles and companies on the road, Morosco vigorously has swept into picture production, not as a sideline, but with the determination to give his name the same significance in films that it has acquired in theatricals.

Morosco has not suddenly "discovered" pictures and their unlimited possibilities. Rather, his decision to picturize the best of his long list of stage plays has been reached after long and careful analysis. He refused tempting offers to form alliances and lend the use of his name. The Morosco mind was firmly set that the Morosco move into pictures would be made only for permanency and when the Morosco stage plays could be picturized in the Morosco way.

Now the Morosco picture corporation is in full activity, with its first picture, "The Half Breed," ready for delivery to First National. In this picture Morosco has closely followed the ideals he has held for his plays in the film form. There has been strengthened expansion of the stage story and strong pyramiding of dramatic effects. And Morosco, always a stickler for types in casts, has peopled "The Half Breed" with a strikingly strong array.

"The Half 'Breed" will be followed by "Slippy McGee," which has been produced on the stage in Los Angeles but is among the seven plays on the "waiting list" for New York production. Morosco refused some very large offers for the Marie Oemler Conway story, which in book form has reached the tenth edition.

"We have more than twenty plays that have been successful on the stage available for picturization," said Morosco. "In addition we have seven new ones in which we will find at least two more 'Bird of Paradise' successes. So we are well fortified against any shortage of materials. This enables us to map out our production campaign at least one year ahead without the vexatious 'between pictures' delays.

"In the production of stage plays I am dealing with the original story. It has to go through the experimental processes with the upbuilding of dramatic strength. But when it is produced we know what we have. Therefore we have proved material for our pictures. We do the experimenting with the stage productions, not the pictures."

Luporini Merges Big Group of Foreign Buyers to Cover the American Market

WIDE extension of the activities of Luporini Bros., the well known film exporting firm, with principal offices at 17 West Forty-fourth street, New York, which will enable them to purchase foreign rights to American pictures for a large group of territories at a single operation, thus assuring the utmost economy in buying costs, is announced by Ferdinando V. Luporini, the senior member of the company.

The announcement followed the successful conclusion of negotiations which have been in progress for several months past, looking to the amalgamation of an important group of independent foreign buyers for the purpose of securing the rights in their respective territories to desirable American pictures, under a co-operative arrangement, which would work to the benefit of all.

Mr. Luporini, whose close touch with market conditions in the foreign field gives him a highly specialized knowledge as to what American pictures are best suited to meet the requirements of the foreign market, will act as the purchasing agent for the group in this country, while his brother, Mario, whose headquarters are in the Turin offices of the company, will direct the distribution and marketing activities of the combine abroad.

Extending Operations

Luporini Bros., who already have connections in France, Italy, Spain, the Balkan States, Egypt and in Latin-American countries, will extend their field of operations still further, affiliating with other film buyers in territories in which they are not fully represented.

In addition to supplying the foreign market with American pictures, Luporini Bros. is organizing a branch department to handle foreign productions for this country. This will be directly under the charge of Mario Luporini, who has under way the establishing of bureaus in the leading film centers in Europe, where screen examinations of the latest foreign productions will be afforded for the purpose of determining the marketing possibilities of foreign films here.

Ferdinando Luporini will remain on this side of the water, with headquarters at the main office of the company in New York, making occasional visits to Central and South American countries, as market conditions demand.

Cohn Heads Advertising Department of the A. P.

General Manager Al Lichtman announced the appointment of Sam W. B. Cohn, formerly director of advertising and publicity for the Allen Theatre Enterprises of Canada, to a similar office with Associated Producers, Inc. This is the initial staff appointment made by Mr. Lichtman since his incumbency as general manager for the organization.

Knows Trade Well

Mr. Cohn comes to Associated Producers with a vast fund of general knowledge pertaining to the industry, as he has at various times during his twelve years experience in the business held most of the offices which have to do with motion picture advertising and sales promotion. A graduate of the daily press, Cohn engaged in the exhibiting end of the business twelve years ago on the Pacific Coast, and since that time has constantly been associated with the industry.

Selig Starts Work on Film for Educational

News from the coast is that work has been started at the Selig studios on the first of the de luxe dramas in two reels which are to be released through Educational Exchanges. According to the announcement, all of these pictures will contain all the punch of the average five-reel feature and will be made from the books of some of the greatest modern authors. First of these series is from a novel by James Oliver Curwood. The cast will include Lewis Stone, William Desmond, Wallace Beery and a number of others. Bert Bracken is directing the productions.

FAINT HEART NE'ER WON FAIR LADY

In these stills of Goldwyn's "Made in Heaven," Tom Moore evidently interrupts a proposal, grabs off the girl himself and then beats it successfully to the astonishment of the family

Selling the Picture to the Public

By EPES WINTHROP SARGENT

O. T. Taylor Tells How He Attracts Business with Novel Lobby Displays

PERHAPS nothing attracts more attention than a good lobby flasher sign, but to make these requires not a little planning. Recently we have shown several of the lobby designs used by O. T. Taylor, who is advertising manager for the Weir and Dream theatres, Aberdeen, Wash., and now Mr. Taylor has kindly consented to contribute to these pages a series of the designs he is using, with full working instructions.

This service will be invaluable to the man who has not the time or perhaps the inventiveness to plan his own novelties, and this service is not confined to any particular picture, since most of Mr. Taylor's designs can be used for other than the original titles with very slight adaptations.

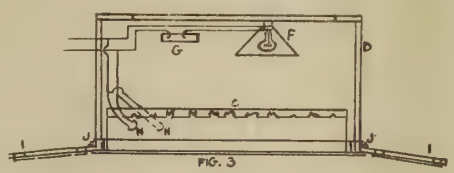
His first contribution shows his design for "Heliotrope," and this was set into the lobby in the same position occupied by the Buster Keaton scarecrow in a recent production.

Changed the Title

Mr. Taylor explains that pictures with plenty of action go over best with the Weir theatre. He knew that the story was all that could be asked, but the title did not suggest the force of the narrative. On the other hand, "Heliotrope Harry" was more typical of the nature of the play, so the title was altered to suit. This necessitated remaking all of the posters, but Mr. Taylor usually does remake his material to suit his own ideas, and he found that this change brought in more money than would the original title.

THE SIGN COMPLETE

In explaining his color scheme, he adds: You will perhaps suggest that I should have used soft colors for the lobby—heliotrope and other shades of violet and purple. But if you want a picture to appeal to your patrons and make that appeal in the lobby at the very moment that the customer must "dig" for his money, and you show a series of tense scenes, you cannot counteract the suggestion with colors suggestive of a tender love story. On the other hand, considering the high class of this story, gaudy colorings would be out of place, so I have made sparing use of orange which I might apply lavishly for a western picture.



A CROSS SECTION

In other words, Mr. Taylor suits his color scheme to the nature of the picture and will not be misled by titles. He knows color values and fits them to his productions. He would not use glaring yellows and reds to advertise "Humoresque" any more than he would base his display on baby pink for Tom Mix.

Mr. Taylor's first offering will suit any picture of "the-face-at-the-window" type and the frame can be retained for adaptation to other similar pictures. Have half a dozen frames built according to the designs which will appear presently and you will have the foundation for a lobby display series which cannot be excelled, for Mr. Taylor is a thoroughly practical man, who can design, build, paint and letter, not to mention wire, all of his work.

The Working Plan

By O. T. TAYLOR

The main frame (A) is made from 1 by 2 inch, or similar, light lumber, two upright sticks and three cross-pieces.

Mount figure on wall-board, designated by dotted line on figure 1; strike circle as shown by dotted line just inside heavy line. Cut out parts inside circle and around figure.

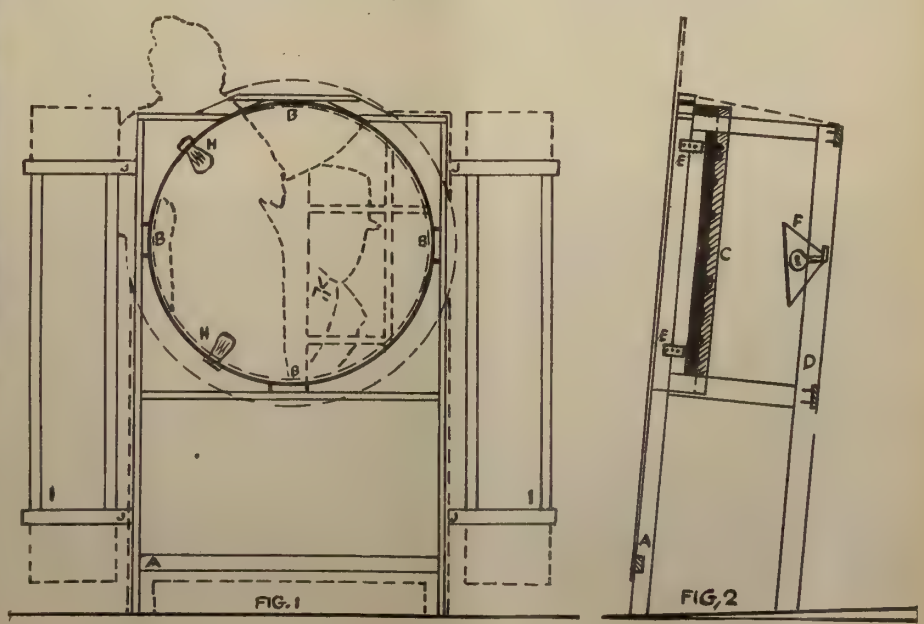
Cut a strip of heavy cardboard or matboard, 6 inches wide, bend into a loop and fasten to frame at points B.

Paint window and draperies on good grade white paper, large enough to allow for turning back edges when pasting onto opening. Moisten paper before sticking in place; this will stretch it tight when dry. Fit paper over back of cardboard loop and glue or paste on (C Figs. 2-3). Make cutout of face shown peering in through window and paste on BACK of paper, being sure to get it in the right position.

Make frame (D) the same width as frame A, so that the two frames will fit together flush. Fasten with straps as shown at E Fig. 2. Straps can be cut from sheet iron and holes punched for screws.

Cover upper, or box part of frame (D), with wall-board or oilcloth, leaving door or opening with cover, in rear for handy adjustment of flasher or lights.

Wire reflector F for 100 watt lamp operated on flasher G, also wire in for two



HERE'S THE LOWDOWN ON A HIGH PRESSURE TICKET SELLER

O. T. Taylor's flashing lobby sign for "Heliotrope" at the Weir Theatre, Aberdeen, Wash., which can be altered to suit any title which has a peeping face or which can be lettered in reverse on the back of the space

Selling the Picture to the Public

colored lamps H (red used in this display), to go behind cutout figure and in front of window.

Fasten wings I Figs. 1-3 to main frame with metal clamps or hinges (J).

Paint to match other lobby display. The colors used for Heliotrope Harry are as follows:

Background, white and gold stripe. Circle, gold, white outlines. Panel, white, orange and black line. Lettering, black and orange initials. Band back of panel, orange and black checkered. Window, white, transparent; sash, black; drapery, dark brown, ornamented in pattern of gold, orange, blue and black.

Balance of lobby display carried out in same design and colors.

Cutouts from Heliotrope 3 and 6 sheet.

EFFECT

Red flood over window and drapery (from concealed lamps). White light flashes on from BEHIND window, revealing man's face and giving it the effect of peering in the window.

Built Up Stock Company for Musical Features

Managing Director William Goldman, of the Missouri Theatre, St. Louis, follows the Hyman scheme of musical presentations instead of torturing something into looking like a prologue. He finds that it pays better and gives a smarter performance, and the musical program means something at the Missouri, just as it does at the Mark Strand, Brooklyn.

At the start he experienced some difficulty in obtaining the people he needed, but today he has a stock company of about forty musical and dancing pupils who are glad of the opportunity they get to gain proficiency in actual stage work. There are thirty dancers and ten singers and they are now so used to working in company that only a couple of rehearsals are needed for all save the most pretentious productions. They are paid only the weeks they work, but an effort is made to give them all an even break on the engagements. The Easter week program used twenty-nine players, but generally six to ten are used. Professionals are hired only where they are absolutely necessary.

Read that over again, then read Hyman's novelties each week.

Hyman's Novelties at the Mark Strand

Because the week of April 17 is "Music Week" throughout the country, the musical program at the Mark Strand, Brooklyn, will be unusually ambitious and the program should prove one of the best of the season though the overlength of the feature, "The Oath," will cut out the comedy.

EDW. L. HYMAN

For the opening Edward L. Hyman will repeat Tschaikowsky's "1812" overture, but for this he will build upon the original effects, and use a specially painted drop; a panorama of old Moscow, with ground pieces to get a perspective. Between the set pieces and the cyclorama will be electric fans, with salmon colored chiffon, to give the effect of flames, attached to the guard frames. When the musical narrative reaches the story of the conflagration, the fans will be turned on to give the effect of flames leaping from the nearby buildings. The cyclorama is a transparency to add to this fire effect and the burning city will be assailed by bombs, automatic lightning, reduced charge rockets and other light effects, while the stage hands are busy with the thunder sheet, revolvers and the cushion and rods. Worked on a smaller scale, the effect of this overture when played last fall was electrical. On a more pretentious scale this should be a knockout.

For the Prizma pictures of the late John Burroughs a pastoral drop will be used, with the lights down for night effect. A ripple plays on the waters of a stream beside which is seated a basso who will sing Herbert's "Sweet Mystery of Life." He is costumed as the famous naturalist. The film follows with the orchestra repeating the song and then a tenor sings Bartlett's "A Dream," the orchestra concluding with "Auld Lang Syne."

The orchestra is in deep blue flood through the number, night lighting for the set and a steel blue baby spot for the basso.

The big novelty number will be "The Melody Mirror," using a black cyclorama in front of which are three scrim curtains tightly stretched. On the rear two will be played, magenta and green, from the sides, giving a diversity of lighting. The first selection will be "A Little Love, a Little Kiss" (Ross-Silesu), sung by a tenor in evening dress, then follows the famous waltz from "The Merry Widow" with a man and woman dressed in the costuming of the play, and a coloratura soprano, in evening dress, will sing "My Hero" from "The Chocolate Soldier."

The prologue to "The Oath" is a triple set, with a light fancy set on the left, a dark set on the right, with an arch between. Lights on the right reveal this set as the curtains part, disclosing a man, who betrays agitation. He changes from a smoking jacket to street clothes and exits. The scene fades and the left-hand set comes up, disclosing the girl. A bell rings and she goes to the door, passing into the central set, where she meets the man who takes the oath, "I do solemnly swear never to see you again, and to keep secret our marriage, for the rest of our lives, so help me God!" This is the only spoken dialogue and as it is uttered the lights come down on the set and the picture is started on the scrim, which is replaced by the proper screen. All lights are out through this to concentrate the attention on the stage.

The organ postlude is "Allegro con Spirito," Dubois.

Strand Owns Bleich

Recently we spoke of the Bleich houses in Owensboro, Ky., as being operated by the son of the late George Bleich, but it appears that the Bleich, Empress and Queens are now operated by the Strand Amusement Company, of Paducah, with A. E. Bamberger as the local general manager, and house manager of the Bleich. Our apologies to Mr. Bamberger.

HOW A ST. LOUIS MANAGER GETS OVER THE PROBLEM OF MAKING MUSICAL PRODUCTIONS

He follows the Hyman idea of musical programs instead of prologues, and when he found it difficult to get the singers and dancers he needed he formed a stock company of promising local amateurs, building up the organization until the Missouri Theatre, St. Louis, has 40 semi-professionals at the call of Manager William Goldman for use in these ticket-selling stunts

Selling the Picture to the Public

Window Controversy Takes a New Turn and There's a Dark Horse Coming, Too

THIS window controversy is getting interesting. As you know, Fred V. Greene, Jr., of the Denver Paramount office, claimed the laurel wreath because he got four windows in one shop, and at once Harry Swift, the Albany Paramount exploiteer, blew in with a demand for the cup because he got six windows in a row. They were not all in one store because he could not find a six window store, but they were all in a row.

That seemed reasonable enough, and he was permitted to retain the belt of Champeen Window Grabber of the Universe. But dark clouds loom upon the western horizon and the villain still pursues him. Fred V. Greene, Jr., hereinbefore mentioned as the exploitation wolf of the Denver Paramount exchange, is the cloud.

Some Dirty Work

He lit his cigarette, strolled out of the Denver exchange, hopped a rattler to Scottsbluff, Neb., chloroformed all the store keepers, and got sixteen windows in a row. He might have gotten more, but he did not think it was fair to run in residence windows and sixteen store windows was all Scottsbluff could boast.

Now he's yelling for the cup and Harry Swift has until next week to get seventeen windows or join a number two company.

But hist!

We have a letter from a man who claims to have gotten twenty windows all in one store. He has been asked to substantiate his claim. If he does—

Made Local Phrase

Greene's campaign was for "Something to Think About," which was showing at the Orpheum, and he started in with teaser windows. The goods on display were something to think about, and the use of the same term by all merchants put over the phrase promptly. Shortly after the showing commenced there was a boxing match in town and as one of the contestants slugged the other a particularly vicious blow, someone called out "That's Something to Think About," and after that the phrase was current and even found its way into the newspaper report of the fight.

But it was not until the teaser cards were replaced with the full announcement that Greene was able to make his record. There was one gap in the teasers. The Western Union window was out of the line, but when the house announcement cards replaced the teasers, the W. U. blossomed out with reproductions of the telegrams which Greene arranged to have sent by the stars, director and out-of-town newspaper men. The stuff came in over the wire and the office made two copies and pasted one in the window.

The list included jewelers, auto supplies, electrical supplies, auto agencies, banks, millinery shops, department stores, florists, hardware shops, candy and book stores, and there was something to think about in each display.

An Auto Parade

Backing this up, there was a daily parade of automobiles with the rear car bannered "The March of Progress, Something to Think About" and the street intersections carried round targets below the traffic signs lettered "Turn Slowly. That's Something to Think About."

A distribution of heralds and a four page tie-up in the daily paper the opening day were the other special features, but Mr. Ostenburg will tell you what he thinks of Greene's exploitation.

Claims the Record

Richard Weil, now with Hodkinson, claims that when he was with Selznick in 1919 he obtained twenty (20) windows in Wertheim's Department Store, Grand Concourse, New York, for Elsie Janis in "A Regular Girl." And he says "Poopooh" to Harry Swift and his windows and to Fred V. Green, Jr., and his windows.

This seems to be a record for windows in a single store. Harry Swift will have to get transferred to New York and see what he can do with Wanamaker's. We don't know what Green can do, but twenty windows is a lot for one store. We don't think that they can do it in Denver.

Hooked Local Parade to Aircraft Novelty

Down in Columbia, S. C., they were to have a Palmfesta, whatever that may be, and Friday was to be the day set apart for the trades' parade. The Columbia Aircraft Company wanted to advertise, and S. S. Wallace, Jr., of the Imperial Theatre, persuaded the management that it would help to hook up to the theatre. That gave point to the idea, and the stunt was arranged.

During the parade a plane flew up and down the line of march dropping flowers and heralds for "The Inside of the Cup," which was due at the house Sunday. Three reading notices helped the publicity, and this helped business in spite of rainy weather which threatened to spoil things. To give the stunt an added kick it was announced that a local girl would be a passenger in the plane.

The stunt cost the house nothing, helped the aircraft company and delivered a punch at both ends.

Wireless in His Lobby Gets "Message from Mars"

A. C. Cowles, of the Calax, Asheville, N. C., used the wireless for lobby exploitation for "A Message from Mars," building up on the simple stunt of installing a wireless set and showing the spark.

He built a small lobby platform with a couple of tables, and covered these with carpet, to suggest an office floor. A railing about two feet high was built around the platform. Inside of this was a pasteboard telescope and the wireless set. Wires were strung all over the lobby to suggest a complicated mechanism. The receiving set was of high voltage and shook a mean spark, but in addition, Mr. Cowles wired in the two 300-volt lamps in the regular lobby illumination and hooked in two 1,000-volts lamps, one on either side of the entrance, so that they worked in unison with the spark. The large lights were set into the front built for "Kismet" and recently pictured here.

Around showing times Mr. Cowles sat at the instrument, the lights would go out and he would "receive" a message from Mars, calling it out to a typist, who copied it on a wireless blank. All of the messages contained some reference to the play at the Galax.

He worked only a moment or two each time, and then entered the house to draw the crowd in, returning when that sale was slowing up to win a fresh crowd. The flashes were so strong that they could be seen several blocks away and they drew many who had not even intended passing the house.

Almost any town can turn up a boy with a wireless set who will be glad to loan and help install it for a few passes, and it works to big business.

Profited from a Washdown

H. A. Daniels, of the Rialto, Laredo, Tex., had a washdown on "The Jack Knife Man" and it kept on raining so that he could not paste new sheets. To meet the emergency he had his sign writer do some window cards for the attraction, with humorous references to the weather and the bill boards and even the rain which prevented bill posting did not affect the business. The novelty won the crowd and they got umbrellas and came.

If you keep hustling, you'll always pull through.

GIVING SCOTTSBLUFF "SOMETHING TO THINK ABOUT"

Fred V. Green, Jr., Denver Paramount exploiteer, got sixteen windows for his attraction and then ran an auto parade and hooked up with the traffic stations to get the town talking about the show at the Orpheum. It certainly worked

Selling the Picture to the Public

Cleaned Up with a Fashion Display in Spite of Many Unforeseen Troubles

THE man worth while is the man who puts over a thing no matter what happens. Roy S. Smart, of the Imperial Theatre, Gadsden, Ala., recently got a 40 per cent. increase in business with a fashion show when for a time it looked as though there would be none.

Last fall District Supervisor R. B. Wilby suggested to Mr. Smart that they try a fashion show. At first it was decided to hold one in February, but later on this was moved down to the week of March 14.

As soon as the affair had been decided upon, the local merchants were called upon and sold on the idea. Eight of them agreed to come in. Then a hook-up section was arranged for with the local paper.

Three days before the show two of the merchants came to Mr. Smart and told him they could not get their goods in time. They suggested that the show be dropped.

No Postponement

Mr. Smart could not see it that way. He told them there would be a fashion show on the announced dates. They sought the other merchants in an effort to have it all called off, but Smart got the loyal six on the wire before the others could get to them, and they stayed in.

The two who quit pulled a page and a half from the special eight-page section, but the section ran just the same. They also pulled the opening show, but Mr. Smart was ready to meet this.

There were six newly married couples in town with whom he and his wife were on intimate terms. They agreed to help out by displaying the best of their trousseaux and the opening was announced as "Brides' Night."

Like Al G. Fields' minstrels there were to be forty—count 'em—forty models, but not all the same night. They were picked from among the most charming girls of Gadsden and Attalla, a nearby town. The question of local girls and imported models was discussed and a decision given in favor of the local talent as having more pull with the patrons.

Four styles of show were used and a novelty was the idea of working them in the audience. One night the girls came down one aisle to the stage, were announced and left the house by the other aisle. On another occasion they entered from the side and made exit through the house, crossing over through a convenient aisle across the centre of the house. A tea party and a dance were the other shows. In the first the guests departed through the house and they came down the aisle for the dance.

Special Stunts

In addition to the eight-page special newspaper section extra advertising was taken. The windows of the co-operating merchants were painted by a staff sign writer, who also decorated soda fountain mirrors and the house front. Special two-color window cards were printed and special paper used in extra quantities for the three film attractions.

As a rule the house uses only one two-day attraction each week, but it was felt that this show could carry "Midsummer Madness," "Paying the Piper" and "Brewster's Millions."

A newspaper cut was run of a woman in a neat display of lingerie and a prize of $12.50 was offered to the woman who would make the best selection of outer clothing for her from the garments actually in the stocks of the advertising merchants. This ensured that all displays would be carefully looked over by the contestants.

Passes were given each night for the best dressed men and women, children and a couple. The judges were not announced, but each night the winners were called to the stage to receive the awards. This had a material effect in bringing out a well-dressed audience, and the style show was by no means confined to the stage.

Another good angle was a ticket sale for the benefit of the Business and Professional Women's Club. They not only sold tickets, but they talked up the show.

For opposition there was more than had hit the town this season. Two nights there were good touring attractions, for two nights a minstrel show for the Boy Scouts, sponsored by the Kiwanis Club, with a heavy forced sale, and for three nights "Passion" was shown at the other house.

In spite of this, and with slightly increased prices, the style show did 40 per cent. above normal business and on the one night there was no opposition it did the largest business in its history.

As this was worked the week before Holy Week, this means more than 40 per cent. of the profitable business, and is strong testimony for the style show.

And it's a triumph for Mr. Smart and for the district supervisor, as well, but Wilby was one of the first real hustlers in the game, and he ought to know how by now.

The lobby was cared for by the merchants, who were allowed to make their own lobby displays, and who sent flowers and other decorations to set off their goods.

THERE WAS NOT A SINGLE PASSION FLOWER IN THE WINDOW

But the sign admitted that and merely said that all the other flowers reminded one of Norma Talmadge in "The Passion Flower." By putting a "coming" over the "now" Edward L. Hyman used it for two weeks for the Brooklyn Strand

Got Two Week Window with Only Single Card

Edward L. Hyman, of the Mark-Strand theatre, Brooklyn, got the obvious tie-up with a nearby florist on "The Passion Flower," a Norma Talmadge production.

The florist is so close to the house that he uses the house name for his shop. Time was when all of the nearby shops were the "Orpheum" soda shop or candy store, but now they are Strands.

The sign reads "Every bud and flower in this window is a reminder of 'The Passion Flower,' Norma Talmadge's latest First National attraction." The first week a strip was thumb-tacked "coming to the Strand," but late on Saturday night this was lifted to disclose "Strand Theatre, Now," permitting the card to work two weeks.

Doubled in Brass

John Arnold, of the Washington theatre, Sherman, Tex., must be an old minstrel man. He wanted to jazz up "Love, Honor and Behave," and he went to his orchestra, found that many of the string musicians could play brass as well, so he loaded them on a truck, put up banners and sent them out on the streets to tell of the big Mack Sennett. It may not work for high-brow pictures, but it cleaned for the comedy.

Hotel to Have Theatre

The world-famous Fairmont Hotel on Nob Hill, San Francisco, which was recently purchased by Herman Oelrichs of New York, from his mother, Mrs. Herman Oelrichs, is to be improved by the addition of a moving picture theatre of the very highest class.

Selling the Picture to the Public

Worked All Night, But Boys Stole Lobby Show

After staying up most of Saturday night working on a lobby display for "Brewster's Millions" the manager of the Grand Theatre, Tampa, came down Sunday morning to discover his lobby bare. Newsboys, out early with the Sunday papers, had raided a display of the money heralds and money bags which latter had been borrowed from the bank, stuffed with sand and hung all over the lobby. The best they got out of it was a news story in the Monday paper. And it had taken half a day to coax the money bags from the bank.

But window tieups had been working for a week and the film went over to about 20 per cent. increase. Safe handlers announced that they could provide receptacles for Brewster's millions, a tire company said it did not take that much to purchase their tires, a clothing store said that all Brewster's millions could not buy better clothes and the book store ran a display of books by the author. It was all simple stuff, but it worked effectively and was better than the lobby display in that it did not get stolen.

Show Window Tableau Was Metzger's Exploitation

E. Metzger, of the Strand, Creston, Iowa, noted for his economical exploitation, noted that a furniture firm had a sitting room show window about the time he was going to show "Love, Honor and Behave."

It was an easy matter to talk the firm into letting him in on the window for mutual profit. The day before the Sennett comedy came to town a well-known local girl and young man made their public debut in the window. She was in a bathrobe and armed with a rolling pin. He was in the doorway with his shoes in his hand. They would hold the pose for a few moments, then a sign for the comedy would be flashed and the curtains dropped to be raised again presently on a repetition of the picture.

In a town where everyone knows everyone else, the appearance of well-known people in the window was little short of a sensation, and the picture profited.

Similarity Contest Is Still Packing a Punch

Sam W. B. Cohn, publicity manager for the Allen theatres, in Canada, put over a similarity contest for a two reeler at the Parkdale Theatre, Toronto, and proved that it still has much more than one-half of one per cent. kick.

He wanted to push the Goldwyn "Edgar" comedies and announced a generous set of prizes for the children who looked most like Johnny Jones, the Edgar; Buddy Messenger or Lucille Ricksen.

The contest resulted in packed matinees, for the youngsters wanted to see the children in action as well as the stills, and there is not a kiddie in Toronto who does not know Edgar and his friends now, and who does not want to see all the Edgar comedies.

And just in passing, did you ever realize what a smash these comedies will make as the foundation for special kid matinees on Saturday mornings. And remember that kid matinees help antidote the censorship movements more than a little. Think that over twice.

Pickford Three Sheets Designed for Cutouts

Although it is just as easy to get a two-way poster as a one-use sheet, the paper for Mary Pickford in "Through the Back Door" seems to be the first planned for double use.

More than one three sheet has been spoiled for cutouts because the figure ran off the sheet or was partly behind a chair or table or for some similar reason, but in this suite of paper the two three sheets were drawn with the cutouts in view and were made to yield two characteristic poses.

They can be cut out entire or can be used with a portion of the ground for a base, and after the drama of "The Love Light," the return to the hoydenish roles suggested by the cutouts will be worth a lot of money to the average manager.

As effective is the six sheet, which also will cut out to excellent advantage, and the three in combination will afford the best cutout campaign that can be planned.

The other paper is equally good, the 24-sheet carrying the design of the girl trying to coax a balky mule out of his tantrum. The same design is repeated on the half sheet window cards to hook up the two and make each supplement the other. Two one sheets complete the layout of paper. These are not as good for cutouts, but both are useful sheets to supplement the other work.

Just Once

Just once try having the star and title set up in display with every other letter upside down. Do it with a well-known name that people can guess at and they will read it over several times just to admire their own skill.

NO ONE WANTS TO CUT OUT MARY, BUT FOR MARY CUTOUTS TRY THE THREE SHEETS

The paper for "Through the Back Door," the next Pickford production, is above the average, but the three sheets will win the especial commendation of the exploitation hustler because they have been so designed that they can be cut out to show the full figure. You don't have to paint in missing sections. The middle cut shows the unique six sheet. That's a cutout, too

Selling the Picture to the Public

Hooked Up a Window to "The Phanton Foe"

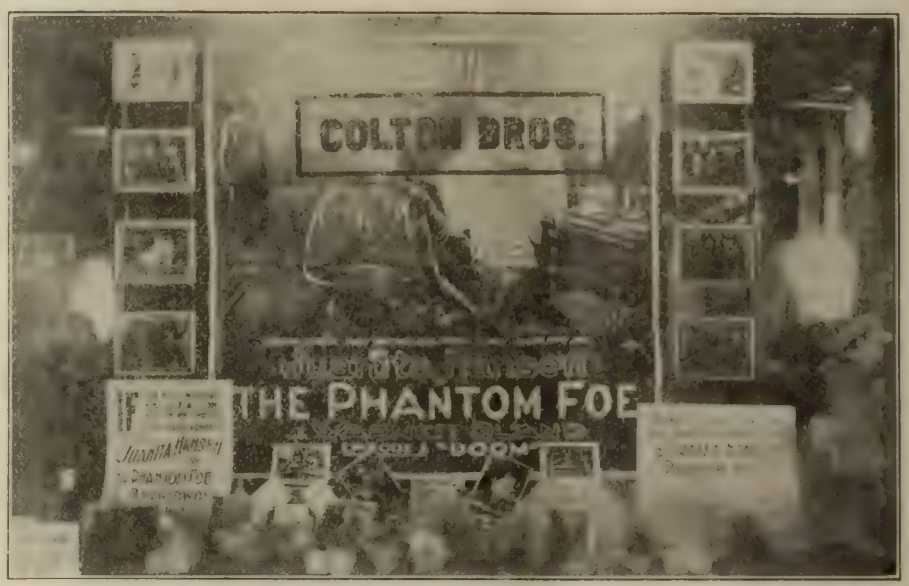
Feeling that the first chapter of a serial story is as important as any one-time feature, the Broadway Theatre, Minneapolis, went to the trouble of hooking up a window to the first episode of "The Phantom Foe," the Pathe thriller with Juanita Hansen.

Colton Brothers' drug store was right across the street from the theatre and they were willing to give up the space for the attention they could get for their own display of goods, so they let in a six-sheet and nearly two dozen stills as well as two prominent window cards.

Six-sheets in window displays are unusual unless they are made into cutouts, but "The Phantom Foe" sheet did not lend itself to a cutout so they took it all in, which gave the house a big splash.

It put the serial over to a big start, and in serials the first chapter is what makes or breaks the run.

What a smash someone could get by working the Pepper Ghost trick for a window on this title! It would set a small town by the ears, and a "Galatea" would be even better. It would be a little trouble, but it would yield a great return.



WON THIS WINDOW FOR EPISODE ONE OF A SERIAL

The Broadway Theatre, Minneapolis, got a neat window display just across the street for Juanita Hansen in the Pathe Serial, "The Phantom Foe," feeling that it would pay to give real exploitation to the opening chapter of a thriller

No man ever accomplished anything by saying it could not be done. The man who wins is he who gets out and hustles and proves that it can.

Keep up on your toes. When you think you are good you're through.

HAL OLIVER IS NOT TRYING TO BREAK IN. IT'S AN ADVERTISEMENT

One of the stunts the Goldwyn exploitation man pulled in Grand Rapids for Betty Compson in "Prisoners of Love," at the Isis. He climbed twelve stories just to sell tickets because he is a darned good steeplejack and enjoys the fun

Goldwyn Exploiteer Turns Porch Climber

Hal Olver, the Goldwyn exploitation man in the Buffalo-Cleveland district, turned porch climber to put over Betty Compson in "Prisoners of Love" at the Isis theatre, Grand Rapids, recently.

He has done the climbing stunt before on other pictures and is used to shinning up the faces of tall buildings, so, dressed in white and with a mask, he did the human fly stunt on the face of a twelve-story department store in the business district. The stunt was well advertised and the crowd was so great that even the street car traffic had to be stopped for the time being. A large banner, which does not appear in the cut, was displayed on the front during the climb.

To Watch the Sky

A second stunt was to advertise in a two twos that "If the sky over Campau square is red on Friday night, 'She' is sure to be at a downtown theatre." This was displayed with the large "IF" at the left and the rest of the text to the right. The second day told that a yellow sky would mean that "She" would be at the Armory, and in succession other lights named different theatres. The fifth advertisement was a recapitulation of the previous four. White was the Isis color.

They Came in the Rain

On Friday night there was a large crowd in the square in spite of the rain, and presently two large searchlights began to play their white beams around the square, eventually concentrating upon one building where a sign was tripped, reading: "The light was white, therefore 'She' will appear at the Isis all next week in 'Prisoners of Love.'" It's not new, but it is good.

Another mystery ad. was a reward of $50,000 for "Blanche Davis" which ran into straight advertising.

Selling the Picture to the Public

MAX DOOLITTLE THINKS COFFEE IS "INSIDE OF THE CUP"

At any rate the Des Moines Paramount exploiteer hooked "The Inside of the Cup" to a display of a brand of coffee and got all the stills he had in a splendid location. Just goes to show that any line will give an intelligent hook-up

Found Coffee Grounds on "Inside of the Cup"

Max Doolittle, of the Paramount exploitation staff, stabled at Des Moines, had his choice between grape juice and coffee for "The Inside of the Cup" and took coffee in his.

The public market had a choice location and was willing to boom a brand of coffee they made a leader. Max pointed out that by helping him he could help them, so they advertised that there were "no grounds for complaint in either" and urged "Try —— coffee in 'The Inside of the Cup.'"

They gave up the whole of a window to the display and for every person who might have looked at the coffee alone, they had a hundred who looked at the stills and could not help seeing the coffee.

That's the idea of window hook-ups. It makes commonplace goods unusual and gets display through the foreign element.

You can't hook pictures to pictures. Try butter or eggs.

Won Nine Hook-ups

Nine merchants in Elyria, Ohio, hooked up with the Colonial Theatre for "Someone in the House." A centrepiece was set, reading: "Some one in the House wants to see you about Something in Our Store," and each of the nine surrounding hook-ups began with an appeal to "Someone in the House," which made at least ten repetitions of the title.

Harry Swift Found One Contented Ford Owner

Harry Swift, the Albany Paramount exploiteer, has worked some funny stunts, but when he says he has found a woman who is a contented owner of a Ford instead of kicking for a Rolls-Royce, he pulled a good one.

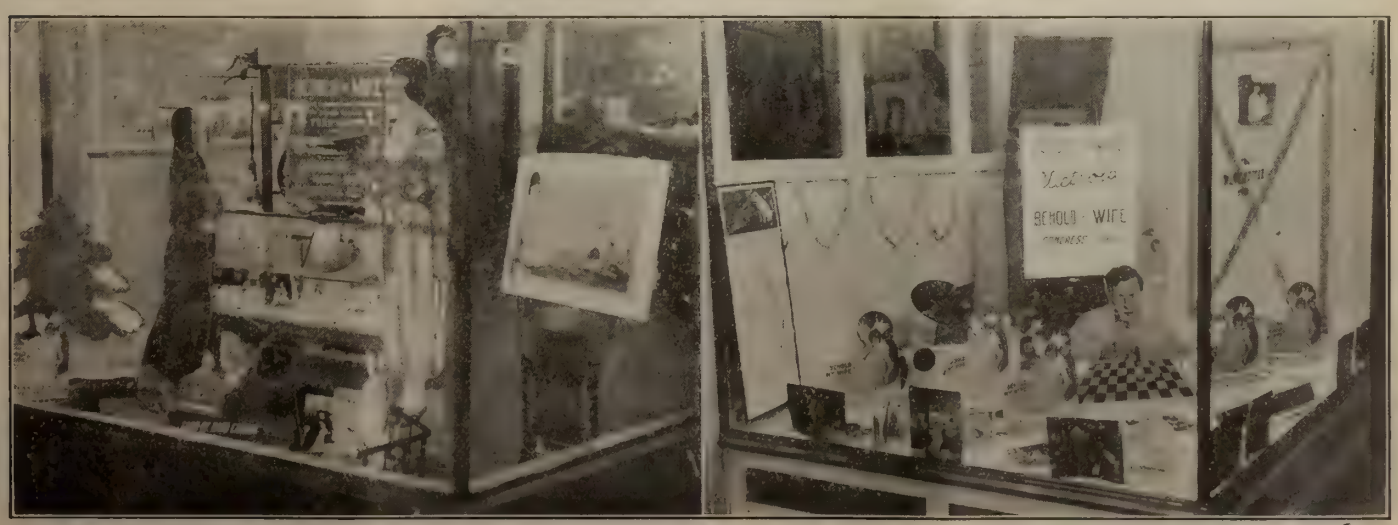
It was up in Saratoga and he was trying to smear the town for "Behold My Wife," and to get in an auto window he used cutouts of Mabel Julienne Scott with a sign which read:

Behold My Wife
The most contented woman in Saratoga
as she journeys forth in her
Ford Coupe
see
"Behold My Wife"
at the
Congress Theatre

The dates follow. He also managed to work in several stills and cutouts, and it all helped to put the picture over, whether or not you believed that the lady was content in a Ford with the woman next door riding in a Studebaker.

The best way to get attention is to make some astounding statement, and Swift picked a winner.

A still better display was in a phonograph window with six cutouts and a dozen stills. Swift made his own cutouts from the half-sheet cards because he found he could land cutouts more easily than he could full cards, and they looked better on display. If you use that checkerboard cutout, try bending the board portion so it will lie flat on the window. It gives a better effect than a straight cutout.



HARRY SWIFT FOUND SOMETHING NEW IN SARATOGA—A CONTENTED WOMAN IN A FORD COUPE

At least the Albany Paramount window-stealer said she was contented because he wanted to get some stills into the window of an auto agency, and this seemed to be the best approach. In a phonograph store the lady gave unqualified approval to the Victrola, though she would have been as willing to tout for the Columbia had Swift told her to

Selling the Picture to the Public

Exhaustive Campaign Made on "Black Beauty"

"Black Beauty" seems to be gaining in exploitation value as the showings progress. The big Vitagraph special lacks a sale title such as will appeal to store owners in connection with window display, but to offset this the widespread knowledge of the book makes a point of contact which sells equally well.

The Finkelstein and Ruben circuit in the Mineapolis-St. Paul district, recently made a heavy drive on the play and found some new stunts to add to those already done. The sketching contest, first worked at the Palace Theatre, New Haven, was one of the stunts, and the News played it up, reproducing some of the best efforts.

But that was just a starter. John Prescott, managing director of the New Lyric, had the assistance of House Manager G. V. Carlson, Charles Bradley, publicity director for F. & R., and Robert Cotton, of the Vitagraph exchange, and they all kept moving.

The print was available a week before the showing, and was given a number of private screenings, including one at a school for boys, and a special house showing for teachers and the officers of the various women's clubs. All of these resulted in written opinions which were used to good advantage.

Novel Table Card

A novel hook-up was the cutout card, placed in restaurants a week in advance. These were without the house announcement, but as the picture opened the cards were changed and those here reproduced were substituted for the teasers. The only difference was the matter of text.

Special heralds were gotten out to suggest a slate with the house ad. on one side and "you read it in your school days" in white handwriting on the other, in a clear but schoolboyish hand. Some 5,000 of these were given house distribution.

For street work a dog cart and a station cart were used, the latter driven by a caped coachman with a bugler beside him. The dog cart had the wheels covered with a card lettered for the attraction. They were driven about the streets all day long and attracted plenty of attention.

THE RESTAURANT CARD

The newspaper advertising featured a daily appreciation by some well known man including the Lieutenant Governor, and Col. Leach, of the 151st Artillery, who was so well pleased with the picture that he dropped in to see a couple of scenes, stayed for the full show and was summoned for letting his car stand parked beyond the legal time limit. He said he did not care; the picture was worth it.

Outside of a prologue and a few little things like that there was not much else done, but the picture was sold not only for the New Lyric but for the other F. & R. houses at which it was played.

David Butler, who is filming "Sophie Semenoff" under the direction of his father, Fred J. Butler, has completed most of the Russian exteriors.

THEY COULD NOT HITCH "BLACK BEAUTY" TO A TALLY-HO

So they tied him to a dog cart and used his double with "Ginger" on a station cart to help tell the film was at the New Lyric, Minneapolis; but it was hardly necessary, for the whole town had been wised up by an extensive campaign

Tried New Contest for First National Feature

J. O. Kessler, of the Strand theatre, Canton, got a two page hook up for "Sowing the Wind" and used a new angle for the punch. Each of the eleven co-operating advertisers used the picture of one First National film star in his advertising space, the house supplying the cuts.

Readers picked out their favorite star, wrote a brief essay telling why this star was favored, and took it to the store using the cut of that player. The essays were collected at the end of the engagement and prizes given for the best essays, and these were printed in the paper getting the double truck. It's a new touch to an old stunt and good general as well as specific advertising.

"Something New"

The most hopeless, helpless person in the show business is the man who professes to feel a scorn for the ideas of others and who is going to wait until he thinks of something for himself.

A man with a brain like that is incapable of thinking of anything for himself. He can simply belittle the work of others.

The wise man uses whatever he can get, no matter where it somes from so long as it will sell tickets for his house. Using the ideas of others eventually trains him to think up ideas of his own.

Don't wait for something new. Take what you can get.

Boomed Show as Clean and Built Big Business

J. W. Sayre, advertising manager of the Jensen and Von Herberg houses in Seattle, knew that a lot of people were kicking for "clean" shows. He figured that "The Old Swimmin' Hole" should be suggestive of cleanness, so he sold it from that angle with advance notices to Parent-Teachers' associations, welfare societies and similar groups. They could not very well stay away, so they all piled in and liked the Charles Ray product.

"The Faith Healer" promised to give him a bump on account of the title, but he got a minister and a physician into a newspaper controversy over the possibilities of faith healing, and he sold that out.

Now he is planning to make a regular feature of "Guaranteed pure" shows, but not advertising them exactly as such. He feels that the idea is a winner, and is going to try it out to the limit.

All Know the Strand

"A National Institution" has been the billing for the Mark Strand chain of theatres, but Eddie Hyman, of the Brooklyn link, is thinking of making his "An International Institution." Not long ago he had a letter from Japan asking for some programs and the other day S. G. Mercado wrote in from Manila asking for old stills. Between Hyman and Moving Picture World the Brooklyn Mark Strand is getting the house pretty well known, but then it's a good house to know.

Selling the Picture to the Public

Old Friend in a New Form Has Plenty of Publicity Stunts for Texas Shows

WHEN the Hulsey houses got over into into the Southern Enterprises, the Spotlight, issued in behalf of the Dallas houses by Herschel Stuart, was abandoned. It was one of the best little customers' sheet ever issued for a picture theatre, and we were sorry to see it go. Recently the title has been revived for a house organ which is just as interesting, but which is directed at the circuit managers.

The editorial policy is contained in these words under the heading: "There are two classes of people, the quick and the dead. The dead ones will never make the Spotlight column." Evidently there are not many dead ones in Texas, for the issues abound in exploitation stunts. Here are some of the recent ones. If they keep on sending them in we'll keep on using them.

Good Stunts

James Harrison, of Waco, collaborates with the local paper on birthdays. The paper compiled the birthdays of all the children in the Waco schools. Each day it prints the names of all who have birthdayys that day and sends to each a pass good at the Hippodrome, Victory, Rex or Orpheum theatres, and a coupon good for a soda. The list runs from ten to fifteen names a day, and it has all the kiddies and their parents interested.

Hal Whitfield, of Beaumont, drove ten miles into the country to hire a live peacock for Nazimova in "Mme. Peacock." He'll probably be borrowing a billion dollars in Liberty Bonds for "Billions" when he plays that.

Egg Matinee

Nash Weil, of the Opera House, Greeneville, offered an admission to the first episode of a serial to any child who would bring one egg, uncracked and reasonably fresh. The kids paid the war tax. The eggs were sold to a local dealer for twenty cents a dozen, but Weil got the kids interested in the serial, which was all he cared about.

Will E. Cox put on a local dancer for "On With the Dance." She worked free, but he had to hire a costume. He also uses a jazz band three dull nights each week—five men at a dollar a night per man.

Willis Adams, of McAlester, admitted men weighing 200 pounds or more to "The Life of the Party." The scale was set at 200. The men stepped on. If they tipped the beam they went in free. If they didn't they headed for the box office.

Style Show Again

Sparks, of the Olympic, Wichita Falls, put on a style show and packed the house. He used gowns, shoes and jewelry, getting several hook-ups.

Edgar Hart, of El Paso, has built up his Children's matinee to the point where he has to give two Sautrday morning performances instead of just one. Once a month he gives a special show sponsored by some civic or ladies' organization, and he ties a local laundry to the shirt boards to the best bet each week.

Walter Kessinger, projectionist, at the Hippodrome, Fort Worth, tagged 20,000 milk bottles on one morning delivery and backed that up with tags for 15,000 loaves of wrapped bread. That makes a pretty good mess of bread and milk. He'll be grinding publicity instead of pictures one of these days.

Man-Sized Chicken

Raymond Willie, of Galveston, used a rooster masquerade dress on a street worker for MacLean in "Chickens" and had thirty young chicks cooped in the lobby in addition to the chickens in the auditorium.

Collins, of Greeneville, got four windows, had banners on fifteen auto hacks and painted twenty show windows for "The Nut."

These are just a few of the stunts, but they suggest that exploitation is not dead in Texas. And if a manager does not kick in with a good suggestion, he finds his name in the obituary column.

And Harry Gould contributes these words of wisdom: "If you don't do more than you are paid to do, you won't get paid for more than you do." It's a little subtle, but think it out.

Made Hooch in Lobby: The Odor Ballyhooed

Suppose that you were wandering down the street, thinking of the good old days. And suppose that your nostrils suddenly lapped up the aroma of warm corn licker. And suppose further that you pinched yourself and found it was not a dream. What would you do?

Most people in Atlanta followed the scent and landed up in front of the Alamo No. 2 where there was a 35-gallon copper still in full blast, to advertise "The Moonshine Trail," an old release, but one which still has appeal.

Atlanta is where they try all the moonshine cases, and John Harden, the "Moonshine King," had just been brought in for another trial. Most Georgians sympathize with the mountaineers, and were strong for King John.

The Alamo hired "One Eye" Connelly, who brags of having deadheaded every important prize fight in the last quarter century or more, to pose as a mountaineer. Connelly is known wherever there is a fight fan, and he was some attraction himself, but they disguised him so well that no one knew him, but supposed him to be some supporter of Harden, for he wore on his back a placard reading, "Follow the Moonshine Trail."

But the opening day of the film they built a shack in the lobby and set a tub of mash to work. The still was regarded by the revenue officials as one of the best they ever captured and George Schmidt, who runs the Alamo had to give heavy bonds that the still would not be used illicitly or for other than advertising purposes.

They had to build a barricade to protect the outfit from the thirsty throng and men hung over the railing for hours drinking in the odor, but most of them went inside and in two days the Alamo made a handsome cleanup on old stuff.

Good stunts are those which not only bring immediate business, but which leave a good impression. You cannot "sting" your patrons with a supposedly clever stunt and expect to retain their confidence.

MAN, IF YOU GOT JUST ONE WHIFF YOU'D STAMPEED!

This is not a phoney outfit, but one of the best ever captured in the Georgia mountains, and it was working full blast and the aroma wandered up and down the street for a block or more to tell of "The Moonshine Trail" at the Alamo

Selling the Picture to the Public

Considerable Tie-up

One of the best free ads recently reported is a hook-up between Goldwyn and the Country Gentleman. The polite farm paper is offering Rex Beach novels as prizes for new subscribers. "The Silver Horde" is not included in the list, but the full page announcement was illustrated with three stills from the Goldwyn name at small cost and is good work even though the film has played through the big time. It is still an advertisement for the Beach-Goldwyn productions, of which there are more to come.

Tied Fruit Dealers to "Forbidden Fruit" Stunt

R. C. Gary, exploitation man for Paramount in the Omaha district, tied the trucks of the Lorenzo-Gentile Company to his campaign for "Forbidden Fruit" at the Royal, Sioux City.

He used the free apples' idea for the chief exploitation punch and getting these from the dealers gave him banners on the sides of all their trucks. They do a large business and several trucks are kept constantly moving through the business and outlying districts, and each truck served as a perambulator about ten hours a day and covered the high spots more efficiently than would a special perambulator, for they went places where a free lance driver would not think of going.

He also tied up the fashion writer in the Tribune to the play and she used the title in the headings of her articles, which is something new. As a concrete example, the day before the showing, the title to her department read: "'Forbidden Fruit' doesn't apply to Betty when it comes to fashions and the Shops," and the title was repeated in a sub-head.

This may seem to be a trifling thing, but when you realize that as a rule the women pick out the shows they want to see and then figure that they are all interested in fashions, it can be seen that this stunt will reach many who could not be won through the advertising columns. It all helps.

DEALERS IN "FORBIDDEN FRUIT" ARE NOT ALWAYS BOOTLEGGERS

For instance, the Lorenzo-Gentile Company sells apples and oranges and things in Sioux City. When R. C. Gary, Paramount exploiteer, wanted to buy some apples to exploit "Forbidden Fruit" he got them and the sides of the trucks on one deal

Lobby Fashion Show to Tell "Society Secrets"

Using a [illegible] show in the lobby of the Superba theatre, Los Angeles, gave a good start to "Society Secrets," a Universal subject .

The wax models were borrowed from a local department store and were set up against a neatly curtained space with velvet covered ropes to hold back the too curious. The three cards were all for the store, that on the right being a credit card, the one on the left an advertising announcement, while the smaller card at the feet of the central figure tells that it is a duplicate of the dress worn by Marylinn Miller in the musical comedy "Sally."

Nothing was said of "Society Secrets," but the tie-up was apparent and there were plenty of cards and stills elsewhere in the lobby to sell the show to the curious.

THESE PERFECT LADIES DO NOT GOSSIP BUT TELL "SOCIETY SECRETS"

They were borrowed from a department store and set up in the lobby of the Superba Theatre, Los Angeles, to tell of the coming of the Universal subject, and not a woman passed the show without coming to a dead stop and reading the cards

Another Milk Hook-up

Lowell Cash has another stunt for the milkman. He does the exploiting for Universal in and around Ohio, and he wanted to bounce "Outside the Law" for the Lyric theatre, Lima.

He had throw-aways printed up reading "If you do not drink fresh milk daily you are outside the law of good health. For health, the White Mountain Dairy Company. For recreation see Priscilla Dean in 'Outside the Law' at the Lyric Theatre."

These bills were given the drivers of all routes and were taken in with the milk. It caught so much business that Cash has since duplicated the stunt for the American, Elyria, the Lyric, Mt. Clemens and the Wallace, Wooster.

In Elyria the American also used the Priscilla Dean tam-o'-shanter contest and the same contest was hooked to the Lima news. Cash seems to be cashing in.

Selling the Picture to the Public

THE SHOW EVIDENTLY COMES IN SLABS IN SEATTLE

At any rate the Clemmer Theatre used straight flats for the Universal Frank Mayo feature. With a pair of these sets one can be kept in the paint shop while the other is doing the ballyhoo. This sold "The Magnificent Brute"

Clemmer Used Panel Set for Universal Western

The Clemmer theatre, Seattle, Washington, goes the log cabin box office one better by making the entire lobby a painting, using panels cut to fit. This is all straight stuff without any profiles and goes together like a box set.

With a pair of these, the painter can work on one while the other is being shown and the frames can be recovered when the coating becomes too thick. The scheme is very simple and gives a good atmospheric suggestion where the painting fits the locale of the picture.

It was used here for Frank Mayo in Universal's "The Magnificent Brute," but will serve as well for other subjects. It will work best if not too often used, but where houses want something of the sort every week this is the simplest layout.

Rug Drapes for Lobby Best Work for "Kismet"

The simplest and at the same time the most ornamental display for Otis Skinner in "Kismet" appears to be rug drapes, and the Palace, Hamilton, Ohio, sends in a handsome lobby display planned by Managing Director Fred S. Meyer.

This display carries the ornamentation into the house, for when the middle doors are opened, the painted vista of an oriental courtyard carries out the idea and gives an unusual touch of realism. Since the Koran forbids the use of pictured persons or objects for decoration, lest they be worshiped as idols, the Arabic scheme of decoration must be geometrical designs and so the rugs are made to hang upon walls and to be draped on deewan or leewan instead of used on the floor, and the rug drape in the lobby carries out this idea.

Inside the house a special painting was made, a view from a housetop, to frame in the screen, and four persons were employed in a prologue, but the rugs are what sold.

Clay Statuettes Used to Better Window Shows

Arthur M. Vogel, of the Seattle Paramount branch, used clay statuettes for his window dressings on "Forbidden Fruit" when that played the Coliseum. He had no trouble getting most of the best windows in town for the neat models and built many pretty displays. This seems to be something new.

Another Coliseum stunt was the apple distribution with two rosy cheeked farmerettes making the presentation, each fruit being labeled for the attraction.

Vogel's idea opens a new line of thought.

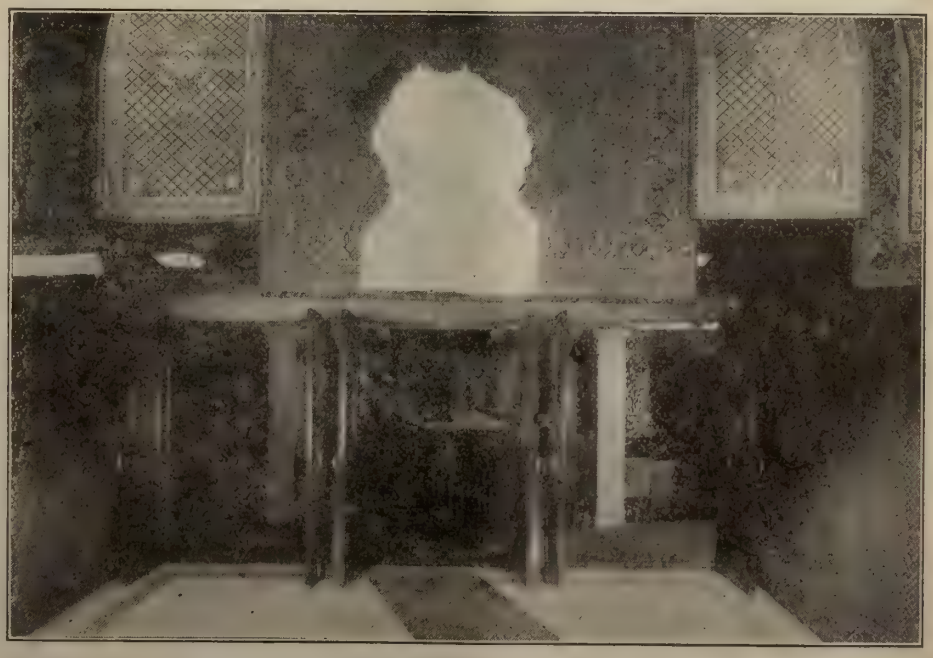
Local Endorsement Helped

In Fort Wayne, as in other Indiana cities, the Parent-Teachers' Association and the Better Films Committee form a censor organization of real weight. They do not censor the films, but they approve the good subjects publicly in the press and tell the manager what they think about the others.

When Charles W. Nason, of the Orpheum Theatre, booked in "The Kid" he took pains to see that the committee got an early chance at the film. Then he broadcasted their recommendation and removed the last bar to the fullest cleanup on the newest Chaplin.

Starred with Stars

When "The Frontier of the Stars," starring Thomas Meighan, played the Hippodrome Theatre, Fort Worth, Harry Gould exploited the production with a star nine feet high in front of his box office. It was a metal star because, perhaps, he couldn't get any real stars down to Texas just at the moment and besides Thomas Meighan is only six feet two.



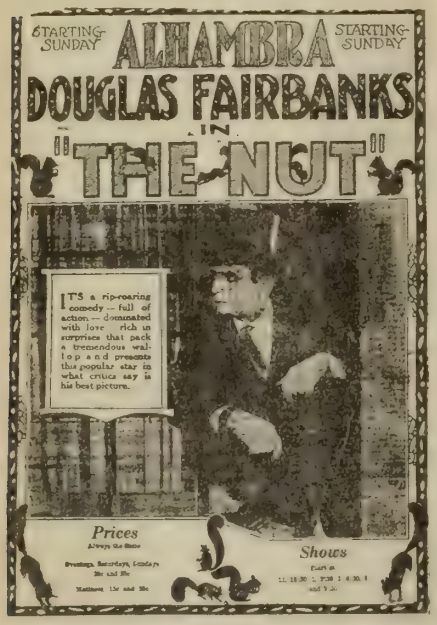
TALK ABOUT SNUG AS A BUG IN A RUG! JUST LOOK!

Here is Otis Skinner snug in a whole bunch of rugs in the lobby of the Palace Theatre, Hamilton, Ohio, when Fred S. Meyer put on Kismet. Note the painted backing which is used inside the house to show through the middle doors

Selling the Picture to the Public

Half Tone Cut Damages This Ad. for "The Nut"

Although they use the ready drawn lettering for Douglas Fairbanks in "The Nut," the Alhambra, Toledo, employs a cut instead of one of the many drawn attractors provided by United Artists, and the larger half of this 175 lines across four is pretty smeary where one of the line drawings that Charles E. Moyer planned would have gone over strong. It is just another instance of a slavish adherence to the belief that half tone is more elegant than line.


STARTING SUNDAY
ALHAMBRA
STARTING SUNDAY
DOUGLAS FAIRBANKS
IN
"THE NUT"
IT'S a rip-roaring comedy — full of action — dominated with love — rich in surprises that pack a tremendous wallop and presents this popular star in what critics say is his best picture.
Prices
Shows

GOOD LETTERS AND MESSY CUT

It is, when it will work, but in these days of paper shortage, when you never can tell what sort of stock you can get, it is not safe to try half tones in newspaper advertising, least of all in a fine screen. This probably would have been a nice advertisement had the cut come up, but it did not come up. It went down, almost to the other side of the paper. It will be a good plan to make a resolve not to try to use half tones in advertising spaces if it is at all possible to get line work, and United Artists sends out a whole book full of line cuts and line drawings for local reproductions. If you must use half tones, get them not finer than a 60 screen. Fifty screen is better yet. Finer than that is not safe. The Alhambra saved itself by mortising the cut to let in the sale talk in type. This was a life saver, for the press work could not kill the type, so the advertisement went over, though it loks far from neat.

—P. T. A.—

Fairbanks Cutouts Jazz Up a Display

Charlie Moyer writes that the Leader Theatre, Washington, D. C., "was profusely decorated" for "The Mark of Zorro" and "profusely" is the precise word. We'll say it is, but the Leader is one of those houses which can sell chiefly through the lobby display, and the more they put in the lobby, the more they get into the house. This is what might be called a two-high display, to use an acrobatic term, for the underlines ride on top of the current display because there is no room on the ground floor. A novelty in this showing is the use of the small cutouts of the star, made from the window cards. If you will look closely, you will find these peppered all over the place, at the bottom of the lower banner, on the box office, on the paper frames and wherever else they would stick. A lobby man dressed as Fairbanks helped to keep things moving and crossed rapiers on the doors above large Zs, also caught eye, though they do not show well in cut reproduction. One of Sydney Lust's stunts was the giving away of school tickets, which admitted any child on a fifteen cent investment. It brought in the children in droves, and many of them dragged their parents along. Mr. Lust is strong for the school reduction for he finds that it helps keep up business in the late afternoon, when it might otherwise fall below the capacity, and he would rather sell his empty seats for fifteen cents than to let them gather dust and no money at all.

—P. T. A.—

Two Good Displays of Louisville Theatres

Louisville has not sent in any stuff lately, but they have no reason to hide out, for these two displays, one from McCauley's and the other from the Strand are above the average, and they get good results from half tone work. That for "The Kid" is very simple display. The large and small pair of trousers on the line matched the man and the child and accentuates the suggestion of the story. The text is briskly written and there is not too much of it. There is just enough to get you interested and not sufficient to tire. The smaller space combines line and half tone advantageously, and trusts to the star and his poses to get the play over, for the text is brief, but pointed. It will get a laugh and a laugh always sells tickets. Both show a good proportion of white space, and the effect is clean and inviting. One drops 130 and the other 145 lines across three, so it will be seen that there is ample room.

TWO FROM LOUISVILLE

Four times as much might be said in the same space, but none of it would be read, and it is short and snappy and it will sell. Grow verbose and you won't even get a chance.

—P. T. A.—

Issues Calendar Programs for Month's Attractions

The Dixwell Theatre, New Haven, of which L. H. Rossiter is the advertising agent, does its own printing and Rossiter must be exceeding the union hours to turn out all his work. Special envelopes for program mailing use have long been a regular feature, and he turns out all sorts of card programs. His most useful is a monthly calendar program with the list of attractions for the month, the calendar for the month and the preceding and succeeding months. This is printed on stiff card, with just a line a day for the attractions, and it

USING A LOBBY TO THE LIMIT

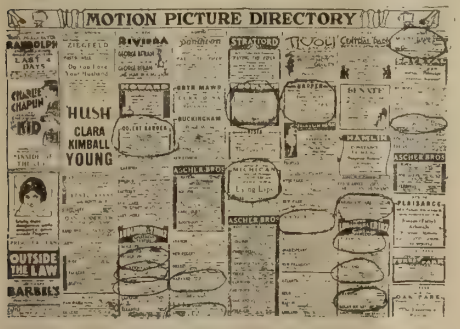
Selling the Picture to the Public

is punched so that the card may be hung up. The two examples sent in are of different sizes. We think it would pay to have a uniform size; varying the color, so that householders can make a place for it on the wall and put the new one just where the old one stood. For a small town or a neighborhood, this form of program can be made a permanent feature to which the patron instinctively turns when he seeks amusement. A small job press will earn its cost many times over if you can find some bright boy to set the type and kick it, but we never saw a press worked as hard as this at the Dixwell—and it works to some effect, too.

—P. T. A.—

Here Is an Argument for Co-operative Ads

Someone sends in a half page from one of the Chicago papers marked to show the advertising done for "Lying Lips" and suggests that a cooperative space could have done much more on the page. It is a point well made. Here are sixteen spaces, totaling 231 lines. The largest single space is 25 lines. The largest space on the page is 75 lines. Using all of the 231 lines in a single display would have beaten anything on the page. More than once this has been



THE CHICAGO DIRECTORY

done, and always with good results, but the trouble is that it takes a good talker to convince the individual managers that someone else will not be getting more out of it than he does. But where it can be put over, there is a strong drag in the fact that so many houses are playing the same attraction. That alone will make it worth while. Cooperation pays when it is done right, and a case like this seems to indicate cooperation.

—P. T. A.—

George Harrison, who formerly conducted the Jefferson Theatre, Detroit, has purchased an interest in the Strand Theatre, Pasadena, Cal., which he is now operating.

—P. T. A.—

Harold Wendt Devises New Film Window Card

Harold F. Wendt, of the Rivoli, Toledo, sends in a new film-window card which does not require the film to be pasted down, but permits it to be withdrawn for inspection, if desired. The card is about 2½ by 5; a 5x5 card, folded once. On the first sheet a window is cut just the size of a film frame, with a slit above and below through which a three-frame piece of film may be threaded. The front is letterhead "Inside dope on the Movies" and the second page reads: "A section of film showing the source of many of your screen pleasures." The third and fourth pages can carry any text desired. This requires a special die, but perhaps Mr. Wendt will tell you where you can get stock cut from this die, if you are within easy shipping distance. The window the exact size of a frame shuts off extra light and makes it easier to see the scene. It is one of the most practical schemes submitted, and the film sample works just as well today as it did when the picture was newer.

—P. T. A.—

Good Advertising Is Not a Matter of Population

Thomas S. Daley, of the publicity of the Casino Theatre, Halifax, sends in a batch of samples and asks how they compare with other towns of the same population as the Nova Scotia city. He adds that hand drawn ads are not used in his section on account of the cost of engraving. He has something to be thankful for but doesn't

TWO OF MR. DALEY'S DROPS

know it. But Mr. Daley is wrong in asking a comparison with other cities the size of Halifax. Good advertising is not a matter of population or Pittsburgh would be much better than it is. Good advertising is good copy well set, and that depends upon the copy writer and the compositor and not on the other 69,998 persons who comprise the estimated population of Halifax. Some of the best work comes in from the small towns. Some of the worst is to be found in the cities. As a rule a city having many papers is not as good as one of the same size having fewer, since the advertising appropriation must be divided. Mr. Daley has five local papers to cover, but does his bulk advertising in the Mail, which is the leader, and which charges a rate of 98 cents an inch, without discounts. Other papers range from that to 55 cents an inch. Mr. Daley takes generous space to show in the Mail, and the first two examples shown are fourteen and fifteen inches deep across four columns, or 60 and 56 column inches. That on the left is chiefly used to get over the first installment of "Velvet Fingers" and plays up the serial above the drama and gives it the same space. To fill in the drop twelve point rule is used between the cuts, working in with the framing scheme on the right. There is also a white margin. The layout is unusual, but good of its kind, though we think that a wider space would have worked better, with the two attractions side by side. On the other hand, the cut for the "Sea Wolf" works better in the deep space since the cut is so deep that to work the title above and text at the side would take more space than is practicable at nearly a dollar an inch. Mr. Daley does use wider spaces at times, and gets a better result, as a rule as this five-eights shows. Here there is less to be said, or rather it is said in fewer words. But the

A BETTER PROPORTIONED SPACE

three samples give a general idea of the Daley layouts. His longest splash is a six seventeens for "Earthbound" which is partly put over on the strength of the fact that Basil King was formerly a clergyman in Halifax. Now and then Mr. Daley shows a tendency to use too much talk. He does not always show the same restraint which makes his "Cousin Kate" display unusually good. He does not always appreciate the value of some white space, but we think that in general this is due more to nervousness over the pulling powers of the attraction than to his lack of skill. He worries over the attraction and talks too much in an effort to convince others where he is not himself convinced. As a rule his layouts are good and almost always his copy is above standard. He avoids many of the pitfalls which compositors set for the unwary. He does not permit the use of all capitals and he values his type displays well. His work is better than average and in many points considerably above the average; not for a town that size, but for good advertising generally. If he will guard against a tendency to oversell a weak sister he will even better. The harder you sell an indifferent picture, the less money you will make. You may take more in that particular night, but it will militate against the better pictures later on. But Mr. Daley does not have to worry. He is filling his job well, for he can write copy, and that is what sells.

—P. T. A.—

Using Old Posters

Generally a poster for a past attraction is deader than last week's daily paper, but they can be used in part to supplement cur-

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Selling the Picture to the Public

rent cutouts. Keep them all, and keep them flat instead of rolled. Sometimes you will want another figure for a cutout pose and can turn to some of the old stuff, or make a line of stars leading up to your box office for some weeks when you lack a lobby attractor. The suggestion of the well known players waiting in line for tickets will bring ingenuity and a paste brush. If you can do nothing better, cut out twenty heads, mount them in a group and offer ticket prizes to the first to correctly name the stars and the plays in which they were advertised in these posters. If you do this every two or three months, you will have everyone watching all your posters against the next contest.

—P. T. A.—

New Oklahoma House Used Supply Hook-up

The new Billings Theatre, Enid. Okla., took a full page to tell of "Midsummer Madness," the opening attraction, and persuaded the supply houses to take a facing page for a hook up, the house getting a write-up, with a picture of Walter S. Billings, the owner, as the centrepiece. In addition to the full page, the house also took a four twelves to get in on the same page with the other houses. This gave the house the best of the display from all angles, and got it off to a flying start.

—P. T. A.—

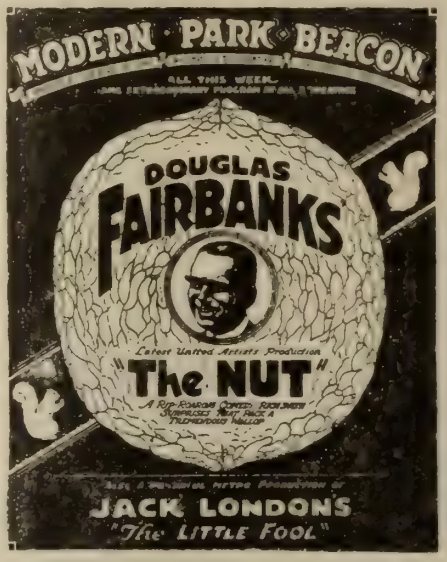
Cross Page Nine Gives Really Artistic Result

We imagine that when the manager of the Dome theatre, Youngstown, O., saw this advertisement for "Sowing the Wind" he patted himself on the back, for he must have known that it was better than usual. He had the good sense to keep it open despite the fact that he was going across the page and down nine inches. He did not try to see how much type he could get into the space, he tried to see how good an effect he could obtain, and we do not think he could have done much better. The cut attractor stands well away from the text, framing it, but not detracting from the announcement. The big lines run ten and eleven inches, and the use of italic for the lesser lines gives all of the effect of hand lettering with the legibility which type alone can give. If you are making a collection of model advertisements add this to the group. We have reproduced it in large size to permit it to be studied. If you don't care for it yourself, take it down to the printer and let him see what it looks like. It may come back to you some day when you have a large display you want set. Make a practise of letting your printer see these advertising pages. If he is any good, he will get ideas that will help you later on.

—P. T. A.—

Made Doug a Triple at Three Boston Theatres

Douglas Fairbanks, in "The Nut" was offered at three Boston theatres, the Modern, Park and Beacon, the same week and the three houses combined to take this characteristic 110 lines across three for the joint engagement. Reverse cuts often come up well, and this one happened to, so it was all right, and the design was forceful and selling. We don't see why it should be necessary to add a second feature. Doug should be able to carry them along by himself, but the second attraction is sold very lightly and is not permitted to intrude upon the star announcement. The layout of this drawing is good. Getting the star and title within the white surface of the nut will



A TRIPLE BOSTON DISPLAY

guard against a poor printing, and ensure a proper display, while the houses are given a large enough rise to fight through the mud in case they have to. This is not an argument for reverse cut work in newspapers, but it is at least an extenuation of a poor policy. If we were asked to call the seven deadly sins of theatrical advertising, we think we would make it four hand lettered spaces and three reverses. These are the two big money wasters for show advrtising, and they must eat up a lot of money in the course of a year.

—P. T. A.—

Merchants Like Them

An exploitation man tells of an exhibitor who would not consider a hook-up page suggestion because he did not want his merchant friends bothered. The salesman went ahead on his own hook, got a double truck fixed up and six of the contributing merchants thanked the manager for the chance. Now he knows better. They help trade. It's not just a hold-up.

—P. T. A.—

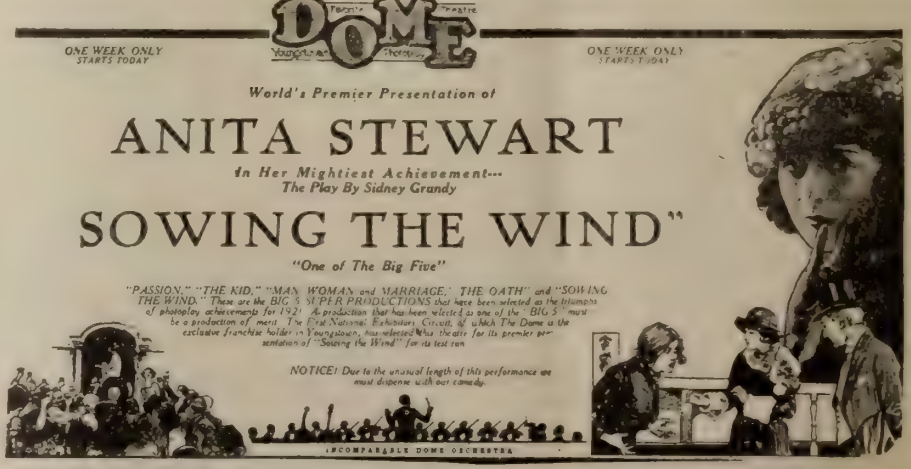
Billed Star in Person and Screen Appearance

This 110 lines across three advertised the personal appearance of Clara Kimball Young in Louisville on her recent trip. It doesn't make much of a splash, but it sufficed to sell the house and half page could have done no more. There is no extravagant display, but it gets over the

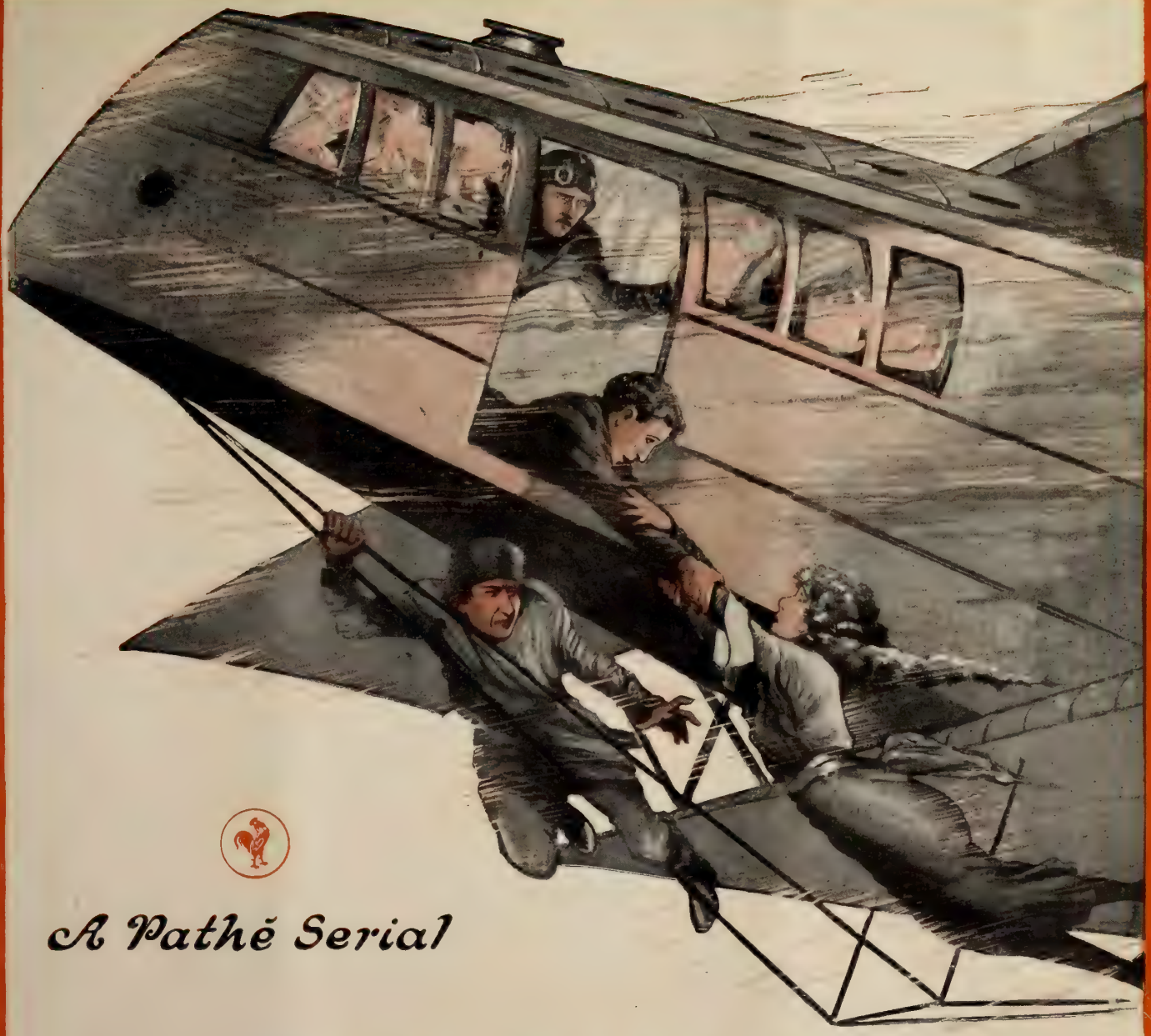
THE LOUISVILLE ANNOUNCEMENT

idea of the dual appearance and tells it in an open-work fashion that lets the information sink in. She made four appearances in one day and in between the press agents had her out doing stunts. It was a nice, restful little tour, but it solidified her popularity and put over "Hush" with a whoop.

No man is entitled to call himself a manager until he can sell more tickets than people would buy without being coaxed. The man who simply opens his house and sells to those who come is merely a collector.


DOME
ONE WEEK ONLY STARTS TODAY
ONE WEEK ONLY STARTS TODAY
World's Premier Presentation of
ANITA STEWART
In Her Mightiest Achievement···
The Play By Sidney Grandy
SOWING THE WIND"
"One of The Big Five"
"PASSION," "THE KID," "MAN, WOMAN and MARRIAGE," "THE OATH" and "SOWING THE WIND." These are the BIG 5 SUPER PRODUCTIONS that have been selected as the triumphs of photoplay achievements for 1921. A production that has been selected as one of the "BIG 5" must be a production of merit. The First National Exhibitors Circuit, of which The Dome is the exclusive franchise holder in Youngstown, has selected this theatre for its premier presentation of "Sowing the Wind" for its test run
NOTICE! Due to the unusual length of this performance we must dispense with our comedy.
INCOMPARABLE DOME ORCHESTRA

AN UNUSUALLY GOOD DISPLAY FROM YOUNGSTOWN



A Pathé Serial

JUNE CAPRICE
and GEORGE B. SEITZ
in

The Sky Ranger

Produced and Directed by George B. Seitz

June Caprice
and
George B. Seitz
in
"THE SKY RANGER"

The Problem of Picking the Picture

It may be just a serial
or it may be a *Pathe* serial

THE world has worn a beaten path to the doors of the Pathe exchanges in the quest for *good* serials.

The reason is found in the unique record of specialization which has created serial success after serial success in Pathe product.

The mark of distinction today is the phrase "a Pathe Serial" in the presentation of episode production.

If it is not "a Pathe serial" it is just a serial and it does not have behind it the years of experience and quality production.

George B. Seitz has scored in the direction of serial after serial, among them such knockouts as "The Fatal Ring" and "The House of Hate." In "The Sky Ranger" he again maintains his reputation of being the world's greatest serial director.

Book it now for its action
Book it now for its thrills
Book it now for its story
Book it now for your patrons

Marion Fairfax Forms Production Unit; First Offering to Be "The Lying Truth"

ARRANGEMENTS involving the formation of Marion Fairfax Productions were completed last Tuesday at the Hollywood Studios when contracts were signed by the noted playwright and screen author, John Jasper and Charles W. Bradford.

Miss Fairfax, whose successful stage offerings prior to her affiliation with motion pictures made her one of the most noted playwrights in this country, has given the screen many of its most popular photoplay stories via Marshall Neilan and Famous Players-Lasky. During the past year and a half her scenarios for Mr. Neilan, including "The River's End," "Go and Get It," "Dinty" and "Bob Hampton of Placer," have won her wide prominence.

At the Lasky studio she was responsible for many Paramount successes, among which were "The Honor of His House," "The Valley of the Giants," "The Clown," "The Sowers" and "The Westerner." For the stage Miss Fairfax wrote a number of prominent New York hits, including "The Builders," produced at the Astor Theatre, where it had a record run; "The Chaperon," with Maxine Elliot; "The Talker," "Mrs. Boltay's Daughter," "A Modern Girl" and "Mrs. Crew's Career." The last mentioned she wrote in collaboration with the celebrated English author, Winston Churchill.

Well Known in Producing Circles

Messrs. Jasper and Bradford are well known in West Coast producing circles. During the past year, as owners of the Hollywood Studios, on Santa Monica Boulevard, they have figured in the production of some of the biggest films now on the market. In the presentation of Marion Fairfax Productions, the entire organization and facilities of the Hollywood Studios will be placed at the disposal of Miss Fairfax. With an established organization of highly efficient technical experts and the use of every modern appliance in screen production, men and facilities that have played an important part in the success of many of the successful films that have been staged at this plant by famous producers, it is expected that the new producing company should be able to offer unusual results marked by a notable elimination of waste.

"The Lying Truth," an original story from the pen of Miss Fairfax, is the title of her initial offering under her own name. A dramatic play involving a plot written around small town newspaper life and politics, this story has just been completed and is to be portrayed on the screen under Miss Fairfax's personal direction.

Picking Popular Players

It is the plan of Miss Fairfax to have her characters portrayed by artists of recognized and established talents only. Players that have "starred" in pictures in their own right are now being assembled to form what will be termed an "all-star" cast. As soon as the cast is complete, which will be in the very near future, actual "shooting" will be started.

Hugh McClung, whose directorial efforts have recently attracted considerable attention in Hollywood producing circles, will act as co-director to Miss Fairfax. Rene Guissart, photographer of Maurice Tourneur's "Treasure Island," various recent Anita Stewart photoplays and other prominent films, will be in charge of the camera work. Tom Held, formerly assistant to Marshall Neilan for the past three years, will act in a similar capacity with Miss Fairfax. Pete Smith, Mr. Neilan's West Coast representative, while continuing with Mr. Neilan will also handle the advertising and publicity for Marion Fairfax Productions.

Gave Plan Much Thought

In discussing her plans for her new company Miss Fairfax said: "The formation of Marion Fairfax Productions is not the result of a sudden decision or an overnight idea. It is the realization of a plan that I have studied and worked out for over a year. I believe there is a place for the combination of literary effort and motion picture presentation, just as there is a place for the combination of literary achievement and stage presentation.

"The author's place in the presentation of a motion picture, to my mind, is just as important to the screen story as it is in the presentation of a play to the stage drama It is my ambition to make my stories above everything else, human and clean, my characters natural; people that really exist in our own lives.

"I will try to present on the screen the 'why' instead of the 'what.' In other words, it will be my endeavor to avoid the byways of uncalled-for sensationalism and try to stick to the straight road of reasonable dramatic construction leading up to natural punches that will register most effectively, chiefly for the reason that they offer in the minds of everyone an intimate part of the story itself and because they are dramatic and yet logical."

MARION FAIRFAX

"Heartbalm," Sennett's First Dramatic Picture Completed; Premiere Soon

THAT Mack Sennett is in earnest in his decision to launch his energies in a new direction is verified by reports concerning "Heartbalm," which is now completed in all its six reels. This is Sennett's first contribution of a serious dramatic picture.

Entirely devoid of those qualities of hilarity that his previous productions have promoted, "Heartbalm" is a dramatization or rather a film interpretation of the social world's most sensational problem. It is a love story in which romance becomes snarled with blackmail and legal proceedings are evoked in behalf of the god of love.

In casting his play, Mr. Sennett went outside of his regular organization to secure players whose standing in the "legitimate" world of the theatre, would immediately proclaim "Heartbalm" an authentic romantic production.

Ethel Grey Terry, Noah Beery, Herbert Standing, Robert Cain and Ben Deely are among those specially engaged, while from his own company for the roles respectively of the Romeo and the Juliet of the plot, Mr. Sennett selected George O'Hara and Kathryn McGuire. Charlie Murray, William Bevan and Miss Farley were others selected from the Sennett players as eminently competent to handle legitimate characterizations.

It is expected that the world premiere of this production will be given at the Mission Theatre, Los Angeles, toward the end of April.

Original Musical Program, Both Lyrics and Melodies, Is Plunkett's New Scheme

TAKING perhaps the most original and far-sighted step in his career as a showman, Joseph Plunkett, managing director of the Mark Strand Theatre, New York, completely revolutionizes modern methods of artistic presentation and prologue art by his decision to institute original musical prologues, of which both lyrics and melodies will be originated and composed for certain attractions, as a part of the theatre's program.

Mr. Plunkett's move is a complete innovation. Precedent records only an occasional effort on the part of Broadway exhibitors to take the initiative in original lyrics and scores, and these instances fall so far short of the scope of Mr. Plunkett's step as to be unworthy of comparison.

A blend between musical comedy and light opera, retaining all the beauty of his colorful originations in lighting effects, and at the same time putting across the theme note of his feature without a single spoken word to jar the rythmical effect of an art that makes melody, lighting and illusion harmonize, is perhaps a fair description of Mr. Plunkett's conception of the ultimate in artistic prologues.

This announcement, which comes from Associated First National Pictures, Inc., following the initial steps which Mr. Plunkett has taken in putting into rehearsal his initial musical prologue for "The Sky Pilot," the Catherine Curtis Production directed by King Vidor, and which will grace the Mark Strand's screen during the week of April 17. The lyrics and music for Mr. Plunkett's prologue were originated by Paul M. Sarazan, whose work in handling prologues and exploitation for Associated First National gave him a comprehensive understanding of the possibilities for prologues in the exhibitor field.

Vitagraph Head Goes West for Spring; Brooklyn Studio Not to Be Abandoned

AFTER arranging the summer production schedule of the Brooklyn studios, Albert E. Smith, president of Vitagraph, has just returned to Los Angeles with an outline of the schedule of the Western studios. He spent a month on this latest business trip to New York and now plans to remain at the Western studios and at his home in Beverly Hills until the summer, which he intends to spend at his counestate at Oyster Bay, New York.

To questions asked by Los Angeles newspaper men on his arrival concerning his plans to concentrate all Vitagraph production in Los Angeles, Mr. Smith answered: "I'm a bull on California."

Business Better

The use of the market page expression conveyed his attitude toward Los Angeles as a production centre. But, he explained, it is not practicable to abandon an enterprise of the size of Vitagraph's Brooklyn studios, for no other reason than because he personally like California. This remark from Mr. Smith is believed to set at rest rumors in the film capital that Vitagraph would bring all stars West and produce no pictures in the East.

Mr. Smith was greatly impressed by the general upward trend of business in all lines which he noted in his latest transcontinental trip.

On his return to the Western studios he was delighted with the progress being made by Mr. and Mrs. George Randolph Chester, the authors of "The Son of Wallingford," which they are personally directing as a Vitagraph special. Mr. Smith feels that this latest Wallingford story will be an ideal picture to follow the pace set by "Black Beauty" and "The Heart of Maryland," the most recent Vitagraph super-productions to be released.

David Smith will shortly start a James Oliver Curwood story as a seven-reel all-star feature. His "The Courage of Marge O'Doone," by the same author, was one of the biggest pictures of last year. President Smith promises an interesting announcement soon on the next William Duncan production. Antonio Moreno also will soon start another picture to follow his "Three Sevens." Earle Williams is finishing "The Silver Car," from Wyndham Martyn's famous novel. Larry Semon's Latest comedy, "The Bakery," is just finished.

Brinch Returns from Trip Predicting Immediate Return to Business Normalcy

P. N. BRINCH, general sales manager of the Hodkinson organization, has returned to his desk after a visit to some of the out-of-town supervisors and branch managers of the company. He is bubbling over with optimism and says that conditions are improving at such a rate as to indicate an almost immediate return to normalcy. This, he says, is because thousands of men are returning to work in the big manufacturing districts of the country, and the reaction is being felt in every picture theatre.

Mr. Brinch expressed himself as being infinitely proud of the record of the Hodkinson organization, which in a little more than three years' time has forged to the front among independent distributing organizations.

"The name Hodkinson has always stood for quality and integrity," said Mr. Brinch, "and the exhibitors have come to respect the Hodkinson policies and energetic, clean-cut selling organization. And above all, they realize that the type of pictures which the Hodkinson organization is giving them invariably brings big money into the box office.'

Mr. Brinch has great plans for the development of the Hodkinson field staff and expects to make material increases in the selling force in the very near future in order to insure the proper handling of the many massive feature productions scheduled for release under the Hodkinson banner during the current year.

Italian Film Executive Here to Study American Methods, Theatres and Studios

COUNT IGNAZIO THAON DI REVEL, one of the leaders of the Italian film industry, is spending a month or six weeks in the United States studying American motion picture conditions and production methods.

As the head of the Cito Cinema, Count di Revel is directly responsible for the marketing, outside of Italy, of the product of the Unione Cinemetografica Italina. This is the largest producing group in the Italian peninsula, and embraces such well-known concerns as Ambrosio, Pasquali, Cines, Itala, Rinascimento, Palatino and Cesare. The Cito Cinema is the foreign sales organization of the Unione, and, with two exceptions (Great Britain and France) has the disposal for the world of the Unione output.

The modern American motion picture theatre and the methods employed by America's leading exhibitors in presenting pictures is of special interest to the Count. Count di Revel is an ardent admirer of America's technical perfection in the art of the photoplay, as he has witnessed it particularly in Allen Holubar's production, "Man-Woman-Marriage" and "The Passion Flower," the latest Norma Talmadge production, distributed through First National.

What impressed him most, he declared, in the photoplays he had seen since his arrival here, was the fact that several of the most successful violated the traditional American insistence upon the "happy ending." He quoted "Passion," the Pola Negri production, and "The Passion Flower," as two examples of tragedy which had been warmly received by the American public.

"That means to me," said the Count, "that there is, after all, some hope for a favorable reception for some of our great Italian masterpieces which are necessarily tragedies and have been produced as such." Count di Revel predicted a great success in this country for some of the super-specials of the Italian industry, as "Cabiria' had had in the days before the war.

Godsol Goes West

F. J. Godsol, vice-president of Goldwyn Pictures Corporation and chairman of the board of directors, left last Saturday for the Goldwyn Studios at Culver City, Cal. He will be gone several weeks.

Warner Brothers, who recently took over the Special Pictures Corporation, have about straightened out the affairs of that company and have started on their first two-reel comedy under the new arrangements.

GET OUT THE SYNONYM BOOK FOR GLORIOUS GLORIA

Miss Swanson is handsome, fair, fine, elegant, graceful, beauteous and gosh darned pretty as one of the stars of Paramount's "The Affairs of Anatol," and here's the evidence

Keeping in Personal Touch

By FRITZ TIDDEN

C. S. CLARK has assumed charge of directing the advertising and publicity of Robertson-Cole, replacing Arthur Hoerl.

* * *

Another change in the same line of duty is the appointment of Sam M. Cohan as head of the advertising and publicity department of Associated Producers. He replaces Dwight Perrin, who has joined the newly formed distributing company that Fred Warren is organizing.

* * *

James F. Sayles has recently been made advertising manager of Cosmopolitan Pictures. Leo Pollock remains the director of publicity.

* * *

Marguerite Clark returned last Saturday to her home near New Orleans after several weeks spent in her apartment in New York for the purpose of discussing plans for her future production. While no definite decision was reached it is said that Arthur Griffith, who directed her in "Scrambled Wives," is anxious to have her make "Peter Pan." Miss Clark is also said to be favorably impressed with the opportunities offered by the Barrie play.

* * *

A typographical error in D. W. Griffith's advertising in a daily paper the other morning which made "Cream Street" out of "Dream Street" gave that famous wag, Bill Reilly, an opportunity to wonder if the picture was made on Sheffield's Dairy Farm.

* * *

James Rennie, who gained an enviable reputation on the stage for his work in "Spanish Love" and who later acquired sudden prominence in the film world by playing opposite Dorothy Gish in the double elopement to Greenwich several weeks ago, has become a screen actor. He has been engaged to play opposite Hope Hampton in "Star Dust," which Miss Hampton is now making for distribution by Associated First National Pictures, Inc.

* * *

New York's most famous aggregation of married men, the Alimony Club of Ludlow Street Jail, has viewed Allen Holubar's "Man, Woman, Marriage," and has pronounced it fine entertainment. In addition the club membership was almost unanimous in declaring that it set forth clearly some of the things which have hitherto been puzzling to them—why certain actions of theirs had jarred on the wife until the matrimonial voyage hit the rocks of divorce.

Sheriff David H. Knott and Dorothy Phillips, who is starred in "Man, Woman, Marriage," were guests of the Alimony Club at the showing. A number of newspaper men as well as several well known politicians were also present.

* * *

Speaking of "Man, Woman, Marriage," Allen Holubar, its author and director, has been confined to his rooms at the Hotel Biltmore since last Saturday. While a heavy cold is the immediate cause of his indisposition the physician in charge declares that the illness is complicated through weakness resulting from Holubar's refusal to take a proper period of convalescence following an attack of appendicitis just as "Man, Woman, Marriage" was in the cutting stage.

Pastrone, the producer of "Cabiria" and formerly one of the heads of the Itala Company of Turin, Italy, is going to resume control of affairs, with his old partner, Sciamenaga, of the Itala organization. A number of years ago these men retired from direct management of the concern, merely retaining their stock holdings. Now they are staging a significant comeback into control. They will produce at least two super-pictures a year for U. C. I.

* * *

If censorship is killed in New York State we shall offer a prize of one second hand pair of accordeon-pleated dumb-bells to the boob who guesses how many film men (outside of those who really did) will swear they killed it.

* * *

Lloyd Lonegran, the lightning scenario writer, who used to write 'em faster before the war than all the directors at Thanhouser could produce 'em, is expecting to have a play produced by Al Woods in the fall.

The film business has changed since Lloyd was king of it, and he doesn't like the new wrinkles a-tall, a-tall.

* * *

"Ye Shall Pay" is a Selznick film title that indicates a drive against theatre passes.

* * *

Pete Smith, who recently returned to California from a trip to a pow-wow of his playmates, the Blackfeet Indian chiefs, took unto himself an additional job. The indomitable Pete will handle the advertising and publicity for the Marion Fairfax Productions and at the same time, without the aid of makeup, will continue as Marshall Neilan's West Coast representative.

* * *

Randall White and Old Walt Hill have engaged, permanently, upper berths on the far-famed Fort Lee ferry. Why? Because the advertising and publicity department of the Selznick organization has been moved over to the studio on the Jersey side. Randy has joined the Commercial Travelers' Association, as he journeys from Bayside, L. I., to Fort Lee and vice versa each day except Sunday, and Walt now uses only travelers' cheques for currency.

* * *

Another version of "Rip Van Winkle" is to reach the screen. Ward Lascelle is to make it for Hodkinson, with Joseph Jefferson, son of the famous star of the stage play, playing the title role.

* * *

Rupert Hughes is writing a novel about movie life in Los Angeles. It is to run serially in the Red Book before it is published in book form.

* * *

Joe Granby, the demon kelly pool player and intrepid screen villain, will shortly go to Providence to join the Albee Stock Company, where he made a number of successful seasons' appearances a few years ago.

* * *

Robert Hodkinson, son of W. W., and an executive in his father's organization, has returned from an extensive trip to a long schedule of exchanges.

* * *

Following the announcement that John M. Stahl would film Shakespeare's "King Lear," reports are current on Broadway that there are two aspirants to the title role. One of them is Jimmy Grainger, the special representative of Marshall Neilan and Charles Chaplin; the other is Lieut. Jim Anderson, manager of the Associated First National Pictures Washington exchange.

Both have the build necessary for the part. The question is how well the can-

FATTY, ETHEL, FELIX AND PAT

Ethel, the Lasky Studio Pet, Models for the New Series of "Felix the Cat" Drawn by Pat Sullivan for the Paramount Magazine—Fatty Arbuckle Superintends

didates can wear the "King Lears" in front of the camera's merciless eye. Paul Mooney, eastern representative of Louis B. Mayer, is said to be arranging screen tests.

* * *

E. K. Lincoln arrived in this country last Saturday on the S. S. Rotterdam from his pleasure trip through England, Ireland, France, Belgium and Holland. While abroad the actor purchased several blue ribbon winner chow dogs to add to the extensive kennel of this breed he maintains at his country place.

* * *

The other night in the Claridge at dinner time we glimpsed as remarkable a collection of beauties as we have ever seen in one place that was not an arranged affair. Katherine Perry, Ziegfeld's famous beauty, now a screen star, was there and Martha Mansfield was with her. Katherine recently won the golden apple at the Hotel Des Artists' ball as the most picturesque woman in New York. In their party at the Claridge table also was Lucille Darling, of "The Right Girl" company, called the prettiest show girl in New York and who is to enter films soon, it is heard. Included in a party presided over by Johnny Hines was Dorothy Leeds and Dorothy Mackaill, who will be seen with the comedian when he makes his personal appearance tour of the Loew houses doing a vaudeville act. Over in the southwest corner of the dining room sat Mae Murray with her husband, Bob Leonard, and later Anna Q. Nilsson came in time for dessert.

* * *

A series of short comedy subjects featuring a cast of colored players will be released shortly. There are to be twenty-six productions in all, each but one reel in length. The stories will be of the type made famous by Octavus Roy Cohen and Joel Chandler Harris.

* * *

William Steiner sailed for San Antonio, Texas, this week.

* * *

Carl Laemmle spent a few days in Chicago during the week.

* * *

Willard Patterson, of Atlanta, is in New York.

* * *

Buster Keaton is in town for a few days. His visit is to be a short one, as he returns to the coast immediately. If previous reports are true this is the first time in two years that he has seen his fiancee, Natalie Talmadge, to whom he recently became engaged after a night lettergram courtship.

* * *

Another arrival from the coast this week was W. Christy Cabanne. He brought with him a print of "The Pretenders," his latest production, which is to be released through Robertson-Cole.

* * *

Cast-off serials and worn-out screen adventures were used by a Texas ranchman to fence in his property, the film having been bought so cheaply that barbed wire looked, in comparison, like spun gold. When the work of fencing in several hundred square miles of the Lone Star State was completed one of the cattle herders leaned his cigarette against the film. His funeral was held the following Thursday to say nothing of the entire property being forthwith unfenced.

Don't blame us. All this is according to the facile Walter of the Hills, one of the thanwhomers.

* * *

Robert C. McElravy says in an article on "Going To the Movies for a Living" in last Sunday's Tribune that "one perhaps learns to judge them (the pictures) on points as an expert at a dog show or chicken show judges prize winners." Can he mean bathing girl comedies?

* * *

"What's a Wife Worth?" asks a film title.

$1,000 on hubby's income tax.

* * *

At last we know when the world "went wicked." It was in 1895 photoplays were first shown as a form of entertainment. The spread of mumps and prevalence of measles, fish-worm drownings, bird's-egg vandalism, biting fingernails , snatching fruit, breaking windows, playing hookey and all other juvenile horrors have ever since been blamed on "the movies."

* * *

An important meeting was held Monday in the office of H. D. H. Connick, of Famous Players-Lasky, to discuss the censorship situation. Every important producer was either present or was represented.

* * *

Mark Nathan, of Associated Producers, is ill in Flower Hospital with influenza.

* * *

Lester Allen, whose most recent stage engagement was as a member of George White's "Scandals" company, recently signed a contract with Charlie Burr to star in a series of two-reel comedies.

* * *

The United Society of Cinematographers found that it needed larger quarters so it moved into 251 West Forty-second street, from the Candler Building.

* * *

William J. McGrath, formerly director of advertising and publicity for the Stoll Film Corporation of America, is now with Arrow Film Corporation, where he has taken over the same duties. Before going to the Stoll organization Bill McGrath was for two years assistant advertising director of Vitagraph.

* * *

Film titles are playing favorites. "Trust Your Wife" says one, while another advises "Don't Trust Your Husband."

* * *

Feminine stars releasing through Associated First National Pictures were on a rampage of entertaining last week. On Monday Hope Hampton took the afternoon off from her work on "Star Dust" to preside at a tea at her apartment. Wednesday afternoon the Talmadge triumvirate—Norma, Constance and Natalie—had cards out for a tea at the St. Regis for New York newspaper dramatic critics. Mrs. Pialoglou, better known as "Our Connie," fell ill the day before, and Norma was confined to her bed, but the party was a big success. Thursday night Miss Hampton was a dinner hostess with the First National executive committee as guests and on Friday Miss Marguerite Clark held a reception and tea in honor of the First National publicity men who performed their specialty on her production of "Scrambled Wives."

* * *

Zena Keefe seems to have lost all sense of optical proportions. Walking up to a saleslady in a New York department store Miss Keefe said: "Please let me see some of your invisible hairpins."

* * *

It appears that Priscilla Dean is a philosopher as well as actress. Her forthcoming picture, "Reputation," has prompted her into an outburst of philosophical epigrams that Charlie Giegerich will use in the exploitation material for the production. The snappy stuff is headed "Reputation" and Miss Dean's compositions follow:

Reputation comes in just two varieties—Good and Bad.

A good reputation is the hardest thing to get and the easiest thing to lose.

A bad reputation is the easiest thing to get and the hardest thing to lose.

Reputation can be the most exalting or the most damning thing in life.

Reputation is the right hand of fate, that points out the road to success or failure.

Reputation is an invisible pedestal, on which we stand like statues, marked famous or infamous.

Reputation is priceless and yet it is within the reach of everybody.

Reputation is the most precious thing to a woman and the most valuable thing to a man.

Every human being is a peddler of Reputation—his own and the other fellow's—why deal in bad ones when plenty of good ones are to be had?

* * *

It now becomes known that celluloid cuffs were withdrawn from the gent's furnishing goods market because of the tremendous output of the basic stuff required to supply the screen with love stories, melodrama and comedies. Celluloid collars won by a neck in the race against extermination.

Men have been killed for less.

Betty Compson's Next

Betty Compson, who recently signed a contract to appear exclusively in Paramount Pictures, will have for her next starring vehicle an original by W. Somerset Maughan, noted English author, entitled "The Ordeal," according to the announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Robertson-Cole

Sessue Hayakawa is working on a picture for which he has written the story, in which he will be the only Oriental. All the other characters are American. Bessie Love heads the supporting cast.

William Christy Cabanne has begun his new production, "The Pretender," of which he is the author.

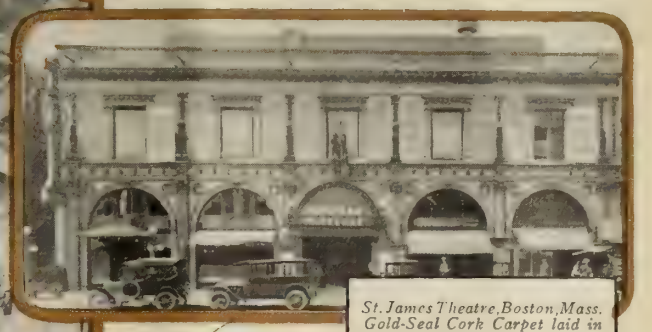
A Splendid Blow Well Struck

Adding a new and a most important chapter to the anti-censorship campaign which national circulated magazines are conducting on their own initiative because they have come to realize the dangers and the un-Americanism of censorship, Mr. Jesse L. Lasky contributes a splendid article to the April number of the Pictorial Review. It is called, "Is There Any Sense in Censorship."

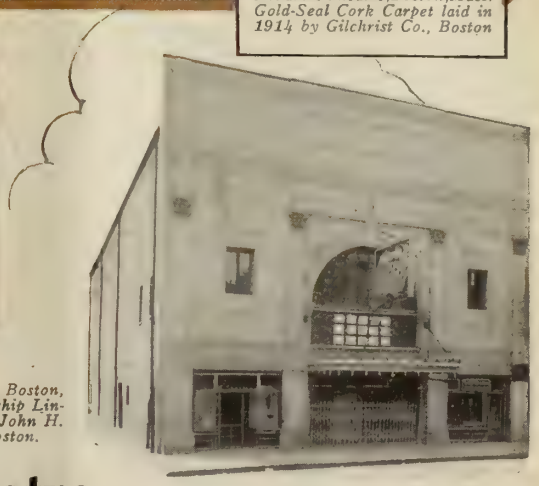
He cites numerous instances from among the thousands that demonstrate the fact that censorship doesn't cure the thing it proposes to cure. In other words, it doesn't work and it only imposes killing hardships upon the industry.

Mr. Lasky's article is sane, forceful, factful and wise because it tells plain truths in a plain way. We congratulate Mr. Lasky and the industry.

Drawing shows Gold-Seal Battleship Linoleum on floor of typical theatre lobby.



St. James Theatre, Boston, Mass. Gold-Seal Cork Carpet laid in 1914 by Gilchrist Co., Boston



Inman Square Theatre, Boston, Mass. Gold-Seal Battleship Linoleum laid in 1915 by John H. Pray & Sons Co., Boston.

The Floor-Covering for Your Theatre—

Of course, there are a lot of requirements to keep in mind when planning the floors of your theatre. But doesn't *Gold-Seal* Battleship Linoleum fill them all? Let's see.

In the first place, it is sturdily tough and durable—well able to stand for years the grind of floor-service in the busiest theatre. Second, it can be cleaned easily, quickly and at remarkably low cost. Third, and of interest to your patrons — it is restfully quiet under tramping feet. Fourth, its soft brown or green tone blends artistically into any scheme of interior decoration.

Gold-Seal Battleship Linoleum is built to conform to the rigid specifications of the U. S. Navy—built to stand the grinding wear of deck service on our fighting craft. But it is not only built to give this satisfactory service, it is *guaranteed* to give it.

On every roll of *Gold-Seal* Battleship Linoleum you will find our Gold-Seal Guarantee—"Satisfaction Guaranteed or Your Money Back"—a guarantee that means just what it says.

And this, after all, is the big point: When you buy *Gold-Seal* Battleship Linoleum you buy a certain investment in floor-covering satisfaction.

Gold-Seal Cork Carpet

Here is a remarkably durable floor-covering, as restfully silent and yielding underfoot as a carpet of pine needles.

It is made in pleasing soft shades of green, terra cotta, and brown—the surface polished or dull—10 shades in all. Of course, the same pledge of satisfactory service, the Gold-Seal Guarantee, goes with it.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia	New York	Chicago	San Francisco
Boston	Cleveland	Minneapolis	Dallas
Kansas City	Pittsburgh	St. Louis	Atlanta Montreal

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of your satisfaction.

Rex Ingram Has Returned to Hollywood to Begin Work on Series of Productions

FRESH from his New York triumphs, Rex Ingram, whose directorial genius created Metro's "The Four Horsemen of the Apocalypse," has returned to Hollywood to begin work on a new series of spectacular productions.

Half an hour after dusting off his desk at the West Coast studios, the youthful director was issuing orders for designs of sets and costumes that will be seen in a picture that is almost as ambitious as the screen version of the internationally famous Ibanez novel.

"No, I can't give the title of the story yet," said Mr. Ingram. "For various reasons I don't care to announce it. But I can say that it is the work of one of the old masters of literature and that it is a story I have yearned to see on the screen for years. I think that this is a picture that will give theatregoers a new slant at the screen."

Mr. Ingram will head one of the new producing units that are being organized at Metro's West Coast studios for the filming of big feature productions. As an important member of his new company, he took Ralph Barton, poster artist, painter and designer, to Hollywood with him to serve as his art director.

With Mr. Ingram also was June Mathis, who was accompanied by her mother. Miss Mathis, who wrote the screen version of the "Four Horsemen," has completed the 'script for the first Rex Ingram production to be made under the new arrangement. Both director and scenario writer spent a month in New York, attending the premiere performance of "The Four Horsemen" and arranging details of the showing of the picture.

Better Working Quarters

A measure has been introduced into the California State Legislature providing for better sanitary and working conditions for projectionists. The bill is based largely upon the findings of Mrs. Edith Tait Thompson, head of the State Board of Health tuberculosis hospitals, who has made investigations of conditions under which projectionists work. In a recent report, she said: "The men behind the machine are too often forgotten by the patrons of the movies. They are working under conditions that call for immediate relief."

"The Four Horsemen," After Triumphal Showings at Lyric, Moves to the Astor

AFTER more than a month of breaking attendance records at the Lyric Theatre, New York, "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro adapted for the screen by June Mathis, has moved to the Astor Theatre.

This million-dollar picturization of the famous novel of Vicente Blasco Ibanez started in its new home at the Sunday matinee, April 10. From the large advance sale and crowded houses at every performance the popularity of "The Four Horsemen" indicates that this remarkable film version of the noted story will remain on Broadway for an indefinite period.

From the first night when it was presented to the public at the Lyric on March 6, "The Four Horsemen" has won the approval of the critics and the public, more than fulfilling the enthusiastic verdict of those who after witnessing it at a pre-release showing pronounced it the greatest picture of the screen.

Its dramatic picturization and tremendous human appeal, in the opinions of the critics, mark it as a rival of the best of the plays of speaking stage, while its faithful presentation of the tense story of Ibanez which has been read by more than 20,000,000 people has received universal commendation.

The keen judgment of New York audiences upon "The Four Horsemen" was just as heartily concurred in by the picture going public of Los Angeles and Chicago where this great picture has started in on runs that are keeping up the New York pace.

"Cabinet of Dr. Caligari" Released; Broke Records at the Capitol Theatre

FOLLOWING the success of "The Cabinet of Dr. Caligari" at the Capitol Theatre, New York, Goldwyn Distributing Corporation announces this interesting production for immediate national release to first runs.

Any question about the public interest in the fantastic mystery story that sets aside accepted traditions of motion picture production, was answered by the record-breaking crowds at the Capitol all last week.

Starting with a Sunday attendance of 20,284, the picture continued to draw great crowds and would have been held over for another week had not a previous booking interfered. The Monday paid admittances, 9,732, broke all Monday records. The Tuesday figures were 10,011; Wednesday, 10,314; Thursday, 11,021. Figures for the last two days of the week have not been made public, but if the average of the first four days was maintained, all Capitol records must have been bettered.

Few photoplays have caused such a stir on Broadway as has this product of the European studios. Critics have hailed it as among the most revolutionary pictures made since the art of motion picture production was in its early stages. Every daily newspaper in New York devoted critiques to this new type of modern art that for the first time has found expression on the screen.

According to S. L. Rothapfel, manager of the Capitol, the picture has caused an unprecedented amount of discussion among his patrons. He has received many letters of congratulation on his enterprise in giving "The Cabinet of Dr. Caligari" its American premiere, and with inquiries concerning the origin of the film and how it was made.

Asks Additional Security

Associated Producers, Inc., moved, through Arthur Butler Graham, its attorney, to compel Fred B. Warren to give additional security in his attachment suit against the company. Justice Delehanty of the New York Supreme Court, has just entered an order requiring Warren to file a surety company bond in the sum of $25,000. If he fails to do so within five days, the attachment will be vacated and set aside. George Edwin Joseph is Warren's attorney.

PAGE A STUDENT OF FEMININE PSYCHOLOGY

Why Should Alice Joyce in Vitagraph's "The Stain" Gaze at the old Gink's Picture When She Has the Chap in the Center to Cuddle Up to and All Those Nice Peppy Friends on the Right?

"I Like Rhum But Not Interviews" Says Jackie Coogan, Jr., "The Kid"

To FRITZ TIDDEN

JACKIE COOGAN, JR., is a regular boy. That probably sounds like a high-handed statement made with an air of originality. The truth is that we, as well as everyone else, realize that it has been said countless times before, in fact by each and every person who has talked with the sensational little actor. That's how he affects you, at once and continuously more and more. He's a regular boy. We make the statement not in the manner of information but for the sake of emphasis.

We admit that we were rather skeptical about it, even though we had read and been told to the contrary many times. We didn't see how such a consummate actor could escape having an air of sophistication and precocity, even taking into consideration his absolute natural boyishness on the screen. We have seen it happen so many times before and, perhaps have become hard boiled. Time and time again it has been our duty to interview these prodigies and the result has been a distinct disappointment.

The General Case

The charm apparent while little Rollo was performing on the stage or screen changed into an age old weariness in manner and utterly blasé individual, and the interview practically always developed into a case where the doting parent shot at the interviewer through the sophisticated kid something like this, when we had asked the inevitable question of what little Rollo wanted to be when he grew up: "Rollo, tell the gentleman that you want to be an actor like Douglas Fairbanks." If the truth were known and if the poor, bored kid had a real child mind of his own he probably would answer that he wanted to be a motorman or a pirate.

Five seconds after we saw Jackie Coogan who is, we will say for the information of the one man if there is one, that doesn't know, the kid of "The Kid," up in his apartment at the Hotel Biltmore the other afternoon, we knew that here, at last, was a boy of boys, and far from anything like the above would be the case. Here was a little chap that won you immediately with his naturalness and a charm even greater than that which he displays on the screen. No affectation, no off-stage acting, just genuiness.

Serene in Mien

When we arrived in the apartment it was crowded with a mixed assortment of newspaper sob sisters, reporters and news weekly and photo service cameramen. Jackie was seemingly oblivious to all the commotion going on around him, and was calmly sitting on a table playing rhum with his aunt. He answered the questions shot at him at various times with an unassumed respect but it was easily seen that his heart was not in this part of the program. He was far more interested in knowing whether or not he was going to draw a seven to complete a trio that would put him out.

We had asked to be granted a special favor and what was perhaps a liberty, considering the newly developed importance of Jackie, in that we wished to have a private interview with the boy. Harry Wilson, acting as Jackie's personal representative had agreed to this, so while he caused all the other interviews to be cleared up with dispatch we talked with Jack Coogan, Sr., whom we have known for the many years when he delighted audiences with a snappy vaudeville act. It was not long before the room was empty, and we were taken over to the card table to be formally introduced to "Junior," the name by which his family call Jack, Jr.

"Junior, I want you to meet a friend of mine," said his father, neglecting to say that we had come up especially to see the boy.

Tired of Talking

After Jackie had made the courteous expression of being glad to make our acquaintance there escaped from him a distinctly perceptible sign of relief and with a serious mien and a real, heartfelt tone in his voice Jackie said: "My, I'm glad the gentleman is a friend of your's, daddie, and not another of those interviewers." With that he turned to us and said:

"You know, I've been here in New York since Saturday morning and I'll bet I've seen four thousand interviewers and answered the same questions a million times. Everyone wants to know the same things about me and I'll bet I've said I liked to play rhum that many times (indicating about three-quarters of a yard with outstretched arms). I would really like to finish at least one good game of the game I tell every one I like to play. I'm glad you're not another interviewer."

All of which completely took us off our guard, and our consternation was complete when he had finished. The clear enunciation, the careful but perfectly natural diction and the child's vocabulary seemed incredible. We had heard of the big words Jackie used and the manner in which he used them but we supposed, uncomplimentary we admit, they were stock phrases. We didn't look for anything like this.

We turned to his father for aid, hoping he would get our S. O. S. and do the disagreeable work of perhaps antagonizing the boy against us by telling him that an interview was just what we came for. Jack, Sr., did tell him, but in such a way that we were glad to notice that there was a look of resignation on Jackie's face instead of the displeasure we expected after his direct remarks concerning the battery of questioners.

JACKIE COOGAN, JR.

"Lets Play Rhum"

While we were still standing by the father we felt a gentle tug on our sleeve, urging us toward the card table.

"Do you play rhum?" questioned Jackie, "for if you do, I think it would be much nicer to play a good old game than to be interviewed."

There was a plaintive tone in the boy's voice that emphasized his reiterated dislike to talk for publication. We then stated that we had been known to play rhum and would be glad to have a good old game. We played for half an hour. And during the game we shot casual questions at him. But, be it thoroughly understood. Jackie saw through our plan and realized that he was answering for publication. You couldn't put anything over on him. It didn't detract from his interest in the game, however. For the life of us we couldn't think of anything but the old stock questions to ask him—the same old ones about what were his chief pleasures, to which he answered playing cards and automobiling; what he wanted to be when he grew up, to which he promptly replied that his ambition was to become a cameraman; if he liked to work in pictures, to which he answered he did because it was easy, and so forth.

When you come right down to it what else is there to ask a boy of five but these same old stock queries. Could one ask him what were his reactions to his sudden bound to fame, his views on the Einstein theory or whether the League of Nations was a good thing or not? We clearly realized why Jackie had been asked the same questions over and over again by the "four thousand interviewers." And probably all of them felt the same way we did—to just enjoy the boy's company and not take the chance of destroying the pleasure by nagging him with foolish questions.

A Fine Mind

After our rhum game had progressed about a half hour a news weekly cameraman came into the room and stated that he would like to "shoot" Jackie on the Biltmore roof before the sun got too low, so the trip upstairs and the time elapsed while the photographer was setting up his camera gave us added opportunity to talk to the entrancing boy.

It seemed as though when the little chap got his body in motion he became more voluble. One thing about him that marks him as an unusually remarkable child is the fact that while he likes to talk away on any subject that enters his quick mind he has a clearly developed power of concentration and he does not jump from one subject to another, flying off at tangents, until he has completely exhausted the consideration of the first. This is probably the secret of the technical side of his fine acting, that part of his performance in "The Kid" irrespective of his completely winning personality and appeal.

Between shots Jackie confided that "I'm going to tell my pal, Mr. Chaplin, that I got a better reception in New York than Douglas Fairbanks, so everyone says." There may be some exaggeration in that but not much. At another time, when the

(*Continued on page* 854)

George M. Sharrard Made Assistant General Manager of Robertson-Cole

PREPARED for his new duties by a thorough training in practical salesmanship, George M. Sharrard, who has been in charge of the department of mail sales of Realart, has become assistant general manager of the Robertson-Cole Distributing Corporation, working under Charles R. Rogers, newly appointed head of this organization.

Mr. Sharrard has enjoyed the greatest success as a practical film salesman through working out his own ideas while in the service of a number of companies. He is a native of Kansas, and one of the most highly educated men in the motion picture industry, holding three degrees from two universities and having served for four years on the faculty in the State University of Iowa. He took two degrees at the University of Kansas, and one additional one at Cornell University, after which he went into teaching.

His break into the commercial world took place at Fort Dodge, Iowa, where he went into the automobile business. Thence, in June, 1918, he went to New York where he became associated with the Select Pictures Corporation. He started in the sales department. Later he was placed in charge of the contract department, and still later he created the position of efficiency manager. Leaving this position he was for a time with Arthur S. Kane. Next he went to Realart where he organized the department of mail sales, a department which he headed when he left to go to Robertson-Cole.

In his new capacity he succeeds J. L. Merrick, resigned, and will aid Charles R. Rogers in placing the product of the Robertson-Cole Distributing Corporation.

Kann Manages Alhambra

George E. Kann, until now assistant to Michael Glynne and director of publicity for the Ward & Glynne Theatrical Enterprises, operating two theatres in Brooklyn and one in Astoria, Long Island, has been appointed resident manager of the Alhambra, Halsey street and Knickerbocker avenues, Brooklyn. The theatre is to undergo extensive remodeling and renovation.

In addition to the Alhambra, Ward & Glynne operate the Astoria Theatre, Steinway and Grand avenues, Astoria, L. I., and the Century, 1260 Nostrand avenue, Brooklyn.

Says Men Around 30 Make Best Salesmen

At what age is the film salesman at his best?

Fred F. Creswell, who is in charge of Paramount's sales school, declares that the man of about thirty is the best timber for film salesmanship, and this week announced that he would limit applicants to the next Paramount sales class to men between the ages of twenty-five and thirty-five.

At the same time Mr. Creswell announced that the next class, which will begin as soon as possible after May 1, would be drawn almost entirely from outside the Famous Players-Lasky Corporation, and that a special effort would be made to enroll salesmen who have gained their experience in other lines besides the film business.

40 *in Next Class*

"The next class," said Mr. Creswell, "will number forty students, and will be the largest school we have had yet. This enlargement of the class is a result of the great success which we already have achieved in getting the right kind of salesmen. We shall have a four-week course. Applications may be made this week to me personally at the home office of Famous Players-Lasky Corporation, but after this week applicants should address their letters to me at the Famous Players exchange in Indianapolis."

Before starting the next sales class Mr. Creswell will conduct a two-week class, beginning Monday, for head bookers in the Paramount exchanges. About twenty-five bookers will be taught the proper use of every form used in the booking and shipping departments of the company and will be given a post graduate course in salesmanship as it relates to bookings.

Jackie Coogan

(*Continued from page* 853)

cameraman was threading his box he replied to our question concerning his education that, "Mr. Chaplin is going to sponsor my education. When I am seven he is going to get me a French tutor and another tutor to teach me everything."

When we finally went down stairs again someone phoned to his father asking for an interview on Wednesday evening.

"Please, daddy, tell them I don't want to hang around any more and be interviewed. I want to go to the circus Wednesday evening," quickly piped up Jackie when he overheard his parent's end of the conversation.

His father put down the phone at this remark and quietly but firmly said:

"Suppose I want you to stay home and talk to this gentleman, what then?"

"Well, daddy, I'll do anything you say. If you'd rather have me hang around here instead of going to the circus I'd just as soon not go." All of which was said wholeheartedly and with a smile that enforced its sincerity. Whereupon Jack, Sr., picked up the phone and said to the gentleman on the other end:

"I'm afraid my son won't be here Wednesday evening. He's going to the circus with me." Upon hanging up he turned to Jackie and told him that when he took that attitude he won, but if he had acted up and childishly demanded that he be taken to the circus he wouldn't have gone a step out of the house.

We have purposely refrained from describing Jackie, assuming that by this time there is no one who already is not familiar with the boy's general features and the constant repetition of his published pictures have made known the more intimate details of his appearance. But there is one characteristic about him that does not reach the person looking at his photograph, moving or otherwise. We have yet to see a picture of him that has done justice to his eyes or caught the spirit that is in them. There is something indescribable in these huge, brown orbs that is not exactly a part of them locally. It is something shining through from behind, from the boy's unusual character. And, in addition, the *n*th power of his personality has never been interpreted by a photograph, our two-hour visit with him impressed us.

At various periods of our stay with Jackie we talked of his business prospects with his father and Harry Wilson. We learned that practically every motion picture company had made a generous offer to star the great little actor in a company of his own. Also all of the vaudeville circuits had offered him record breaking salaries for a tour. Florenz Ziegfeld wanted him for the New Amsterdam Roof, and Charles Dillingham wished to put him in the Hippodrome for a series of special performances. And so on and on and on.

His father said that his first personal appearance would surely be in connection with the presentation in New York of his first starring production, "Peck's Bad Boy," which was made by Irving Lesser. His parent and the producers are positive that Jackie's performance in this picture will cause a further sensation and that the wisest thing to do would be to use the boy's personal appearance in exploiting the film. The many offers for the future have all been gone over thoroughly and what his father thinks will be best for him will be finally selected from those that are left in the sorting process. Jack Coogan, Sr., stated that he had practically decided on one of the production offers and that it would not be long before he could make a definite statement.

GEORGE M. SHARRARD
Assistant General Manager of Robertson-Cole Distributing Corporation

Burger to Represent Associated Producers

One of the most widely known film men in the distribution department of the industry, J. K. Burger, of New York, has been appointed by General Manager Al Lichtman, of Associated Producers, Inc., to represent the organization in the field. With experience in the motion picture business dating for the days of the old Eclectic Film Company, Mr. Burger has been connected with many of the larger distributing organizations in various capacities, and he is known to exhibitors throughout the country. For three years he represented the Eclectic Film and Pathe exchanges in the East, and later helped to organize the International Film Service, Inc., with which company he attained the position of assistant general manager.

Mr. Burger left the International to become manager of the short subject department for the Paramount Pictures Corporation, and when that concern became a part of the Famous Players-Lasky Corporation he became assistant general sales manager under his present employer, Al Lichtman. As special representative for Associated Producers, Inc., Burger will work out of the home office.

BOSTON.—J. R. and Henry Raeder, 53 State street, are preparing plans for one-story brick moving picture theatre, 90 by 110 feet, to cost $100,000.

BUHL, MINN.—N. L. Johnson will erect moving picture theatre, to cost $25,000.

Chicago and the Middle West

By PAUL HINZ

Moulton Has Invention Eliminating "Flicker"

An invention for eliminating the flicker on the screen has been perfected by Dr. F. R. Moulton, of the University of Chicago, secretary of the Society for Visual Education. An interesting demonstration was given April 7. Dr. Moulton, assisted by Professors H. B. Lemon, F. P. Case and R. P. De Vault, had been working on the invention for eighteen months.

"A flicker is commonly understood as a sort of shimmering motion, but what we mean by flicker and what we have eliminated is the constant alternation of light and dark on the screen," Dr. Moulton explained. "The change over the old style of projection is so startling that it can readily be detected even on a bare screen, without the transferring of a picture. Where formerly the standard of time for each print to remain absolutely motionless was three-quarters of a second, it is now seven-eighths. There is a quicker transition from print to print and a longer time between transitions.

"The invention, which is an intermittent mechanism, is the outgrowth of our ambition to lessen the amount of eye strain. In recognizing the great educational value of films, especially to school children, we realized that pictures could be considered beneficial only if they had no bad physical effects. Therefore we went to work and by experimenting were convinced that it is the constant play of light and shadow which is hard on the eyes. We have since proved the accuracy of this conclusion by testing out the new machine on various spectators."

Dr. Moulton expects to submit his invention at an early date to the American Medical Association. He stated that he has no plans as yet for the marketing of the machine, which was conceived solely for improved projection in educational institutions.

Allied Amusements to Completely Reorganize

The Allied Amusements Association, which for three years has bound together theatre owners representing a large percentage of the seating capacity of Chicago picture houses, is undergoing a process of elimination and complete re-organization. A recent conference of the officials led to the decision to retain as members only those individuals who had faithfully given it their moral and financial support. The difficulty of securing the same co-operation from the smaller exhibitor, who suffers less during times of labor and other difficulties, as from the big theatre man, who has more at stake and is consequently willing to do more in the way of self-protection, was urged as one of the reasons for re-forming.

A meeting will be held Monday, April 11, for outlining a plan of organization. Election of officers, and in all probability the selection of a new name for the body will follow soon. Peter J. Schaefer, president of the Allied before its disintegration, and Dr. Sam Atkinson, former general manager, will leave for New York soon after the meeting on business vital to the welfare of the members of the new organization.

Kent Brings Good News

S. R. Kent, general manager for Famous Players-Lasky, shot one more hole in the theory of 1921 depression, when he talked before the district managers of the Middle West in a meeting held in Chicago, Thursday, April 7. At this time he announced that authentic national reports of the picture business had recently been received by him and would soon be made known generally, which showed greater receipts for January and February of this year over these two months of last year. Mr. Kent, who is on his way to the West Coast, attending sales conferences along the way, reports very favorable conditions so far.

"Way Down East" Moves

Pat Campbell, Chicago manager for "Way Down East," moved this picture from the Woods Theatre, where it has been running for eighteen weeks, Saturday, April 9, to the Auditorium, where it will have a two-weeks run. While in Chicago "Way Down East" has been shown to over 250,000 persons. Admission prices have been lowered for the Auditorium showing and will range from 25 cents to $1. At the Woods they were 50 cent to $2.

Rothacker in New York

Watterson R. Rothacker left for New York shortly after returning from the West Coast. He expects to return in time for the First National convention at West Baden, after which he plans to sail with his wife and daughter for Europe. Douglas D. Rothacker is back in Chicago, after spending a month at the New York industrial branch.

Stanley Company Issues Excellent House Organ

The first issue of the snappy house organ that will be a weekly feature of the Stanley Company of America theatres, has been received. The publication is called "Motion Picture Post" and the make up of the cover resembles that of the Saturday Evening Post, closely resembles it, except in size, being smaller than the original. If the contents of the following issues adhere to the interest and high standard set by the first issue the patrons of the Stanley theatres are to be furnished with a weekly treat.

The "Motion Picture Post" is typographically pleasing, and the pages are generously illuminated with interesting cuts. The type of articles and the manner in which they are presented resemble a fan magazine more than the usual house organ. There are stories, items, interviews and cartoons concerning forthcoming productions that have a distinct value as entertainment as well as being excellent promotion for future attractions. Its value may be realized when promoters of general advertising accounts, such as Life Savers and Mallinson's Silks have seen fit to include the house organ in their schedules.

The Motion Picture Post is another evidence of the enterprise of the Stanley Company of America.

A. P. Adds to Staff

Charles Muehlman, at one time connected with the Fox Film Corporation, but more recently personal representative for Joseph Schenck, has been appointed to the post of special representative for Associated Producers, Inc., by General Manager Al Lichtman. Mr. Muehlman will assume his duties immediately.

Another recent appointment made by Mr. Lichtman is that of Edward Grossman, formerly of Famous Players-Lasky Corporation, to the home office staff. Mr. Grossman is well known to the industry, having been actively engaged in the motion picture business for the past few years.

Nebraska Senate Against Censorship

(By Wire to Moving Picture World)

Lincoln, Neb., April 13.

Censorship was defeated by the Nebraska State Senate at Lincoln on April 13, after a fight lasting weeks, by the vote of 18 to 15. Until the last minute the decision was in doubt. The Assembly is expected to concur.

The censorship battle started this year with seven distinct bills before the Nebraska legislature. The first bill passed the Assembly after a bitter fight. The Senate battle began April 4 and lasted all day. Senator Bybee introduced an amendment, doing away with a board of censors and compelling each distributor in the state to deposit $1,000 guarantee with the Governor that he will not distribute films detrimental to the morals of the people. Definite rules as to what should and what should not be shown were proposed in the amendment.

During the first day's battle in the Senate the amendment was strongly supported, showing that the upper house was not as eager for censorship as was the lower house, despite a large lobby of women. The vote at the end of the day was a tie, 16 to 16. The Senate then laid the question over until April 13.

Pathe Serial Activities on the Increase to Meet Greatest Exhibitor Demand Yet

IN response to the widest serial demand in the course of its long career as "the house of serials," Pathe's activities during the present year, as outlined by Paul Brunet, present encouraging evidences of the healthy and prosperous condition of the picture industry. Besides two big productions lately completed and ready for release, two others of equal importance and containing, it is promised, exceptional elements of interest, are in the making. Within less than a year from now exhibitors will see the substantial catalogue of Pathe serials expanded by a total of four new examples representing the highest development yet reached of the essentials which give this form of fiction and motion picture its remarkable hold on public favor.

Preparations for this program had been decided on by Mr. Brunet months before Elmer Pearson, Pathe director of exchanges, presented his recently published box office proof of unprecedented serial patronage at all classes of picture houses throughout the United States. The president's foresight had anticipated the director of exchanges' statement that "serials constitute the backbone of several programs per week at 60 per cent. of America's theatres."

The enthusiastic reception given Ruth Roland's latest picture, "The Avenging Arrow," released early in March, served to confirm other evidences of big and increasing business for the best type of serial. This picture not only was booked at houses that had never before used serials, but was selected as the opening attraction for several of the finest new theatres in the country. A considerable number of important houses in different sections welcomed "The Avenging Arrow" with which to inaugurate the policy of a regular weekly "serial day," on which the current serial instalment would be the real feature of the program.

Advance exhibitor inquiries for "The Sky Ranger" and "The Yellow Arm," both completed but not yet released, show the same character of interest. "The Sky Ranger," in which June Caprice and George B. Seitz are starred, supported by Harry Semels, Peggy Shanor and other capable principals, creates high anticipations owing to the rather startling excursion it makes into the fields of science and invention. The love story revolves about a duel to the death between a space-annihilating super-airplane and a searchlight ray capable of destroying any sort of material with which it comes in contact. The struggle for possession of the latter is declared to produce some thrilling spectacles with "locations" of sky, land and sea involved in catastrophes which constantly threaten the hero and the heroine.

"The Yellow Arm," whose release date presently will be announced, affords Warner Oland one of the finest opportunities he has enjoyed for the display of his forceful and dominating characterizations in a story which involves a New England family in an Oriental dynastic revolution. The production accordingly presents the widest possible scenic contrasts, as well as sharp contrasts of character. Over all broods the mystery and terrors belonging to Oriental intrigue, fanaticism and heartlessness. Juanita Hansen, Marguerite Courtot and William Bailey have roles which call for their best work.

"The Golden Canyon" is the working title of the new Ruth Roland serial, upon which production has been begun. That title reflects the central scenic scheme of the story, many of whose most important scenes are laid in the Grand Canyon of the Colorado, which is celebrated for the grandeur and beauty of its natural wonders. It goes without saying that the characters and action of the production are in keeping with the impressive qualities of the main location. The hero role is played by Earl Metcalf, who appears in the leading part of Associated Exhibitors feature, "What Women Will Do." Mr. Metcalf also appeared as the handsome, tall and active leading man figure in the features, "While New York Sleeps" and "The Garden Girl." Ruth Roland probably never has had abler support than surrounds her in "The Golden Canyon" production.

It will interest exhibitors and their patrons everywhere to know that Charles Hutchison is just now beginning work on his new serial tentatively named "One Chance in a Million" which intimates truthfully that the "stellar stunt man" takes just that sort of chance all through the picture. Many of the locations are ideal for the effects in view, being in and about Ausable Chasm, where Mr. Hutchinson heretofore is credited with "saying the last word" in dangerous and thrilling physical stunts."

His supporting company of principals is one of the strongest ever engaged for a serial. It includes Warner Oland, leading heavy; beautiful and athletic Lucy Fox, leading woman with Ann Hastings—not less attractive—to engage with her in a veritable "battle of the beauties," while the ever popular "bad man," Harry Semels, accomplishes everything in that line that may be overlooked by Mr. Oland—and "some more."

OLD HOME WEEK?

No, a scene from "Keeping Up with Lizzie," a Rockett film to be released by Hodkinson

EVIDENTLY PROHIBITION HASN'T HIT THE MOVIES

Gloria Swanson, in making her debut as a Paramount star in "The Great Moment," samples some extra dry

Realart Engages Former Exhibitor to Aid in Selecting and Titling Pictures

ANOTHER step in the co-operative plan to bring the exhibitor into direct contact with actual studio production, thereby further insuring the exhibition value of its product, has been taken by Realart. This move comes to light with the announcement that Aubrey Stauffer, manager of many road companies and more recently manager of large theatres at Santa Barbara and Bakersfield, Cal., has been engaged to read submitted photoplay material and to assist in titling finished productions at Realart's Hollywood studios.

Explaining this appointment, Elmer Harris, supervising director for Realart, said: "In the past there has been criticism of some producing units on the ground that, isolated in their studios, they have been unaware of the actual condition confronting the exhibitor; have failed, in fact, to provide him with the material which will most convincingly appeal to his public.

"Realart has always had the exhibitor directly in mind in making its pictures, and it is to further guarantee that our judgment is correct that we have secured Mr. Stauffer to assist us in getting the theatre man's direct viewpoint.

"We believe that he is bringing with him that direct contact with problems of the exhibitor which is desired by every motion picture producer. He is extremely well qualified for his position, having had, in addition to a long experience in exhibiting pictures, a wide musical, dramatic and vaudeville training, combined with extensive studies in Paris and other Continental centres of art. During the war he was prominent in the work of establishing Liberty theatres at Camps Beauregard, Taylor and Kearney."

Mr. Stauffer is already at work at the West Coast studios, his new duties calling for the careful inspection of manuscripts submitted as material for Wanda Hawley, Bebe Daniels and Mary Miles Minter.

To Choose Censor

The Citizens League for Better Motion Pictures, of Baltimore, Md., now wants a person appointed to the Censor Board of Maryland who will give his full time to the job. Governor Albert C. Ritchie has invited the league to search for a person. A committee of eight was appointed.

Rubbernecking in Filmland

SEVERAL things have happened in Filmland this week that are of more than passing interest. The news that our hotel managers are going to use the ax on their rates and chop them down to somewhere in the vicinity of a pre-war basis, will cause a pleasant thrill to permeate the pulses and the purses of movie magnates who are contemplating a visit to the coast and at the same time allow those who are already here to linger a little longer in our midst.

The announcement that Bill Hart has locked up his studio for nine months and maybe longer, will move many an exhibitor to exclaim, "Doggone the luck," and many a hair-pants thespian to cripple up his feet trying to wear Bill's boots.

Chronicalling the fact that Bebe Daniels has been sentenced to spend ten days in the Santa Ana callaboos for speeding, will cause many a lady motorist to use a less heavy foot on the gas.

The tidings that Harry Brand has been chosen to fill the proud position of private secretary to his Honor the Mayor, of our fair city, will make many members of the P. A. tribe put new ardor in their work—and we hope fresh ribbons on their typewriters—and strive for better and bigger things.

Bill Hart Laying Off

Bill Hart says he's going to lay off and rest up for nine months or a year. A rumor that he is through and will never make another movie is very persistent, but most of us do not believe the rumor; maybe it's because we don't want to believe it. Bill is entitled to a rest; he's got a fine ranch out at Newhall and a home in Beverly Hills, and I expect he's got quite a little change saved up and nobody blames him for wanting to take a little breathing spell.

But that's all; we won't stand for Bill quitting us cold. "He's too good of a guy" and he's done too much for the movies. There is nobody can hold up a stage, whip a dance hall full of rough necks, or grab a maiden to his saddle and flee down the canyon with the outlaw band in hot pursuit, like Bill. There are other western stars—good ones too—but there is only one Bill Hart.

A Lace-Curtained Jail

Bebe Daniels' trial for fracturing the speed laws of Orange County, which has been on the calendar for some time, came up before Justice Cox of Santa Ana this week. There has been much speculation as to what would be the outcome of the trial. Many said that Judge Cox, who has a reputation of imposing jail sentences on everybody who tries to burn up the highways of his bailiwick, would make an exception when the culprit was a fair lady. But when the speed cop testified that Bebe was buzzing the boulevard at the tune of fifty-six miles an hour when she passed through a trap, and the jury came in with the verdict of "Guilty," the judge sustained his reputation of treating 'em all alike by remarking: "Ten days in jail," without batting an eye.

The case will be appealed, and if the lower court is sustained Miss Daniels will have to take up her residence in the Santa Ana Bastile.

In the meantime Bebe is taking things philosophically. "It won't be so bad," she has said. "The jail at Santa Ana is a very nice little jail, there are lace curtains at the windows, and there is ivy trailing over the walls and a nice park with flowers surrounding the building. The only really bad feature is that there are no trees in the park and it is going to be difficult for Fatty Arbuckle and Walter Heirs to get close enough to the window to serenade me, as they have promised to do."

Bill Hart, They Say, Won't Return to Films, but Cheer Up, Maybe It Isn't So

By GIEBLER

P. A. Leaves Fold

Harry Brand was a well known sport writer before he became a press agent a couple of years ago, and he was handling publicity for Buster Keaton when Mayor Snyder signed him up as secretary. Harry will supersede Ivan St. John, who also got his start as a publicity purveyor, and "Ike" will take personal charge of the Mayor's campaign for re-election in the coming municipal balloting.

The other events of the week, while not so far reaching in their influence were, however, gummed up with enough of that subtle essence called news value to make them worthy of notation.

Doug and Mary celebrated their first wedding aniversary at a quiet little gathering in their Beverly Hills home. Mary's Ma and her brother Jack, Doug's brother Robert and his wife, Edward Knoblock, Wanda Hawley and Bennie Ziedman were at the party.

Mariam Cooper arrived this week to join her husband, Raoul Walsh, who has been here for a week or so getting things in shape for shooting R. A. Walsh productions. George Walsh is also here. Coming back to the coast was like coming back home to George, because George made his debut as a picture player in West Coast Filmland.

Numerous Brevities

Sol Lesser, Maurice Tourneur and John McCormick, First National publicity dopester for the coast, have gone to New York.

Lila Lee's sister Peggy got married on Sunday and Lila stood up with her as bridesmaid.

Peggy Hyland has returned to the Colony after a year's travel in foreign parts.

Ann Forrest was operated on for appendicitis. Agnes Ayers lost her pet cat. Bull Montana is visiting in Vancouver.

Members of the picture colony, with their usual readiness, helped to make a success of the Pageant and Ball, held for the benefit of the Children's Hospital, at the Ambassador Hotel this week. Ernest Warde was director general of the pageant; Frank Geraghty was his assistant, and scores of stars, directors and others prominent in picture circles helped to make the affair one of the most notable occasions of its kind ever attempted.

On History and Fantasy

Different epochs of history and fantasy were represented in the pageant. The first section represented a make-believe episode in the time of Queen Elizabeth, depicting "The Things That Might Have Been But Never Were." Betty Blythe, as Cleopatra, was the bright particular star of this picture. Other players taking part and representing periods of history, were Wedgewood Nowell, R. D. McLean, Kathlyn Williams, Florence Stone, Mary Miles Minter, Frederick Kovert, Karl Stockdale, George Leslie Smith, Margaret Shely, William Dodd, William P. Carleton, Carl Gantvoort, Irma Stone and Arthur Jassamine.

The second episode, "The Legend of the Blue Bird," was presented by Mrs. Cecil B. DeMille. Mrs. Thompson Buchanan presented the Chinese episode with Gloria Swanson, Mr. and Mrs. Rob Wagner, Milton Sills, Lionel Barrymore, Louis Sherwin, Mr. and Mrs. Rupert Hughes, and many others helping.

The Indo-Persian section was directed by Robert Brunton and H. R. H. Maddock, who is here from India as a technical expert on the Rudyard Kipling pictures.

The French episode was elaborately presented in nine groups, each representing an event in French history. This section was directed by Ernest Warde and had Mrs. William De Mille, Mrs. Wilfred Buckland, Winifred Kingston and a number of local society people as co-workers.

The ball which followed the pageant was a brilliant affair and was attended by practically everybody of importance in the picture colony and the social life of the city.

More than fifteen thousand dollars was realized for the Children's Hospital fund.

Dexter Traveling

Elliott Dexter, popular Paramount player, is en route for New York via the Panama Canal aboard the first steamship to make its maiden voyage from the port of Los Angeles to New York Harbor. He expects to spend about two weeks en-route, stopping only at Havana for two days. A few days in New York will precede his return to Los Angeles by rail.

"AT LEAST SPARE ME THAT"

Pleads Margarita Fisher when Hayward Mack threatens blackmail in "Payment Guaranteed," an American picture

Theatre Close-ups in and Around Central N. Y.

Devises Unique Scheme to Exploit Ince Film

Harry G. Lux, Jr., owner of the Alhambra Theatre, Utica, who has the reputation of being one of the best "Exploitation Exhibitors" in the Central New York territory, put over "Lying Lips" in fine shape at the Alhambra. First he plastered the street cars with posters announcing the coming of the Thomas H. Ince production. Then he conducted a big newspaper advertising campaign.

A decided novelty was a card he got out. Pasted over an aperture in the upper right hand corner of the card was a piece of positive film from "Lying Lips." This film was arranged so that it appeared to be on a screen, a picture of the interior of the Alhambra being drawn around it. Then, along lines supposed to represent the rays of the projection machine were the words: "Thos. H. Ince presents 'Lying Lips.'" Beneath that were printed directions for viewing the slip of positive film.

"Lying Lips" went over big at the Alhambra for a week's run. And the exploitation methods of Mr. Lux did a whole lot toward attracting the crowds.

NOTE.—If you figure on trying a stunt of this kind don't take your film from the positive print sent you by the distributing company. Write to the people from whom you bought the picture and they probably will be glad to send you "overtake" film at small expense to you.

Kelly and Burke Apply Old Methods to Secure Neighborhood Patronage

The writer, in visiting "neighborhood houses" and talking with the exhibitors regarding their business, frequently has heard them complain that their patrons do not seem to take any interest in their houses.

"They just come here and go away," is the general remark of the exhibitors. "I've tried in every way to build up a steady patronage. I've used exploitation, advertising, everything, but I can't get them 'pepped' up."

In this regard the following story carries its own moral:

Thomas Kelley and Joseph Burke recently bought the Corn Hill Theatre, a neighborhood house" of Utica. When they purchased the place they knew nothing of the motion picture business. Mr. Burke had been State Superintendent of Waterways. Mr. Kelley had been a merchant. After they had mastered the intricacies of booking, attending to their posters, programs, etc., they divided their work. Mr. Kelley sold tickets and Mr. Burke collected them and looked after the general management of the house.

Now, here is the important point: Both played a "system" with their patrons right from the start. This consisted in personally thanking each patron who bought a ticket and becoming acquainted with those living in the neighborhood. Two women would appear at the box office and ask for tickets. Mr. Kelley would take their money, hand out the slips and say: "Thank you; fine evening we're having." Of course, they would reply "Yes" and smile. After a time he learned their names, and then it would be: "How is Mrs. Smith tonight? And Mrs. Jones? And the babies?"

The writer sat in the box office one night and heard such bits of conversation as these:

Mr. Kelley (as a lad of 18 buys a ticket) Hello, Bill. How's that lame foot tonight? Better? That's good. You want to watch your step after this when you're getting off a street car. (As an elderly woman appears.) Good evening, Mrs. Thompson. How's the grandchild? Worse? Ah, that's too bad. But never mind—she'll get over that attack of croup, all right.

Within a few weeks Messrs. Burke and Kelley knew all of their regular patrons by name, and just about that time their business took a big jump. Why? Because those patrons took a personal interest in the theatre. They began to feel as if it were part of their home life. They "rooted" for it. They brought out their freinds. Be it remembered that both of these gentlemen have kissed the Blarney Stone and know how to be cheerful at all times and have a pleasant word for everyone. While Mr. Kelley radiated cheerfulness and good fellowship in the box office, Mr. Burke did the same in the theatre. The result was that persons living in the neighborhood who went to the Corn Hill began to feel as if they were going to their own home.

Some people might call this system "Applying Personality." Others might give it the more vulgar title of "Throwing the bull." Anyhow, it's the world-old doctrine that cheerfulness and a kind word will accomplish more than money and power; for the first two attract true friendship and the second two bring false friends.

If you want to build up your neighborhood house, smile always and get acquainted with your people.

Fair Syracuse "Coed" Buys Picture Theatre

The motion picture business certainly does change every minute of every hour of the day. A fair "coed" of Syracuse University has just purchased the Gem Theatre, Syracuse. She is Mrs. Arthur Zapolsky, who is young and attractive and possesses a brilliant mind. Mrs. Zapolsky, a native of Russia, went to Syracuse with her husband for the purpose of taking a course in Liberal Arts at the university there. She is an accomplished linguist, speaking Latin, Greek, French, Russian and English fluently.

After buying the Gem she arranged to enlarge the theatre and add 400 to its seating capacity. She also wants to purchase another house.

Mrs. Zapolsky is only one of several women who are interested in picture houses in Syracuse. Mrs. G. R. Gray, a graduate of Syracuse University, made the Elwood Theatre a paying proposition and sold it to Mrs. Henrietta Maier. Mrs. Gray then bought a theatre at Fayetteville, a suburb of Syracuse. This coming fall she plans opening a big house in Syracuse.

Censorship Hits at Personal Liberty, Louise Connolly Tells Indiana Women

CENSORSHIP of motion pictures before they are exhibited to the public is an infringement on personal liberty and should be stopped, according to Miss Louise Connolly, educational expert of the Newark, N. J., Public Library and Museum, in an address on "Indorsement versus Censorship," at the sixth annual convention of the Indiana Indorsers of Photoplays, held recently at the Claypool Hotel in Indianapolis. Miss Connolly, who is connected with the National Board of Review, made a strong plea for voluntary indorsement rather than legalized censorship.

Mrs. David Ross, of Indianapolis, was elected president of the Indiana board of indorsers and steps were taken to merge the state and Indianapolis boards into one organization. Mrs. Ross also is president of the Indianapolis board. A new constitution was adopted, providing for the creation of a board of managers, composed of the officers, chairmen of standing committees, and presidents of the affiliated organizations to meet in Indianapolis on the first Tuesday of each month.

The constitution provides for an executive committee composed of the officers and three members of the board of managers, elected annually, the committee to act in the interim of meetings of the board of managers.

Other state officers chosen at the convention were: Mrs. Grant C. Markle, Winchester, first vice-president; Mrs. Theodore Wagner, Indianapolis, second vice-president; Mrs. S. L. Fickenscher, South Bend, third vice-president; Mrs. M. E. Rohrer, Fort Wayne, fourth vice-president; Mrs. Fred Lucas, Greencastle, recording secretary; Mrs. O. C. Lukenbill, Indianapolis, treasurer, and Mrs. J. M. Daily, Indianapolis, film librarian.

Hearing on School Films

A public hearing on the tentative rulings of the State Industrial Board on the exhibition of motion pictures in schools, churches, lodge halls and other places of public assembly will be held April 22 at 10 a. m. at the Bellevue Strafford, Philadelphia.

An earlier meeting will be held in Pittsburgh. The rulings provide films exhibited in such places shall be restricted to those used for educational purposes; projectors of an approved type shall be used; projectors during operation shall be in charge of a licensed operator; the number of exhibitions shall not exceed six a month and no admission fees shall be charged.

Record Breaking Cast

A record-breaking cast of characters appears in George Fitzmaurice's latest Paramount picture, "Experience," which was completed at Paramount's Eastern studio. No less than thirty distinct characters, ranging from "Youth," the leading role played by Richard Barthelmess, and "Love," by Marjorie Daw, to "Prohibition" and "Intoxication," are shown in the screen version of George V. Hobart's popular stage play. In addition to the huge cast there were more than 500 "extra" people used for atmosphere in the "Primrose Path" cabaret scenes and the street and rathskeller scenes.

Dougherty Appointed

Fred G. Nixon-Nirdlinger, general manager of the Maryland and Colonial Theatres and the Academy in Hagerstown, Md., announces the appointment of Thomas E. Dougherty, long well known in theatrical affairs in Philadelphia, as manager of these theatres. For a period of nearly twenty years Mr. Dougherty has been associated with Mr. Nixon-Nirdlinger as treasurer, manager and in other capacities.

News of the West Coast

By A. H. GIEBLER

Pasadena Theatre Opens

Jensen's Raymond Theatre, a new amusement house just completed at a cost of $500,000, was formally opened to the public on the evening of April 5, at Pasadena, with addresses by prominent speakers of Pasadena and by Henry C. Jensen, proprietor of the theatre. The opening bill consisted of the new Wallace Reid picture, "The Love Special," a Buster Keaton comedy, an educational reel, and a prologue and dance act.

The theatre seats 2,500 persons, has inclined walks instead of stairways to the balcony, and luxurious lounging rooms and foyer. The architectural treatment, inside and out, is in the Georgian theme. Mr. Jensen is also owner of the Pasadena Theatre, formerly Clune's, and intends to play occasional road attractions as well as pictures in his new house. A large number of film stars from Hollywood attended the opening.

Universal Heads Go East

Carl Laemmle, president of Universal, and R. H. Cochrane, vice-president, who have been spending the winter in Southern California, leave for New York this week. During their stay on the West Coast they have given considerable attention to production at Universal City, and have not only watched the making of a number of big features but have mapped out a program that will keep the vast studio busy throughout the summer.

Scribblers Oppose Censors

The Scribblers' League of Los Angeles has passed a resolution condemning censorship as "a baneful form of violation of the right of freedom of expression, subversive of progress in art and culture and thought, and no less harmful than the destruction of the freedom of the press would be." The move was in response to the activity of Frederick Palmer, president of the Palmer Photoplay Corporation, as a member of the organization committee of Affiliated Picture Interests, Inc.

Universal Barbecue

Three thousand members of the Universal City family of picture folk forgot censorship, blue laws and kindred subjects last Sunday and attended the first annual barbecue and picnic of the Big U organization, which was held on the Universal Santa Susanna ranch. Carl Laemmle, president of Universal, headed the receiving line. With him were R. H. Cochrane, vice-president; Abraham Stern, treasurer; and Irving G. Thalberg, general manager of the studio.

Mrs. Chaplin Arrives

Mrs. Hannah Chaplin, mother of Charles and Sidney Chaplin, film comedians, arrived here from New York at noon last Sunday, was met at the train by her sons, and was taken by them to their home on Temple Hill. Mrs. Chaplin is an invalid, and it is hoped by her sons that the mild climate of California will restore her to complete health in a short time.

To Film Classic Myths

P. Dempsey Tabler, who played the part of Tarzan in the serial, "The Son of Tarzan," and who in the early days produced a number of successful state rights features, announced this week that he will soon begin the production of a series of twenty two-reel features based on classic myths, fables and legends. Judge O. M. Tilton, formerly of Denver, is putting the stories into scenario form.

To Supervise Premiere

S. Barrett McCormick, managing director of the Ambassador and Kinema Theatres, left on Sunday for New York to supervise the world premiere of "Peck's Bad Boy," featuring little Jackie Coogan, the child player in Chaplin's new comedy, "The Kid." The titles for this film were written by Irvin S. Cobb, famous war correspondent and Saturday Evening Post writer.

Irvine With Linder

Clarke Irvine, formerly manager of exploitation for Maurice Tourneur and, editor of Goldwyn's "Studio Skeleton," has been engaged by Max Linder, French comedian and producer, to direct the advertising and exploitation of Linder's special five-reel comedies to be released through Robertson-Cole.

Walsh Begins Production

R. A. Walsh has begun production on the first of two productions, a Spanish romance written by himself for release by First National, at the Brunton studios. George Walsh and Miriam Cooper will play the leading roles.

Hillyer With Goldwyn

Lambert Hillyer, until recently with William S. Hart as continuity writer and director, has been engaged by Goldwyn Pictures to write the scenario for Katherine Newlin Burt's story, "The Man from Lost River."

Ohio Exhibitor Here

A. Kraemer, owner of a large chain of theatres in Ohio, is in Los Angeles on his honeymoon trip. Mr. Kraemer is one of the partners of Schuman, Fine & Kraemer, which controls a circuit of picture houses in the Buckeye state.

California Scenario Law

The State of California last week adopted a law to permit the copyrighting of motion picture scenarios, lectures, sermons, addresses and other typewritten compositions, upon the payment of a $5 fee to the secretary of state at Sacramento. As a result of this law, the Screen Writers' Guild of Los Angeles and the Authors' League of America will take steps to introduce a similar measure at the next session of Congress at Washington.

First National Moves

The western executive offices of the Associated First National Pictures, Inc., was transferred this week from the Knickerbocker Building to the Pacific Finance Building, where more capacious quarters have been opened.

Kerrigan's New Company

Announcement was this week of the organization of the J. Warren Kerrigan producing Company, which will begin soon on a series of pictures. W. F. Wood is general manager.

Eastman Man in Town

George Blair, sales manager of the Eastman Kodak Company, is in Los Angeles on a business trip in the interest of his company.

Studio Shots

John Harron, brother of the late Robert Harron, is playing an important part in Rita Weiman's story, "The Grim Comedian," under Director Frank Lloyd at Goldwyn.

Richard Dix will play the leading role in the Mary Roberts Rinehart picture, "The Glorious Fool," soon to go into production at Goldwyn, under Director E. Mason Hopper.

Valeska Suratt, erstwhile film star in Fox pictures, is playing a vaudeville engagement at the Los Angeles Orpheum.

Bessie Love is cast for the engenue part in a coming Hobart Bosworth picture to be called "The Sea Lion." The company is now on location at Santa Cruz Islands.

Ann Forrest is recovering from her recent operation for appendicitis.

Mr. and Mrs. Rupert Hughes gave a dinner at their home in Hollywood last Tuesday to a number of their friends of the film world and of the Goldwyn studios.

Clara Kimball Young started this week for New York, but will stop off at various points to make personal appearances in theatres showing her productions.

Valleau to Visit Studios

California movie studios will be visited by V. B. Valleau, manager of the Broadway Theatre, Albert Lea, Minn., before he returns from a Western trip, which will include al the big Coast cities. Mr. Valleau is secretary of the United Theatrical Protective League. His wife and daughter, who are now in California, will join him when he reaches that state this week.

Pastor Becomes Actor

Quite a stir was caused in Toronto, Ontario, on April 7, when announcement was made by the Rev. W. G. Milarr that he had resigned from the important pastorate of Bond Street Congregational Church in order to take up a moving picture career as an actor. He is the father of Helen Milarr, who left Toronto for California last May and became a moving picture actress in September. The daughter is 19 years of age and attractive. The preacher has had experience in Shakespearian roles.

Entire Keith and Allied Circuits Book Pathe News First Run Beginning in May

THROUGH what is undoubtedly one of the most far-reaching single deals ever negotiated by a motion picture concern, the Pathe News, beginning on May 1, will be played first run in nearly every theatre in the Keith circuit and its allied theatre interests. Those include among others, the Orpheum circuit, the Proctor circuit, the Moss circuit, the Poli circuit and Wilmer and Vincent circuit. While in its present state, it is not possible to state exactly how many days' booking this deal represents, yet it is expected that the Pathe News will gain between 2,500 and 3,000 days' bookings through the deal.

Credit for engineering this great booking goes to E. F. Albee, president and chief owner of the B. F. Keith vaudeville circuit and president of the B. F. Keith vaudeville exchange, J. J. Murdock and Paul Brunet, president of Pathe.

In many respects, it is the biggest deal Pathe has ever negotiated and stands as a notable tribute to the Pathe News, which has always striven to give the motion picture public the news first. This fact was never more forcibly presented than in the past two months, in which the Pathe News recorded three marked scoops.

First was the distribution of the inauguration of President Harding before any other reel, and, more recently, complete "beats" on the Allied advance into Germany and the important plebescite in Upper Silesia.

The importance of the Keith-Pathe deal can best be gleaned from the fact that at least 250 first run accounts are expected to be added to the Pathe News. This means full runs for the two issues of the Pathe News.

This also indicates a tremendous call upon the resources of the Pathe News laboratories, owing to the considerable number of new prints which will be necessary to fill the Keith contract. But preparations have already been made to handle this additional Pathe News print quota.

In announcing the signing of the Keith interests, as first run accounts for the Pathe News, Mr. Brunet rightfully felt that Pathe had accomplished one of the biggest deeds in its history.

"The scope of this proposition, reaching as it does from one end of the country to the other, will have a tremendous bearing on the future of the Pathe News," he said: "The Keith interests represent all that is best in the vaudeville world, and the Pathe News is honored in being represented on the screen of the beautiful houses which were the pride of Mr. Keith, and now of Mr. Albee and his associates.

"We will strive with every effort to maintain the Pathe News at the standard that won for it the recognition of the Keith interests and their ultimate booking of the reel in all their theatres and allied houses. We have always prided ourselves on the consistency of merit maintained by the Pathe News and our efforts in the future will be unbending in aiming at maintaining it first in its field.

"We hope to compensate the Keith interests for their confidence in the Pathe News, by giving their hundreds of thousands of patrons the maximum amount of entertainment that can be furnished in any one reel motion picture subject.

"I want to take this opportunity of publicly expressing our appreciation of the Keith interest in booking the Pathe News and to give assurance that in the future as in the past the Pathe News will keep apace with the times, reporting news events with the greatest possible speed, impartiality and accuracy, and above all live up to its slogan 'the real news first.'"

On behalf of the Keith interests, Mr. Murdock said:

"We were particularly impressed during the past year with the manner in which the Pathe News consistently demonstrated its speed and efficiency in covering the important news events of the day. Particular attention was paid to the results obtained in the reporting by the Pathe News of the inauguration of President Harding and other big recent international events.

"The Keith interests believe always in giving their patrons the best it is possible to obtain in the way of entertainment, and we feel that in booking the Pathe News over our entire circuit, and in our allied theatres, they are furthering this desire.

"The arrangements with Pathe News will go into effect on May 1. We look forward to being able to keep our patrons posted on the big news events of their day, in pictorial form, through the Pathe News."

Development of Photodrama Will Come Through Stories Conceived for Screen

THE art of the motion picture can be developed only as it begins to develop a literature of its own," says William DeMille, director of Paramount productions. "No art can develop by the adaptation of other arts. Where, for instance, would the drama of the stage be today if the theatre were dependent upon the dramatization of novels? Motion pictures now have reached a point where the creators of photoplays must stop taking books and plays and torturing them into motion pictures.

"Development of the photo drama will come through stories conceived, executed and told for the screen. That is why great writers such as Sir Gilbert Parker, Edward Knoblock, Elinor Glyn, Samuel Merwin and W. Somerset Maugham, to name only a few, are coming into the work, having seen that there is something worth studying—a new form of expression, a new art being born.

"Screen literature is not only possible, but inevitable. There is much more implied in the phrase 'literary value' than such excellence as is inherent in the phrasing of the words alone. There is the art form of the story itself, there is the underlying purpose of the work, there are characterization, ethics, psychology. All these are included in the term 'literary value,' and all these may be included in a motion picture.

"Even as to language itself, words are to a great extent used in motion pictures in the form of subtitles. These up to now have been rather a heterogeneous collection of supposed epigrams, but they are capable of being molded into a distinct literary form which will of necessity be a form hitherto unused in literary composition.

"The subtitle of the motion picture, I have just discovered, really is the Greek chorus. It has exactly the same importance the chorus has in Greek drama; it functions the same way; it is an integral part of the picture itself; it should have the same style and literary color as the rest of the picture. It should develop the story, illuminate the psychology, and give whatever information is necessary to a proper understanding of the situation. If the subtitle does this, it at once becomes capable of literary development. But, as handled up to now, it is too frequently not a part of the picture, but an announcement made by the management from the stage. Titles are written by the eye and not the ear, and this fact alone makes necessary an entirely new literary form. This form has not yet been perfected, but we are working toward it and soon it will be developed."

New 2,000 Seat Theatre to Be Built in Dallas

Work has begun on the new First National Theatre in Dallas, Texas, which will be built for the Associated First National Exhibitors Association of New York. John T. Jones and Jesse Jones, of Dallas and Houston, respectively, are the contractors.

The theatre will cost aproximately $500,000 and will occupy a space of 74 by 200 feet. The house will seat 2,000. It is being built as a result of a recent war between the First National and the Hulsey Lynch interests of Texas.

The theatre will be finished late this fall. By that time, however, the new Palace Theatre, being built by the Southern Enterprises, or the Hulsey interests, also will be finished. Hulsey has also leased the old Dallas Opera House.

In New Quarters

The Motion Picture Theatre Owners of America, Northern California Division, has moved into its new headquarters at 120 Golden Gate avenue, San Francisco, where a store has been transformed into a meeting place.

OF COURSE IT'S "NOW I LAY ME DOWN TO SLEEP"

that the little girl is starting her supplication in this incident in "The Wild Goose," a Paramount picture

WORLD PREMIERE DE-LUXE!

"PECK'S BAD BOY"

STARRING

The Sensation of Filmdom

JACKIE COOGAN

at the

MARK

STRAND

THEATRE NEW YORK

OPENING WEEK COMMENCING

APRIL 24th

All Star Cast Includes:

DORIS MAY
LILLIAN LEIGHTON
RAYMOND HATTON
WHEELER OAKMAN
JAMES CORRIGAN
CHARLES HATTON

Directed by
SAM WOOD

Edited and Titled by
IRVIN S. COBB

5 reels of laughter for every child from six to sixty-six

WESTERN PICTURES EXPLOITATION COMPANY

IRVING LESSER, Gen. Mgr.

635 H. W. Hellman Bldg.
Los Angeles

New York Address
Biltmore Hotel

School Boys See Ray Picture as Reward for Excellent Work

As a reward for good scholarship during the last few months, 160 boys, ranging in age from 7 to 13 years, and representing five grades of Public School 87, New York City, were taken to see Charles Ray in "The Old Swimmin' Hole" at Keith's Eighty-first Street Theatre one day late last week.

The youngsters were chaperoned by Miss Anita Adolph, assisted by four other teachers. Miss Adolph had divided them into groups of twelve, each directed by a lieutenant chosen from their own number, and they marched into the theatre in military formation. Frank A. Girard, the manager, had reserved seats near the front of the orchestra section for the young visitors, and made a reduction of 25 per cent. in the usual afternoon admission price for them.

"The Old Swimmin' Hole," in which Charles Ray is presented by Arthur S. Kane, through First National release, has had enthusiastic audiences wherever it has been shown, but it is doubtful if any other has manifested so much genuine enjoyment and appreciation as this one. The military rules which governed the youngsters for the afternoon prevented them from cheering while the picture was being screened but they made up for this lack by continuous hand-clapping. Edward B. Lewis, assistant manager, declared that this portion of the audience was the most audibly appreciative the theatre has ever seen, despite the limitations placed on its demonstrations.

Every few months the pupils of P. S. 87 who have made the best scholarship records are treated to a "recreation afternoon," with a visit to one of the most appealing attractions in the city. When the most recent prize-winners were asked what they wanted to see, they voted almost unanimously for Charles Ray.

"Proxies" Seen by Sing Sing Inmates

"Proxies," the latest Cosmopolitan Production to be released by Paramount, was shown on April 13 to members of the Mutual Welfare League of Sing Sing. It was particularly appropriate that this Cosmospolitan Production should be exhibited at the New York state prison at Ossining, because the theme of the picture, which is a crook comedy drama, is "Give a Man a Chance," and also that "A Man May Be Down, But He's Never Out."

"Proxies" was adapted for the screen from a story in the Cosmopolitan Magazine by Frank R. Adams, and was directed by George D. Baker, who also wrote the scenario. The leading parts are taken by Norman Kerry and Zena Virginia Keefe. The all-star cast includes Raye Dean, Jack Crosby, William H. Tooker, Marie Shaffer, Paul Everton and Robert Broderick.

Many N. Y. Landmarks Shown in Film, "Sheltered Daughters"

"Sheltered Daughters," Realart's latest Justine Johnstone picture, is the latest Star Franchise production to be announced for release. Other pictures released this month are "The Magic Cup," with Constance Binney and "The House That Jazz Built," a Wanda Hawley production.

The story is by George Bronson-Howard, and presents Miss Johnstone as Jennie Dark, a girl who is brought up in seclusion by her father. But if her environment is narrow her escape from danger was not less so, and before the story closes the question arises that has perplexed so many parents—is it wise to protect a girl too much? The answer is found in the climax of the story.

All of the action takes place in New York City and in consequence many familiar places are shown in the picture. Another feature in the production is the style show.

A dozen mannequins were used in these scenes and the costumes are said to be the latest in the Parisian mode. "Sheltered Daughters" was directed by Edward Dillon and photographed by George Folsey.

Clara Kimball Young's Latest, "Straight From Paris," Is Out

Anticipated with the interest that accompanies the release of every Clara Kimball Young production, "Straight from Paris," comes to the independent field at last. Its author is Sada Cowan, responsible for "Why Change Your Wife" and Miss Young's current success, "Hush." It is done in six reels and is directed by Harry Garson. In the cast with Miss Young are Thomas Jefferson, Bertram Grassby, William Carleton, Betty Francisco and Girard Alexander.

Equity stamps "Straight from Paris" as the liveliest and most versatile production Miss Young has ever put forth. It is said that no element of appeal is lacking that old and young will find equal fascination in its changing currents. Two continents are embraced in its field of action and two standards of life are depicted. From workaday milliner to pedigreed aristocrat, every rung in the social ladder is represented in the motley panorama of human activity.

The finesse that has made Garson's productions notable is prominent in "Straight from Paris." Every background is faithful to the scene portrayed. Where wealth of display is in keeping with the situation, Garson has provided it with a lavish hand. One of the most accurate scenes, for example, is said to be the milliner's shop that figures prominent in the story. No characteristic detail has been omitted. Hats in an abundance and variety to satisfy a Lady Duff Gordon are in view. A festive ball scene is said to be done to the pink of perfection in the closing reel of the picture.

Elsie Ferguson and W. Reid to Co-Star in "Peter Ibbetson"

Famous Players-Lasky Corporation announces that Elsie Ferguson and Wallace Reid will co-star in Paramount's version of the great stage success, "Peter Ibbetson," and that Wallace Reid will start East on the completion of his current production.

"Peter Ibbetson," which will upon completion be released as a George Fitzmaurice production is expected to be one of the really big offerings of the coming season and to enhance the fame which the story has already attained from its stage success.

"This will be a super-production in every sense of the word," Jesse L. Lasky declared in his announcement. "It is in line with our policy of using several real stars in one production and carries out our promise to the playgoing public that the highest class of pictures will be created for them."

Wallace Reid is now working on "Tall Timber," an original written for him by Dr. James A. B. Scherer. Elsie Ferguson is on the final scenes of "Footlights," the Rita Weiman story being directed by John S. Robertson.

Company Returns from Atlanta, Ga.

Justine Johnstone, Harrison Ford, James Harrison and other Realart players selected for parts in Miss Johnstone's latest picture, have returned north after spending some time in Atlanta, Georgia, where several of the exterior scenes were taken.

Stone Mountain was the locale for some of these shots. Before coming to Atlanta the company spent some time in Savannah where most of the outdoor scenes were made. A number of entertainments were planned in honor of Miss Johnstone and the other players while in Atlanta. Among those to entertain the players was S. A. Lynch.

Following the stay in Atlanta the company returned to New York and the Long Island studios where the interior scenes will be taken. Edward Dillon is directing the production.

CHARLES RAY'S THIRTIETH BIRTHDAY

Richard Willis, Vice President and General Manager of Charles Ray Productions, and Charles T. Ray, the Star's Father, Help Him Celebrate

In the Independent Field

By C. S. SEWELL

Federated Has Received Initial Hallroom Comedy "False Roomers"

Prints of the first of the series of new "Hallroom Boys" comedy, "False Roomers," have been received by Federated Film Exchange, Inc., from Harry Cohn, the producer. It is announced that this comedy will prove a big send-off for the new series, and in order to back their judgment, the producing comedy has already tried it out before the public.

This comedy, before being turned over to Federated Exchanges, was shown in a prominent Los Angeles theatre so as to ascertain just how it would be received, the spectators acting as a jury. By this means it was ascertained just at what points the audience laughed, and then the film was gone over and changes made accordingly. It is stated this method will be pursued with all the forthcoming Hallroom Comedies.

It is stated that this picture will provide something entirely new in the comedy line and that it fully lives up to the advance promises made for it. Percy and Ferdie are shown in a rooming house where nothing is as it really seems. This furnishes an opportunity for unusual effects in the way of furnishings, and helps to produce many laughs. The boys then go to a fine hotel and get in more trouble.

A feature of the comedy is that very few titles are used, the action being depended upon almost entirely to produce the laughs. Sid Smith is again seen as Percy, and Herman C. Raymaker directed.

Ennis Is Now on Tour for Lubin

Bert Ennis, who recently announced his resignation from S. & E. Enterprises will make a flying trip for Bert Lubin in the interest of the sale of his productions. Mr. Ennis will visit only the unsold territory, including Ohio, Kentucky and Canada for "Honeymoon Ranch," and Michigan, Wisconsin, Minnesota, North and South Dakota, Louisiana and Mississippi for "West of the Rio Grande."

Made to Order

Charles Urban announces that "Bonnie Scotland," the Kineto Review which is being used in connection with the showing of "Sentimental Tommy" at the Criterion Theatre, New York, was literally made to order. Mr. Riesenfeld wanted an appropriate picture to go with the Barrie feature, and because of the wide scope embraced in Mr. Urban's film library it was an easy matter to prepare the film desired. It will be included in the second series of Kineto Reviews to be distributed through National Exchanges.

Capitol Theatre Books "Hush"

THE Capitol Theatre, one of the most prominent as well as the largest theatre in the country, has gone into the independent field for its attractions, and Manager S. L. Rothapfel has selected "Hush," starring Clara Kimball Young, distributed by Equity Pictures Corporation, as its main picture during the week commencing April 24.

We believe this to be the first time that an independent picture has been featured in this theatre, and it should prove a matter of great encouragement to the independents, bearing out, as it does, what we have repeatedly stated in this department — that it is the quality of the picture itself more than who produced it that counts in the long run, and that the very best bookings in the country are open to independent productions of high calibre.

Nor is this the only encouraging sign in this branch of the industry. Following the résumé printed in our last issue, listing the many new projects afoot and indicating the confidence prevailing in the state-right field in connection with the producing and marketing end, signs continue to multiply, showing that the exhibiting end is keeping right up with the procession.

To the run of big productions at Broadway houses usually devoted to the spoken drama is now to be added an independent production. Ivan Abramson announces that his newest production, "Mother Eternal," starring Vivian Martin, will open at the Casino on April 17 for an indefinite run.

From various sections of the country come announcements of first-run bookings for independent pictures. "Every Woman's Problem," a Plymouth production, is being shown for a full week at the United States Theatre in Paterson, N. J.; while Elmer McGovern's "Woman Untamed," presented with a prologue and revue as a road show, is booked for three weeks at Moore's Garden Theatre in Washington.

We have previously referred to the fact that "Isobel" has obtained many first-run bookings, that two independent pictures were shown simultaneously in first-run houses in Chicago, and there are others which could be added to the list.

It all goes to show that independent pictures are coming into their own, and that if your picture is "there" with the quality you can get bookings in the highest class houses.

C. S. SEWELL.

McGrath with Arrow

William J. McGrath, formerly director of advertising and publicity for Stoll Film Corporation of America, is now associated with Arrow Film Corporation in the same capacity. Previous to going with Stoll, Mr. McGrath was for two years assistant advertising director for Vitagraph.

Eckels Resigns from Independent

Eddy Eckels announces from his office in Los Angeles that he has severed all connection with Independent Films Association. For the past two years Mr. Eckels has served as president, general manager and member of the board of directors of that company, having organized it in 1918.

His resignation took effect April 2, but he has as yet made no announcement of his future plans.

Richards and Flynn Buy "West" Films

Joan Film Sales Company announces that its traveling representative, Louis Baum, has sold the rights to the series of two reel Billy West comedies to Richards and Flynn, of Kansas City, for Kansas and western Missouri.

Rivoli Shows "Snapshot" Scenes

Prior to its general release throughout the country, scenes from the latest issue of "Screen Snapshots," were used by the Rivoli Theatre, in New York. Director Riesenfeld selected scenes showing Charlie Chaplin and Douglas Fairbanks in comedy scenes in connection with a marine recruiting drive, which proved very amusing, and were well received by the Rivoli audiences throughout the week.

Equity to Handle Ziegfeld Feature

The Ziegfeld Cinema Corporation announces that arrangements have been completed with J. I. Schnitzer whereby the initial Ziegfeld film feature, "The Black Panther's Cub," will be distributed by Equity Pictures Corporation. Florence Reed is the star of this production, and the cast includes Norman Trevor, Tyrone Power, Earle Foxe, Henry Stephenson, William Roselle, Mlle. Dazie, Paula Shay, Ernest Lambert and Halbert Brown.

In the Independent Field

Arrow to Distribute Series of Four Curwood Feature Pictures

A contract has been signed by which Arrow Film Corporation will handle the distribution of four features being made in the Maine woods by Pine Tree Pictures, Inc., based on James Oliver Curwood stories. The first of these productions, which is now nearing completion, has a working title of "The Heart of the Northlands." The second picture has also been started.

Pine Tree Pictures is a Maine corporation formed to produce these pictures for the independent market. Charles M. Seay, well known for his work with Vitagraph, Edison, and who made pictures for the Government during the war, is directing.

Included in the cast are Louise Prussing, who has appeared in prominent roles in Maurice Tourneur, Norma Talmadge and Selznick productions; also Warner Richmond, Richard Neil, and William Peavey.

Another feature recently secured by Arrow is "Headin' North," starring Pete Morrison, which is described as a high-class Western designed for the best type of houses.

Plymouth Tries Out Exploitation Stunts Suggested in Press Book

To provide exhibitors with exploitation ideas that had already been proved to be practical for its production, "Every Woman's Problem," Plymouth Pictures, held the completion of its press book in abeyance until each of the stunts planned had been given an actual trial. This was done at the premiere showing at the United States Theatre in Paterson, N. J., during the current week.

Results Satisfactory

The exploitation campaign was handled by A. W. Sobler, director of Plymouth's publicity, and the results are said to have been highly satisfactory. Nat Levine, president of the company, is enthusiastic and believes that this plan will prove of great advantage to exhibitors, as in many instances the exploitation suggestions made in the press books while good in theory do not work out as well in practice.

"In our case," says Mr. Levine, "the press book suggestions will reach the exhibitor with the assurance that they have been tried out and found under actual exhibiting conditions to be thoroughly practical, while they may not use the entire campaign they will know that the part they do undertake can be put over without great difficulty."

Sameth Announces "The Shadow" Is Now Ready for Distribution

J. Joseph Sameth, president of Forward Film Distributors, Inc., 110 West Fortieth street, New York, announces that "The Shadow," featuring Muriel Ostriche, and produced by Salient Films, Inc., is now ready for distribution.

This picture was directed by J. Charles Davis, 2nd, and is the first of a series of features to be produced by Salient which will be distributed on the state right market by Forward Film Distributors, and which are being made with the idea of providing box-office attractions to be supplied to the exchanges at the lowest possible figures. Mr. Sameth announces that he is enthusiastic regarding the possibilities of "The Shadow."

A big exploitation campaign is being mapped out for this picture, and appropriate press book, lobby displays and other accessories prepared. "I consider 'The Shadow' a big bet," says Mr. Sameth, "and with Muriel Ostriche in the lead, am confident that it will go over big."

"Liquid Gold" Is Newest Kineto

"Liquid Gold" is the title of the newest Kineto Review to be distributed through National Exchanges. As its title implies it is a story of oil, and shows this industry from the drilling of the wells and all the way through until the oil is marketed. It is a superb industrial process, full of power and fascination, with no hint of advertising, and shows the great wealth that exists in this commodity.

Sales by Aycie

Aycie Pictures Corporation reports the sale of the following territory on "Under Western Skies" to Reliance Film Company, Washington; S & S Film and Supply Company, Pittsburgh; Cosmopolitan Film Company, Boston; Masterpiece Pictures, Cleveland; Big Feature Rights Corporation, Louisville; W. I. Film Service, Indianapolis; Capital Film Co., Philadelphia; Sunnywest Films, New York; Quality Film Service, Atlanta, and F. J. Harvey Co., Dallas.

Apfel Finishing Big Production

Classic Dramas, Inc., report that the final scenes are now being "shot" by Oscar Apfel for the big spectacular production he is making at the Blazed Trail studios in the Adirondacks and the picture will be completed within the next two weeks. It is stated that this will prove to be the greatest picture Mr. Apfel has ever made.

HALLROOM BOYS COMEDIES

The BIG FIRST RUN THEATRES RECOGNIZE THESE CLEAN CUT COMEDIES AS AN ESSENTIAL COMPLEMENT TO A WELL BALANCED PROGRAM

THEY'LL MAKE YOU HAPPY IF YOU BOOK TODAY AT ANY FEDERATED EXCHANGE

1600 BROADWAY-HALLROOM BOYS COMEDIES- NEW YORK

Inter-Ocean Film Corporation - Foreign Distributors

In the Independent Field

New Dominant

Dominant Pictures, Inc., announces it has acquired George P. Frazer's production, "The Chosen Path," featuring Margaret Leslie and Donald Hall, which will be distributed on the independent market.

Hirsh Announces "Lure of Orient"

Nathan Hirsh, president of Aywon Films Corporation, has selected "The Lure of the Orient" as the title of his latest production. It is described as a big spectacular production with several hundred used in some of the scenes. There is a mutiny at sea, the palace of a Chinese mandarin where a battle occurs between coolies and crews of th ships and number of other thrilling scenes.

Urban Announces Meeting for Exhibitors During Music Week

In connection with New York's "Music Week," April 17 to 24, there will be a special meeting for exhibitors and others interested in the musical presentation of motion pictures, at the projection rooms of the Kineto Company of America, in the Masonic Building, 71 West Twenty-third street, on Friday, April 22, at 10:30 A. M.

Mr. Urban recently instituted an innovation by announcing that music cue sheets would be prepared for all of his Kineto Reviews, one reel subjects. These will be prepared by Charles D. Isaacson, of the New York Globe, who will be present and address the gathering on the possibilities of music with short subjects like the Kineto Reviews.

Exhibitors and others who are interested in music with motion pictures are cordially invited by Mr. Urban to attend.

Names Comedians

Reelcraft announces that for its series of new "Humdinger" two-reel comedies, the following comedians have been chosen: Billy Quirk, Johnny Haynes, Jimmy Rice (the midget), Dorothy Lee and Dorrit Kelton.

C. B. C. Sells Three

J. J. Goodstein of Arrow Photoplays of Denver, who recently visited New York, purchased from Jack Cohn, of C. B. C. Film Sales Corporation, Colorado, Wyoming, New Mexico and Southern Idaho, rights to "Screen Snap Shots," the series of twenty-six two-reel Star Ranch Westerns and the Hallroom Boys Comedies.

Legion Picture Now Finished

The American Legion picture, "Lest We Forget," has been completed by Storey Pictures, Inc., and turned over to the publicity department of the Legion. The cast includes Margaret Sousa as the American girl, also Kenneth Carson, Jack Costello, Maybelle Nash, Evelyn Kent, Margaret Wagner, Lou Conway and Lieutenant Chace Daughney.

Prominent Composer Wrote Music for Abramson Showing at Casino

For the special run of Ivan Abramson's latest production, "Mother Eternal," which commences at the Casino Theatre, New York, on April 17, special music has been written by Dr. Anselm Goetzl, composer of the successful musical comedy, "The Rose Girl," now playing in New York at the Ambassador Theatre. It will be interpreted by a large symphony orchestra.

Bondurant O'Shaughnessy, formerly of the dramatic staff of the New York World, has been engaged to handle publicity for the attraction. The story is the most ambitious yet attempted by Mr. Abramson, and the action is laid in 1895 and at the present time. The picture was filmed at Palm Beach and in New York, and is interpreted by a notable cast headed by Vivian Martin.

Starts Third

Lester Cuneo's third production for Capital, which has been given the working title of "Blue Blazes," is now under way at the new Russell-Greiver-Russell studios, in Hollywood.

Victor Fischer Leaves for West for Conference with Producers

Victor B. Fischer, general manager of Associated Photoplays, Inc., left recently for Los Angeles to confer with the officials of Spencer Productions, Inc., regarding the second of the series of Helen Gibson, features for independent distribution.

The first of the series, "The Wolverine," based on B. M. Bower's novel, "The Ranch at the Wolverine," is now en route from the West Coast. It was directed by William Bertram.

"The Gibson series will be made with no fixed sum given the director," says Mr. Fischer. "We demand the best, but at all times shall try to keep down production costs, so that the exhibitor may secure features of merit at the lowest prices."

Moore Books "Woman Untamed" for Three Weeks at the Garden

Elmer J. McGovern's road show, consisting of the feature picture, "The Woman Untamed" starring Doraldina, together with an elaborate prologue-revue, will open for a three weeks' engagement at Tom Moore's Garden Theatre, in Washington, D. C., on April 17.

Included in the cast of the prologue is Signe Patterson, a hula-hula dancer, who performs the same dances executed by Doraldina in the picture. Mr. McGovern reports that this road show has broken a number of records on its tour through Virginia, including the house record for the Broadway Theatre, Richmond, during Holy Week, and is confident that the attraction will establish a new record during its run at the Garden Theatre in Washington, which is a first-run house, one of the Moore chain.

Fifth of Billy West Comedies for Joan Titled "Why Marry"

The fifth of the series of Billy West two reel comedies which are being distributed by Joan Film Sales Company, is now ready. It is titled "Why Marry?" and the comedian at a wedding takes the place of the groom and finds himself a married man. Then the trouble commences and West, after imbibing too freely, impersonates an "intoxicated" gentleman with laughable results.

Fred Lancaster appears in the heavy role, and Ethelyn Gibson plays opposite the star. It is said that many unusual and intricate bits of business have been introduced into this laugh-provoker.

AN ABSOLUTE SUCCESS!

STAR RANCH WESTERNS

featuring

C. Edward Hatton

The QUALITY TWO-REELER of the SCREEN

AT YOUR EXCHANGE or WRITE

C.B.C. Film Sales Corporation

1600 BROADWAY, NEW YORK.

Exchanges Move

Moving picture exchanges of Cleveland are rapidly moving into the new Film Building, at Payne avenue and East 21st street. Already the Universal, Goldwyn, Metro, Selznick, Robertson-Cole, Masterpiece, Associated Producers and several independent exchanges have moved in and as leases run out on other exchanges they also will locate there.

The new location is about a mile from the old film center. The building was erected especially for film exchanges, special vaults having been built in.

Hugo Ballin's Production of "Ave Maria" Nears Completion

Hugo Ballin's production of "Ave Maria," the story by a Dominican nun which will be his next Hodkinson release, is reaching its peak. With Wyndham Standing, Mabel Ballin and George Bancroft in the leading roles the drama enlists the services of nearly fifty players of "bits," each a part by itself, as well as scores of extras. J. R. Diamond makes his debut as chief cameraman, his work in photographing "Ave Maria" convincing Hugo Ballin that his promotion places him in the ranks of the leaders of his craft.

In no sense is "Ave Maria" a religious story; nevertheless certain of its scenes are laid in Rome against a background of old convents, monasteries, the catacombs and St. Peter's. Mr. Ballin's residence in the Eternal City, where he studied art for ten years, predicates an unusually beautiful representation of this locale. But for dramatic values Sister Eileen's story brings its characters to a steel manufacturing town in Pennsylvania.

Many Important American and Canadian Circuits Book Films

Eight thousand two hundred and eighty-nine prints of Educational pictures are in the hands of exchanges for bookings during Educational Week, May 1 to May 8, and of these more than half already have been booked, according to announcement mad recently by the home office.

Educational claims that practically every important circuit in the United States and Canada has booked its product and from a majority of these circuits there have come assurances that the company's product will be shown at every house every day during the week. This alone is estimated at bringing the list of runs up to 2,000 theatres.

This drive is not only intended to mark the nearing of the end of the first year of the operation of Educational's own exchange system, but it is preliminary to its announcement of the product for the next year which will continue practically all of its present releases and add a number of comedy and special series which are now distributing through other organizations.

According to Educational there has been an increase of over 500 per cent. in the demand for its various accessories since the original estimate, which is held to show that theatre owners are showing a fuller appreciation of the value of one and two-reel pictures.

New Press Book

Dominant Pictures, Inc., announce the completion of a comprehensive press book for its series of New Wed comedies starring Harry Myers and Rosemary Theby. It is said to contain an usually large number of good exploitation ideas and suggestions with advertising accessories above the average for short subjects.

Doraldina Is to Begin Making Pictures on Her Own Account

Doraldina, noted dancer and motion picture star, whose latest picture, "Passion Fruit," by Carey Wilson, which John H. Ince directed for Metro, will shortly be seen on Broadway, has organized her own company and within a few weeks will begin production on her own account, according to an announcement made by her manager, Frank Saunders, early this week.

Seeks Story

Mme. Doraldina is now in New York seeking a suitable vehicle for her first stellar production under her own banner, while the details of her new organization are being worked out. As soon as it has been procured, arrangements will be made for a studio, either here or on the Pacific Coast, in accordance with the story's scenic requirements.

According to the present plans Mme. Doraldina will make not more than three, and probably only two, productions annually, each of which will be made on a scale as elaborate and artistically excellent as any of the superproduction now being shown, it is stated.

Shipman Mentioned

While no announcement was made as to Mme. Doraldina's backers in her new enterprise, it is reported that they represent interests affiliated with Ernest Shipman, well known in the independent field both as a producer and exploitation expert, who sailed for Italy on the Duca degli Abruzzi last week.

DORALDINA
Who is now forming her own producing unit

"Skirts" Starring Clyde Cook, Was Released on April 10

William Fox released on April 10 "Skirts," the six reel special comedy featuring Clyde Cook and the Singer Midgets. Usually an attraction of this magnitude would be held over to the Fall season, but this producer feels there is a strong demand, in the summer months, for the right kind of amusing pictures at a time when only a few of the right kind of such pictures are released. While laughter is the keynote of this production, it has many other magnetic attributes, it is said. Many of the sets rival in splendor interiors used in the most pretentious dramatic productions. In addition to comedian Clyde Cook, and the Singer Midgets, all the leading players of the various Sunshine Comedy units were gathered together for the adequate portrayal of the various roles in this picture

SCENES FROM PEARL WHITE'S LATEST SERIAL FOR THE PATHE PROGRAM
The scene on the left in which Pearl is supplicating for the fainting gentleman is from Episode 2. The second picture is seen in the first episode, and the witch brewing her own home brew is witnessed in the fifth episode

Douglas Fairbanks Chooses All-Star Cast for "The Three Musketeers"

With the cast complete work is scheduled to start on "The Three Musketeers," with Douglas Fairbanks in the principal role, as soon as the costumes are finished. Under the supervision of Edward Knoblock the entire wardrobe for this picture is being made to order by the largest costuming company in Los Angeles. In all there will be 100 costumes in the picture, and it is said that they will be the most elaborate and picturesque ever shown.

Included in the sets already constructed are the Inn, the bed chamber of the Duke of Buckingham and the bed chamber of D'Artagnan, in which role Douglas Fairbanks is expected to give the greatest interpretation of his career.

The building of the sets and the making of costumes comes as the culmination of the most painstaking campaign of research ever undertaken, says Hiram Abrams, president of the United Artists. The world's greatest experts and all of the best known and most authentic authorities bearing on that period of French history have been consulted, Mr. Abrams states. The designing and supervising of all sets is in the hands of Edward M. Langley, art director for the Fairbanks company.

The last name added to the cast is that of Mary MacLaren, who will play the part of the queen. The addition of Miss MacLaren, herself a star, to the galaxy of noted players appearing in this production further places the all-star seal on this feature.

The complete cast follows: Douglas Fairbanks as D'Artagnan, Leon Barry as Athos, George Seigmann as Porthos, Eugene Pallette as Aramis, Boyd Irwin as De Rochefort, Thomas Holding as Buckingham, Sydney Franklin as Boniface, Charles Stevens as Planchet, Negel de Brulier as Cardinal, Willis Robards as De Treville, Lon Poff as Father Joseph, Mary MacLaren as Queen, Marguerite de La Motte as Constance, Barbara La Marr as Milady and Adolphe Menjou as Louis XIII.

New Production Is Nearly Ready

With the release of "The Child Thou Gavest Me," Associated First National introduces a new producing organization to exhibitors. It is an independent unit known as John M. Stahl Productions, and the pictures, made under Mr. Stahl's personal direction, will be presented by Louis B. Mayer.

"The Child Thou Gavest Me" is the initial offering from this fresh production source. The story is by Perry N. Vekroff. The big sets in the picture, at least ten in number, have been shot.

Vignola's "Woman God Changed" Hailed as Most Unusual Picture

Robert G. Vignola's personally directed production of "The Woman God Changed," a Donn Byrne story scenarioized by Doty Hobart, which is scheduled for early release through Paramount exchanges as a Cosmopolitan picture, is hailed as one of the year's most unusual screen offerings, both from an artistic point of view and the exhibitor's angle.

Carrying the usual box office appeal which has made Vignola productions so successful in the past, several of the outstanding features of "The Woman God Changed" are said to be its novel lighting effects, the extraordinary sets designed by Joseph Urban and the remarkable way in which Director Vignola has succeeded in delineating the invisible characteristics of the characters of the story. To those who have contended in the past that action that transpires in the hearts and minds of characters is impossible of depiction upon the screen, "The Woman God Changed" will come as a revelation, it is predicted.

Another unusual feature is its construction. Instead of the usual method of beginning the story at the beginning and continuing on in a straight line to the end, Director Vignola begins his story in the middle and develops it both backward and forward at the same time to a characteristic climax. That this method is in this case far superior to the old one is said to be proved in the remarkable way in which suspense and dramatic interest are sustained.

—AND THE ORIGINAL OF THIS IS ONE OF THE RICHEST BANKERS IN THE COUNTRY—MEANING MORE WORK" Margarita Fisher is an interested visitor to Nigel Barrie's studio in this scene from "Their Mutual Child," an American production

"Trip to Paradise" to Be Made After Filming "The Man Who"

One more complete producing unit reached Metro's Hollywood studios with the arrival, a few days ago, of Maxwell Karger, maker of the special Metro productions that bear his name.

With Mr. Karger were Bert Lytell, whose work in "A Message from Mars" has added materially to his laurels; Joseph Strauss, production manager for the Karger picture; Arthur Martinelli, cameraman; and members of the Lytell company. Two days later Virginia Valli, who is enacting an important role in Metro's "The Man Who," in which Mr. Lytell is starred, arrived at the West Coast studio.

Immediately after the conclusion of the final scenes for "The Man Who," Mr. Karger and Mr. Lytell will begin work on their next big production, "A Trip to Paradise." This new picture, from the story by Franz Molnar, is being prepared for the screen by June Mathis.

Carewe Directed "Invisible Fear"

Louis B. Mayer announces that Hampton Del Ruth is the creator of Anita Stewart's new vehicle, "The Invisible Fear," recently completed under the direction of Edwin Carewe. Mr. Del Ruth for the past few years has been in charge of the production of Sunshine Comedies, and was previously an important factor in the making of Mac Sennett's comedies.

Gold Mine Story for Wallace Reid

Plans for the next Paramount production at the Lasky studio starring Wallace Reid have been altered and "Tall Timber," which was scheduled to go into work shortly, has been temporarily postponed and Byron Morgan's story, "The Hell Diggers," will be made first.

The odd title of the picture refers to the enormous gold dredgers used in some of the great mining districts of California and elsewhere. This is the first time, so far as can be learned, that they have been featured in a picture and a mining location will be sought.

Cast Assembled for Stewart Film

Louis B. Mayer has assembled a carefully chosen cast to support Anita Stewart in "The Price of Happiness," the star's new vehicle for First National which Edwin Carewe is directing. Heading the list as leading man is Walter McGrail, who played a similar role with Miss Stewart in her last two pictures, "Playthings of Destiny" and "The Invisible Fear."

Written by Florence Auer, "The Price of Happiness" tells the story of a girl who is forced by circumstances to struggle for her existence.

April 9, 1921
MOVING PICTURE WORLD

Newest Re

"The Heart of Maryland"

Tom Terriss Production of Famous Stage Play Released by Vitagraph Makes Fine Picture

Reviewed by Edward Weitzel.

The success achieved by David Belasco's "The Heart of Maryland" is one of the cherished traditions of the stage. In giving the screen a version of the drama Tom Terriss has set an example to moving pictures which they would do well to follow. He has preserved the dramatic action of the original. The story moves forward at just the right tempo to keep the interest unbroken. Every incident is told by action, and the scenario writer has followed the original construction as closely as the screen would permit. Given a plot that throbs with life and uses the Civil War merely as a background to a love story that is the center and the inspiration of every foot of film, scenario writer and director have been content to abide by these desirable conditions and have wasted no time on symbolic distraction which has no place in a drama that has sufficient vitality to set its own pace.

"The Heart of Maryland" is entertainment purely. The conflict of human wills is never absent and there is never a false note in the character drawing and the proper unfolding of the plot. The cast, lead by Catherine Calvert, is thoroughly capable, and the mechanical details of the production are right at all times. There is a red blooded "kick" to this picture which forces the closest attention from every spectator Give us more like it!

The Cast

Maryland Calvert ..... Catherine Calvert
Alan Kendrick. ..... Crane Wilbur
Col. Fulton Thorpe..... Felix Krembs
Bob Telfair. ..... Ben Lyon
..... William Collier

Strong Outdoor Appeal in Series of "Adventures of Bill and Bob"

One delighted exhibitor's prediction that the twin boy heroes of the camping and trapping series of single reel pictures called "Adventures of Bill and Bob" would soon come to be recognized as "national characters" promises to be realized through Pathe's release of the first subject, "Trapping the Bobcat."

"Book us for the series," is the order from first run houses all over the country, following a view of one out of the half dozen which Cyrus J. Williams has thus far completed. That was the nature of the reception given the wholesome and breezy novelty by the Strand theatres in Manhattan and Brooklyn, and Pathe branch exchanges report similar results everywhere.

The explanation is easy—nothing is more fascinating to the average boy or grown man than woodland life and experiences with the wild creatures of such regions, and the women and girls of the household share their enthusiasm; and next to such actual experiences come these vivid and highly entertaining motion pictures of the actual, real life accomplishments and exciting deeds of the two typical young Americans, William and Robert Bradbury—not to mention their enthusiastic Airedale dog, "Rags." Their home in Glendale, a suburb of Los Angeles, and only a dozen miles away are the foothills and wildwood scenes of their camping and trapping "adventures." How could these 11-year-old boys be anything else than lovers of outdoor life?

They show it in all the pictured activities of their adventures—a pair of real boys, who have made themselves adepts at woodcraft and in understanding of the ways of the wild animals of that district.

In the process of "Trapping the Bobcat," for example, nothing is left to the imagination of the audience—every detail for the outwitting of the cautious quarry is pictured, from the discovery of the tracks and the trap-setting to the exciting encounter with and harmless "hog-tying" of the animal brought to bay. You are present on the scene of all the preliminaries and the capture itself of coyotes, bears, wildcats, wolves and raccoons—and you observe with fascinated interest that each capture demands a separate and established technique.

No long ago Producer Williams reported to Pathe how a mountain lion tracked by the boys was apparently so opposed to "breaking into the movies" that he escaped twice from the traps set for him. It cost Bob and Bill two weeks of adventure extraordinary before the lion was captured and subdued.

These subjects are monthly releases by Pathe, in this order, following "Trapping the Bobcat," "Trailing the Coyote," "Catching a Coon," "Outwitting the Timber Wolf" and two others of the series of six which are completed but not yet named. The boys are so expert and so enthusiastic at their present task, and the material so rich and diversified, that the series is said to gain in interest, instead of showing repetitions of "slowing down."

Mae Marsh Supported by Good Cast, Stars in "Nobody's Kid"

Excellence of cast is one of the dominant features of "Nobody's Kid," the Robertson-Cole production in which Mae Marsh is starred. Incidentally this is the second big picture Miss Marsh has made for Robertson-Cole since her return to the screen after an absence of two years.

"Nobody's Kid" is a screen adaption of Kate Langley Bosher's popular book, "Mary Cary." Miss Marsh's whimsicalities have long since stamped her as a unique screen actress. In the role of Mary Cary, the inmate of an orphan asylum, her mannerisms get over as never before, it is said.

Kathleen Kirkham, who interprets the role of Katherine Trent, is an actress of wide experience on both stage and screen. Her first stage experience was in stock in Los Angeles and later she played with Dustin Farnum in "The Virginian." After taking up screen work she appeared in many popular photoplays.

John Steppling, long identified with stage and screen, plays the important serio-comic role of Dr. Rudd. He has appeared with E. H. Sothern in Shakespearian repertoire and with Olga Nethersole and William Gillette.

Maxine Elliott Hicks plays the role of "Pinky" Moore. Miss Hicks, who is now 15 years of age, was born in Denver, Col. She has played several prominent juvenile roles in popular photoplays. Anne Schaefer, who plays the role of Mrs. Bray, has been seen in many leading roles.

Reelcraft Sales

George West, who has just returned from a trip for Reelcraft, announces the sale of the following territory on a series of two reel Westerns, featuring Jack House, to S. & S. Film Co., of Pittsburgh, Strand Features, of Detroit Eltabran Film Co. of Charlotte, and R. D. Lewis, of Dallas, Oklahoma City and Little Rock.

Bureau of Mines to Release Films

Two new educational motion picture films are announced as being ready for distribution by the United States Bureau of Mines.

"A Dollar Saved Is a Dollar Earned" is the title of a film produced in co-operation with the National Association of Pipe Covering Industries. This film shows the advantages and economy that result when pipes and boilers are properly insulated and the radiation losses are thus overcome.

Making Iron

"The Story of Ingot Iron," a three-reel picture showing the various steps in the process of making ingot iron for plates and sheets, was produced in co-operation with the American Rolling Mills Company of Middletown, Ohio.

Requests for the loan of these films should be addressed to the Bureau of Mines, 4820 Forbes street, Pittsburgh, Pa.

William Farnum in New Picture

William Fox has provided William Farnum, as his latest vehicle, with "His Greatest Sacrifice." Paul H. Sloane wrote the scenario and the direction was by J. Gordon Edwards. The story is simple and directly told, it is said.

Surrounding Mr. Farnum is an excellent cast. Alice Fleming is the leading woman. The ingenue lead is played by Evelyn Greely.

Interesting Scenes from the Outdoor Series of "Adventures of Bill and Bob," Which Pathe Is Releasing

Special Capitol Presentation for Lloyd's First Three-Reel Comedy

The Broadway premiere of Harold Lloyd in his first Associated Exhibitors' release, "Now or Never," will be at the Capitol Theatre, where S. L. Rothafel will give the first three-reel picture by the comedian a special presentation. Lloyd will be featured at the Capitol showing and extra efforts will be put forth in appreciation of the fact that the theatre is to get the comedy for an exclusive first run in New York City. On previous comedies Lloyd was featured day and date in two Broadway houses, but by a record offer Mr. Rothafel secured "Now or Never" exclusively.

Mr. Rothafel considers "Now or Never" the finest work of Lloyd and indeed considers it one of the most remarkable comedies made for the screen. The popularity of Lloyd throughout the country and the enthusiasm with which his every picture is greeted in New York City led Mr. Rothafel to close with Associated not alone for "Now or Never" but for the entire first series of three comedies.

This announcement comes at the close of a week during which he has scored in many of the finest theatres in the country. "Lloyd is the scorer on the bill," was the comment of the Cleveland Plain Dealer on the day and date showing at the Strand and Metropolitan in Cleveland. "Lloyd has set a high mark to shoot at with his future offerings," remarked the critic of the Cleveland News. The Kansas City papers characterized the comedy as one of the best ever shown at the Doric and Liberty Theatres, where it played day and date.

The comedy scored a big success at the Tivoli in Baltimore. Superlatives were freely used in the newspaper critics' description of the picture. It was also the motion picture hit of the week in Cincinnati, where it played at the Strand. In Seattle it was featured with twenty-four sheets, six sheets, three sheets and window cards, and it played to capacity in the houses of the Jensen & Von Herberg circuit.

Urban Settings at Metropolitan

For the first time in the history of the motion picture art, settings designed for motion pictures have been exhibited at the Metropolitan Museum of Art in New York City. Joseph Urban, the world famous designer of stage settings, who designs all the settings for Cosmopolitan Productions, at the request of the Architectrual League of America, contributed photographic reproductions of his settings to the exhibition of the league this month.

Mr. Urban's settings were for "Buried Treasure," starring Marion Davies, and "The Bride's Play," a forthcoming Marion Davies' picture.

"Bright Lights" Second Tourneur Picture for Associated Producers

Fifth avenue, New York, with its smart shops, busses and stylishly gowned society folk, is the locale of many scenes which are now being "shot" for the second Maurice Tourneur production to be released through Associated Producers, Inc., in the near future.

Director Clarence L. Brown recently arrived in New York accompanied by a group of well-known artists including Doris May, Kathleen Kirkham, Mildred Manning and Michael Dart to finish the production which is an adaptation of Donn Byrne's most recent novel, "The Foolish Matrons," which will be released under the title, "Bright Lights." Hobart Bosworth is the featured player in the picture, which is rapidly nearing completion, and inasmuch as the scenes now being made do not call for the appearance of this performer he has seen fit to remain in Los Angeles.

Maurice Tourneur and Clarence L. Brown, who enhanced their popularity in the screen world through the production of "The Last of the Mohicans," are co-directing "Bright Lights." The adaptation of the novel was carried out by Wyndham Gitten, while the camera work is under the supervision of Charles J. Van Enger, who is also credited with the splendid photography of "The Last of the Mohicans." He is being ably assisted by Kenneth G. McClain.

Besides those artists who are now working in the concluding scenes of the picture in New York, and Hobart Bosworth, the following well known personalities go to make up the cast: Charles Meredith, Wallace MacDonald, Margaret McQuade, Betty Schade, Frankie Lee, John Henry, Jr., the famous Keystone kid and "Teddy," than whom there probably is no greater canine star.

"Bright Lights," according to Clarence L. Brown, will be Maurice Tourneur's greatest production of modern social life. With New York as the locale of a majority of the big scenes, ample occasion is afforded to display gorgeous settings and unique gowns.

Wide Newspaper Publicity Gets Sunshine Film a New Comedian

A novel stunt has been originated by the Sunshine Film, Inc., to get a new comedian and a new comedienne. From January 8 till February 11, 1921, New York's morning paper with the largest circulation was running a big article every day, that a comedy picture concern wants a new comedian and that the one with the funniest face will be featured in a comedy. Thousands of photographs were sent in.

Albert Hawker, bell boy of the Continental Hotel, was the lucky one. E. Harder originated the idea. He is also the director and wrote the story for the "Funny Face Prize Winner," called "Uncle's Nephew." This picture had its premier at Proctor's 125th Street Theatre the week of April 4th.

The newspaper agreed to also assist the company in the search for a comedienne with the funniest face. The winner of this contest will also be featured in a comedy. Director Harder made a film test of over forty of the contestants and had this film running for a full week at B. F. Moss' Broadway Theatre the week of April 4. It will run in other houses.

The winner is to be selected from the forty by applause and will play a prominent part in a new comedy to be directed by Emil Harder. It will be called a "E. G. Harder Comedy."

Hodkinson Has Biggest Week on Record; Exceeds Business of Testimonial Month

A. W. Smith, Jr., assistant sales manager of the Hodkinson Corporation, reports that the week ending April 9 was the largest week in the history of the company, even exceeding the record breakers of Hodkinson Month, November, 1920, both in cash collections and in new business signed up.

Mr. Smith attributes this to the fact that Hodkinson pictures are constantly increasing in quality and also because exhibitors are realizing more and more that Hodkinson service insures them a steady line of good product. Too, the name Hodkinson is synonymous with a square deal, for W. W. Hodkinson since his entrance into the industry has won a reputation for sincerity and honesty.

Mr. Hodkinson's visit to the field and his trip to all the important centres of the United States has also helped in the achieving of big results. Working hand in hand with the men, he has closed a vast number of new contracts and has been responsible for the signing up of a great deal of new business.

Clara Kimball Young Reception at Rochester Proves Deception

At the Rochester convention last week exhibitors, producers, distributors and stars turned out at the Seneca Hotel prepared to welcome Clara Kimball Young, the Equity star. A hilarious crowd, passing in parade on April 6 before the hotel, stopped in front of the large flags which read "Clara Kimball Young" and demanded that she appear. The spectators grew tired waiting for her to emerge and entered the hotel, determined to force her to join the galaxy of other stars outside. They were amazed to learn that she was at her home on the West Coast.

Milt Crandall, Equity exploitation director, is responsible for the deception. Arriving in Rochester a day before the convention opened, he staged a reception to Clara Kimball Young, knowing that she would never be present to receive the honors. The fact was, Crandall came out to Rochester determined to show that even though Miss Young would be absent, he would secure more publicity for her than any of the stars who were present.

Photoplay House

located in the best part of the main street in a city of nearly 200,000 in the central part of state. 1000 seating capacity. Matinee admission 20c. and 30c. Evening admission 30c. and 40c. Weekly receipts upwards of $3,000. Right here is an opportunity to clean up at least $25,000 per annum. Price $20,000.

Also have a theatre for $10,000 in same city. Have one in the city of Buffalo for $50,000, and one neighborhood house in Buffalo, brick building, seating capacity of 780 for $40,000.

Gentlemen, if you are interested in a high class profitable movie, write me. I have been in business since 1896 and today can count eight hundred satisfied clients who made fortunes thru our office. We handle nothing but the best and when you deal with Lewis once, you will deal with him again.

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580 Ellicott Sq., Buffalo, N. Y.

Robertson-Cole to Release About Twelve Productions by August 1

Robertson-Cole release schedule up to August 1 includes close to a dozen subjects which have but one quality in common their drawing power, it is said.

Otherwise they are diverse in atmosphere, cast, direction and artistic and dramatic appeal. Each, Robertson-Cole feels, will give to the exhibitor a subject on which he may rely for satisfying returns, and which he will be aided in selling by a complete exploitation and advertising campaign.

The first picture on the list is "Black Roses," the second of the new series of productions which Sessue Hayakawa is making for Robertson-Cole. In this film, as Haya, a humble gardener on a millionaire's estate, he is falsely accused and imprisoned for his master's murder, and then disguised as a Chinese prince seeks vengeance on his enemies. It was written by E. Richard Schayer and directed by Colin Campbell.

"The Beach of Dreams," another of the releases, has a cast which includes Edith Storey. It is from the novel by D. de Vere Stacpoole. The central figure of the story is a highly-cultured French girl, who is shipwrecked on an island thousands of miles from civilization, the primitive desolation of which has remained unchanged through centuries.

A Magazine Story

"Cold Steel," produced by Leonard J. Meyberg, is another production which will be on the list. This is based on a story which originally appeared in the All-Story Magazine, and is a "Western." Another picture that will be of broad interest is "On the Road to London," which stars Bryant Washburn. It was made in England and tells a dramatic story.

The third Pauline Frederick picture made for Robertson-Cole is included in the list. It is "Salvage." It was written for Miss Frederick by Daniel Whitcomb and was directed by Henry King. Ralph Lewis and Milton Sills are in support. The third William Christy Cabanne production, which has been made under the working title of "The Pretenders," also is on this list. One of the most appealing features of this picture is the humanness of the characters which move through it, it is said.

Gasnier's second production in his new series, the working title of which is "Wives," also will be released before August first. Adapted from an original story by Jack Cunningham, "Wives," is a powerful domestic drama of present day social life, laid amid the luxurious surroundings found in the homes of the wealthy.

Joseph DeBrey, whose work as photographer of the Robertson-Cole production of "Kismet" starring Otis Skinner, brought him into the foremost ranks of cinematographers, is in charge of the camera work.

Another picture which will be released this summer is "The Greater Profit." It was adapted to the screen from an original story by Clifford Howard and Burke Jenkins. William Worthington directed this production.

Special Exploitation Planned for "If Women Only Knew"

In "If Women Only Knew," the special production by J. N. Naulty and Gardner Hunting which it is shortly to release, Robertson-Cole is giving American exhibitors a picture in which the leading characters are notably human and the situations are natural and realistic, it is said.

The picture is based upon "Meditations on Marriage" by the famous French author Honore de Balzac, and consequently its visualization of life is deeply rooted.

The humanly appealing work of the famous old-world master has been moulded into such shape that the American exhibitor finds herewith a production of especial appeal, one in which all the power and maturity of the French author has been retained in the translation to a modern screen vehicle, It is reported. E. H. Griffith is the director. The photoplay was written by Gardner Hunting.

One of the greatest points of appeal in "If Women Only Knew" is its secenic beauty. The picture was made in the picturesque country surrounding Ithaca, New York, and old Cornell University students all over the country will be thrilled by scenes at their alma mater.

There are a number of episodes which make it distinctive. One of these is the burning of a fraternity house which furnishes the background for an heroic rescue. A dream sequence in the picture contains some of the most beautiful photography recently presented.

In a press book which Robertson-Cole is about to publish the distributing company has taken advantage of every opportunity to aid the exhibitor in selling this picture to the best advantage.

"WHERE DO YOU GET THAT STUFF?"

Snaps Rosemary Theby to William P. Carleton in one incident in "Good Women," a Gasnier production released by Robertson-Cole

Minister Adds to Sermon with Film

A still further illustration of the appeal and interest aroused by "The Great Redeemer," the Maurice Tourneur production, distributed by Metro, was received at the latter's home offices this week, and has to do with the showing of the picture in an Ohio church as part of the Sunday services supplementing the sermon.

Many pastors of all denominations have expressed themselves as powerfully moved by this picture. Dr. C. M. Brown, pastor of the Presbyterian Church, of Hamilton, Ohio, decided that the moral contained in this photo-drama was one his charge could profit by, and he accordingly made arrangements with the Palace Theatre management to use a part of the film in conjunction with his sermon, Sunday, March 20.

Edith Roberts in Exotic Story

Edith Roberts has started production at Universal City on her forthcoming feature, "My Lady of the Island," from the popular novel by Beatrice Grimshaw.

The story is a romantic tale of the South Seas. The author gave it an unusual plot and Wallace Clifton, who wrote the screen version, is said to have added many additional punches to the story.

Norman Dawn, who has directed Miss Roberts in many of her Universal successes, has assembled an excellent cast for the picture. Jack O'Brien will support the star as Paul Corbitt, while Fred Lancaster, Arthur Jasmine and Fred Kohler will play the other important roles. This feature will be filmed at Catalina, Cal.

Universal to Use Teaser Slides

The exploitation department of the Universal Film Manufacturing Company announces an innovation in the handling of all slides for forthcoming Universal feature attractions. Instead of several vari-colored slides as is usually put out by film companies for their pictures, Universal now is preparing sets of teaser slides.

The idea of teaser slides, to be used on the screen of a theatre just as teaser ads are used in the newspaper columns, first was tried out by Universal with its current release, "The Big Adventure," featuring "Breezy" Eason, Jr. Reports from representative exhibitors concerning the success of the slides was so gratifying that Universal plans to have all future slides in teaser form.

Plans Reissue of Farnum Features

In response, it is said, to an insistent demand from exhibitors throughout the country for film plays made from Zane Grey stories that had been big profit winners when used as starring vehicles for William Farnum, Wiliam Fox has planned to reissue two of these features with an entirely new line of paper and new lobby display for each.

The Zane Grey features selected for reissue are "Riders of the Purple Sage" and "The Rainbow Trail." A third reissue of a big Farnum success is "When a Man Sees Red," a play made from Larry Evans' popular story in the Saturday Evening Post.

The Regent Theatre in Dunkirk has installed a six-piece orchestra and a big stage setting by Servison of Rochester. The house was recently opend by Lally Brothers.

Maine Legislators Gladly Indorse Holman Day's "Rider of King Log"

Many of the most prominent citizens in Maine, several of the leading lumbermen of the state, members of the House and Senate, and newspaper correspondents on duty at the State Legislature recently attended a special private showing of the Holman Day special production, "The Rider of the King Log," at Augusta, and an enthusiastic indorsement of the picture was voted at the close. The picture is a strong portrayal of the lumbermen of the Maine woods woven in a dramatic story from the famous novel by Holman Day.

Associated Exhibitors announces that the picture will be released to franchise holders and to exhibitors generally on May 22. Assured by the indorsement coming in from all who have seen the picture, that it is one of the finest contributions to the screen, the executives of Associated will put a strong campaign of advertising and exploitation behind the picture and it is predicted that it will stand out as one of the big successes of the year. Many important first runs are now being negotiated, particularly in New England, where the picture has aroused intense interest.

Although the picture has just been completed, the strength of its appeal is indicated by the fact that it is being used in some New England states in the agitation against censorship. It made a notable impression on the members of the Maine Legislature and a description of the picture as a model of cleanliness was given to the committee of the Massachusetts Legislature now considering censorship.

At the hearing at the Massachusetts State House on the censorship bill Mrs. Althea Quimby, president of the state W. C. T. U., said to the committee: "If all the pictures made by producers in this country were like 'The Rider of the King Log,' which I had the pleasure of seeing at a private run-off, there would be no call for censorship and no need of it."

Everything in the film is real and genuine from start to finish; nothing was faked. When trees were felled, they were cut in true wood's fashion; when the drives were to be started in the spring they were broken out from the landings; when they were to be yarded or hauled to the landing places it was done in the same way. Moreover, the work was executed by genuine lumbermen, which added true zest to the effectiveness of the picture.

Mill ponds with a few telephone poles thrown into them did not do for those scenes in "The Rider of the King Log." Up into the great woods went the producing company, and in the wilds, along the head waters of the Kennebec system and at various points between those headwaters and North Anson, the driving scenes were filmed.

Duncan to Start Making Film Based on Ralph Cummins' Story

William Duncan will start work shortly on a strong western type story, filled with the romance of the Death Valley gold mine section, and taken from Ralph Cummins' story, "The Princess of the Desert Dream." The continuity is now in course of preparation by Thomas Dixon, Jr., son of the famous author of "The Clansman," known in pictures as "The Birth of a Nation."

Duncan has been a producing unit in himself at Vitagraph's Western studios, having been surrounded with a studio organization on a smaller scale but as complete as the entire studio staff. He not only plays the chief role in his pictures, but directs as well.

William Duncan will not be new to a story such as "The Princess of the Desert Dream." His Western characterizations in Vitagraph feature productions before he became a serial star and since, are well known to the public. It was his success in these feature productions, his ability as a horseman, a marksman, a stunt expert and a taker of chances, that lead to his selection for the special type of chapter plays.

"The Princess of the Desert Dream," which will be an adaptation of a magazine story, deals with a young Easterner who seeks gold in Death Valley, California. There is action throughout and the picture is a clean story of the mining camp days, with the sordidness left out.

Irwin Kessler Burned Saving Papers

Irwin Kessler, twenty, son of J. D. Kessler, manager of the Strand Theatre, at Canton, O., which has a First National franchise, is in Mercy Hospital seriously burned over the greater part of his body as a result of a fire, Saturday, March 26, which for a time threatened the theatre.

The blaze started under a stairway leading to a dance hall on the third floor. Kessler ran up the stairs to save some valuable papers in a room on the second floor, when he was overcome by smoke. He was found unconscious on the dance hall floor by firemen and carried to safety. The house had been emptied of its Saturday night crowd fifteen minutes before the fire was discovered.

Pickford's Next Nearly Finished

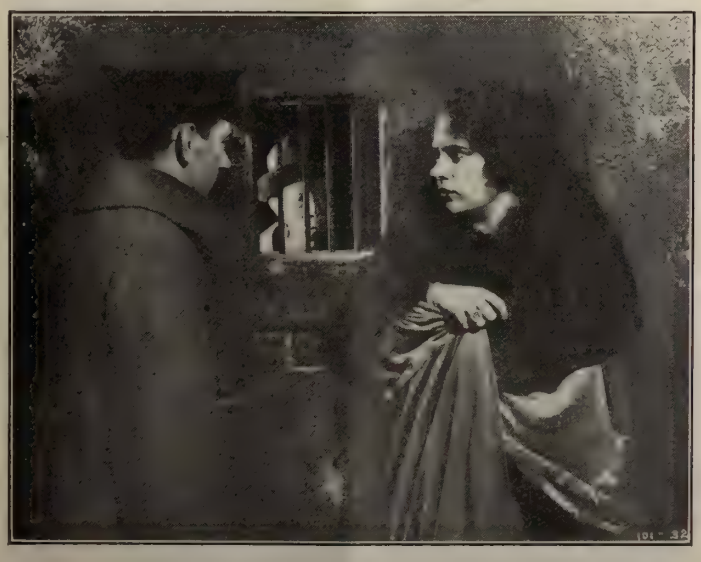
The work of titling "Through the Back Door," Mary Pickford's forthcoming United Artists' release, is being carried on at the Fairbanks home in Beverly Hills, Cal., under the direct supervision of "Little Mary" herself. Gerald Duffy, who has contributed some excellent stories to the screen of late, will title it.

The cutting and editing is going forward rapidly, with Jack Pickford and Alfred E. Green, co-directors, as chief shear-wielders. E. M. McDermott, head of the cutting department, does the heavy work of putting the picture together after the directors designate the cuts.

It is expected that this production will be ready for public consumption about the middle of May.

Installation Banquet

The installation of the newly elected officers of the New York Theatre Owners' Chamber of Commerce will occur at a banquet to be given on Tuesday, April 19, at the Hotel Astor. The officers, as announced last week, are William Brandt, president; William Landau and Charles A. Goldreyer, vice-presidents; S. A. Moross, secretary; Samuel G. Bock, treasurer, and Samuel Sonin, sergeant-at-arms.



THE GENTLEMANLY GUARD IS RUNNING INTO UNCHARTED SEAS WHEN HE CONFRONTS ALICE LAKE
"Uncharted Seas" is Miss Lake's next Metro release.

Arliss in "The Devil" Scores in Chicago and Philadelphia

The Associated Exhibitors' release, George Arliss in "The Devil," scored again last week in two of the best houses in the country, Barbee's Loop, Chicago, and the Stanley in Philadelphia. It is being held over for a second week at the Chicago house. The management in both cases backed the picture with excellent advertising and a splendid prologue.

The exploitation at Barbee's Loop created something of a sensation in Chicago. Traffic was stopped repeatedly by the great crowds gathering at Monroe and State streets, where Kathryn McAllen and Betty Ray, students of the Art Institute, were painting a large picture of "The Devil" and a song announcing that George Arliss in the picture would be seen at Barbee's Loop.

Finally, at the request of the police, it was agreed to have the art students paint only a few minutes at a time. This kept the crowd scattering and avoided further trouble with traffic. One of the unusual incidents of the event occurred when a woman missionary tried to reach the two girls to give them religious pamphlets and to get them to stop painting the picture of "The Devil."

This stunt, with some excellent advertising, brought capacity crowds to the theatre, although the summer weather was calculated to interfere with business. A striking fact was the steady increase in business from day to day. The close of the week was so strong that a second week was deemed essential.

The picture was hailed as one of the most exceptional of the year by the Philadelphia newspapers. "Distinctly off the beaten path" was the comment of the Philadelphia North American. The Inquirer, the Public Ledger, and the Bulletin were all enthusiastic.

Big Demand for Pictures Keeps Studios Humming with Activity

The Vitagraph studios, both at Brooklyn and at Hollywood, Cal., are working at the fullest capacity, at mid-season pace, in an effort to keep up with the unprecedented demands for its productions, it is said. All three of its Eastern stars, Alice Joyce, Corinne Griffith and Alice Calhoun, are working simultaneously at the Brooklyn studio, a condition easily met through its unusual facilities.

The new Alice Joyce production will be based on "The Blood Red Dawn," adapted from the highly successful novel by Charles Caldwell Dobie. Edward Jose will have charge of Miss Joyce's production. The cast is now being selected and camera work on the picture begins this week.

Corinne Griffith's new picture will present the Vitagraph star in what is for her an entirely new type of role. It is a play of society life and will afford Miss Griffith splendid opportunities to wear beautiful gowns. She will be directed by Webster Campbell.

The cast is selected for the new Alice Calhoun production. This is called "Closed Doors," and it was written especially for her by Henry Dittmar. G. V. Seyffertitz will be in charge of the new production.

At the West Coast studios the activities have been further increased by the addition of William Duncan in a seven-reel feature production. Of recent years Mr. Duncan has devoted his energies to chapter plays. His forthcoming picture is "The Princess of the Desert Dream," adapted by Thomas Dixon, Jr., from the novelette of the same name by Ralph Cummins.

Antonio Moreno, who recently gave up chapter plays to assume stellar roles in feature productions, will begin a new picture within a week, or so soon as the supporting cast is selected. Under the direction of George Randolph Chester "The Son of Wallingford," which he wrote in association with Mrs. Chester, is making splendid progress. Another special production, which is now in the preliminary stages of casting, is "Flower of the North," by James Oliver Curwood. This will soon be produced under the direction of David Smith.

Other units busy at the West Coast studios include Larry Semon and Jimmy Aubrey, in new comedies; Earle Williams, who is nearing the end of "The Silver Car," and Joe Ryan, who will soon complete the fifteenth and final chapter of "The Purple Riders."

Puts a Picture in Every Theatre

When Style Show week was celebrated at Forth Worth, Tex., Nat Wolf, manager of the Education Exchange, decided that he would have a little celebration of his own with the result that it was 100 per cent. Educational week as well.

At Phillip's Egypt Theatre "Striking Models," a Christie Comedy featuring Fay Tincher and Eddie Barry was shown; at the Gayety "Kiss Me Caroline," another Christie featuring Bobby Vernon, Neal Burns, Vera Steadman, and Teddy Sampson was shown; "Out for the Night," a third of the same series, featuring Eddie Barry and Charlotte Merriam, was played at the Blue Mouse, and at the Isis Johnny Hines was seen in "Torchy in High." All of the pictures were shown for the solid week to packed houses.

Warner Brothers' Animal Film Is Pleasing Many Exhibitors

"Miracles of the Jungle," the Warner Brothers' wonder animal production, which has just been completed, has been shown to exhibitors throughout the country through the twenty-two exchange of the Federated Film Exchanges of America, Inc., which has acquired and is releasing the production.

Reports received following these pre-release showings indicate a unanimous opinion of the exhibitors that the picture is among the best animal films ever made, from the point of view of thrilling use of wild animals, lavishness of settings, marvelous photography, and sensational, spectacular effects. According to these reports, "Miracles of the Jungle" is the first wild animal picture which shows the same care for detail, the same disregard for expense, the same high artistic standards, which characterize the leading features of today.

In "Miracles of the Jungle," however, thousands of dollars were expected on massive sets necessary to get sensational scenes of adventure and drama in their full value, the outdoor locations were selected carefully to show scenes of rare tropical beauty, and many times more feet of film were "shots" than necessary, so that only the very finest, measuring up to the new high standard set for this production, would be retained.

Federated is preparing an elaborate, country-wide campaign of unusual proportions, to give "Miracles of the Jungle" the publicity and exploitation it deserves. An exhibitors' press book, with a striking cover in four colors, posters showing some of the amazing scenes from the production, also in colors, and an unusually large and diversified list of accessories, including banners, lobby-cards, window-cards, heralds, and novelties for children, are some of the other exhibitors' aids under way.

One of the novel features of the exploitation campaign will be the setting up of a sample lobby, completely decorated to get the maximum of attention, with figures of lions and a setting of tropical trees and foliage, as a model for the exhibitors of the country to use when the production is shown in their theatres.

July Release for Arbuckle Comedy

Genuine, red blooded American comedy is the dominant note of "The Traveling Salesman," Roscoe (Fatty) Arbuckle's next starring vehicle for Paramount, which will be released in July. The picture is an adaptation of James Forbes' well-known comedy of the same name, in which Frank McIntyre starred and which placed the author among the leading American playwrights.

The humor of the original stage production has been kept and elaborated upon, and the picture is expected to be one of Arbuckle's best features. Scenes of village life, a vivid screen poker game, typical auction sales and a generous display of "pep" are the dominating characteristics of Fatty's latest production. It was directed by Joseph Henabery.

The leading woman is Betty Ross Clark.

To Run for Sheriff

Joseph Steuerle, manager of the Walnut Theatre, Louisville, will make the race for sheriff of Jefferson county in the Fall, and has announced himself as a candidate on the Democratic ticket. Steuerle is one of the original organizers of the Broadway Amusement Enterprises, which controls almost a dozen theatres in Louisville.

Pathe's Next Holman Day Film to Be "The Law of the Woods"

"The Law of the Woods," featuring Edgar Jones and Edna May Sperl, is the forthcoming offering of the Holman Day series depicting life in the northern woods which Pathe has scheduled for release April 24. The play shows phases in the life of the lumberman as the celebrated author saw it in his years among them, and the characters chosen to live the types of the woods were selected with great care. Among those playing prominent parts in support of the leads are Ben Hendricks, Jr., Charleton Brickert and Blair Hart.

Of special interest in all of the Holman Day series is the portrayal of these backwoods people and their manners and customs. Off in the northern woods where life is primitive and character unspoiled, the sense of justice often outweighs respect for the written law. This is made plain in more than one of the stories by Holman Day, who is no easy-going writer drawing upon a fertile imagination, but one of the few authors who pens his scenes and characters from life.

SCENE FROM ONE OF THE BILLY WEST COMEDIES DISTRIBUTED BY JOAN FILM SALES COMPANY

Live News from Everywhere

California

C. J. Crowley, who has covered the San Joaquin Valley territory for Universal out of the San Francisco office, has resigned. Isidore Wolfe is now visiting exhibitors in this field.

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W. G. Warren, of Yerrington, Nev., was a recent visitor in San Francisco, arranging bookings for the chain of theatres he is now operating. Business conditions in Nevada are reported to be quite satisfactory.

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Extensive alterations are being made in the Rialto Theatre, Vallejo, Cal., which is being brought up to date. Considerable new equipment has been furnished by Walter Preddey, of San Francisco.

* * *

F. J. Alberti, for years engaged in the theatre supply business at San Francisco, has purchased the theatre of George Campbell at San Anselmo, a Marin County suburb, and has changed the name to that of the Strand Theatre.

* * *

The T. & D. Jr. Enterprises, Inc., has been incorporated at San Francisco, with a capital stock of $1,000,000, by Hattie M. Turner, L. R. Crook, G. C. Parsons, J. G. Hunter, A. H. Moore, C. W. Godard and J. C. McCann, all well-known figures in the local moving picture field. The new concern has several houses now in operation and will add others in the near future.

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The Quality Film Productions, Inc., has been incorporated at San Francisco with a capital stock of $100,000. The directors are G. H. Davis, H. J. Revier and J. Brandt.

* * *

A wrecking crew has commenced work clearing the site for the new half-million dollar Paramount Theatre at Sacramento. The plans and specifications are about completed and actual construction work will soon be under way.

Indiana

Otto Bansbach, manager of the Alhambra Theatre at Shelbyville, has gone to Salem to take charge of a theatre recently bought by Frank J. Rembusch, owner of the Alhambra and a number of other theatres in Indiana cities. Mr. Bansbach is one of the live-wire theatre managers in Indiana.

* * *

The Mecca Theatre at Decatur has been sold by Ben Miller, of that city, to Charles M. Spray and Louis J. McCormick, of Bluffton. Mr. Spray formerly was part owner and manager of the Columbian Amusement Company, which operates the Blinn, Princess and Royal theatres at Frankfort. Mr and Mrs. Miller expect to leave soon for Florida, where they will locate.

* * *

Michael and George Katsaros, proprietors of a confectionery at Rushville, have purchased a building on East Third street and have announced that they expect to erect a new moving picture theatre on the site. The new theatre will be managed by M. W. Aikens, who is now manager of the Mystic Theatre at Rushville. Work on the new structure will be started in a few weeks.

* * *

Roy Feltus, of Bloomington, part owner of the Shipp & Feltus circus, has completed a deal with Robert Harris, Bloomington exhibitor, whereby he will be associated with Mr. Harris in the operation of the Harris-Grand and Princess theatres of that city. The two men also have in project a circuit of moving picture theatres in that section of the state. Mr. Feltus left recently for Buenos Aires, Argentine, to join his circus, and will take up his work with Mr. Harris on his return to this country.

* * *

J. Scharnberg has been appointed manager of the Orpheum Theatre at South Bend, Ind., to succeed William Gray, who has been manager of the Orpheum for the last year or two. Mr. Scharnberg came to South Bend from Davenport, Iowa, where he was manager of the Columbia Theatre. He also managed the Palace Theatre in Moline, Ill.

* * *

Through a deal closed this week the Classic Theatre at Frankfort became the property of the M. C. B. Theatre Company, a newly organized amusement firm headed by Samuel L. Barnhart, Walter S. Merritt and Orvan I. Cohee. Mr. Barnhart is president of the company, Mr Merritt is vice-president and Mr. Cohee is secretary-treasurer. Mr. Cohee, who for two years was associated with the Capitol Film Company, will be manager of the theatre.

Among the first steps to be taken by the new owners will be that of remodeling both the interior and exterior of the theatre. The theatre was purchased from Bible Brothers, who have operated it for several years.

* * *

Ralph Lieber, manager of the Circle Theatre at Indianapolis, had as his special guests last week 2,000 boys and girls who distribute The Indianapolis News. The occasion for the "party" was a special showing of Charles Ray's latest picture, "The Old Swimmin' Hole." Apparently the 1,800 newsboys never had a better time in their lives, and as for the 200 newsgirls, who had places of honor in the balcony, their pleasure was real, although not quite so loudly expressed.

Kansas City

J. A. Housey has purchased the Calhoun Theatre at Calhoun, Mo., from J. M. Underwood. Mr. Housey is new to the show business, but he expects to put his shows across in fine shape after a few improvements are made on his theatre. The show will open three nights a week.

* * *

The Bancroft Theatre, of Kansas City, has recently been remodeled and new musical equipment installed, which includes a $12,000 orchestral pipe organ.

* * *

W. H. Carson, owner of the Empress Theatre at Osawatomie, Kans., has bought the People's Theatre at Garnett, Kan., from Mr. Dickey. The house at Garnett will also be called the Empress.

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Murray Brothers have sold the American Theatre at Sedan, Kan., to Crandall and Gregg, former Kansas City exhibitors, who recently bought the Cozy at Caney, Kan.

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H. R. Bisby, who formerly owned the Liberty Theatre at Caney, Kan., has opened the Interstate Theatre Brokerage Company, and is in the Film Exchange Building of Kansas City. He will buy and sell theatres and equipment. Mr. Bisby has been in the theatre business seven years.

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The Warwick Theatre, of Kansas City, recently installed a $23,000 pipe organ. This is one of the largest in the city, it is said.

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Clair M. Patee, of Lawrence, Kan., claims the distinction of having been the first picture theatre owner in the United States. At the theatre men's convention in Wichita, Mr. Patee told his colleagues that he operated a theatre in New Jersey in 1904. Later he came West, locating in Lawrence, where he has operated a picture house ever since.

* * *

Harry Graham is the newly appointed manager of the Kansas City branch of Pathe. Before coming here Mr. Graham was manager of the Omaha branch of Pathe. He was an exhibitor at Milwaukee nine years ago, and was also with George Kleine. Having been an exhibitor for some years, Mr. Graham can easily understand exhibitors' difficulties and sympathize with them.

* * *

Lee Balsly has resigned as representative for Realart, and is connected with the S. and T. Film Company of Kansas City. They have the rights to "The County Fair" in Missouri, Kansas, Iowa and Nebraska.

* * *

E. C. Clay, representative for Crescent and Federated of Kansas City, is the proud father of a baby boy.

* * *

Lucius Livingston, who spent a few months with Select in Seattle, returned to Kansas City a few weeks ago, and is connected with the United Artists Company as a salesman.

* * *

R. S. Stackhouse, formerly with the Kansas City branch of Select, and C. W. Burnham, formerly with United Artists, have been added to the sales force of the local branch of the Metro Pictures Corporation.

* * *

Fred Soloman, of Des Moines, Iowa, is with the Kansas City branch of Pathe. He will work in the Missouri territory.

* * *

Another Kansas City man has entered the motion picture industry to fill a chief executive's chair. Harry E. Stewart, who for the last three years has been with a prominent advertising company, left April 5 for Los Angeles to become general manager of King W. Vidor.

Seattle

The Greater Features Company of Seattle has obtained the franchise for the Seattle and Denver territories from the Federated Film Exchanges of America. This company has bought for these territories the Selig wild animal series, "Jungle Land," also the Chester and Monty Bank comedies and some big features which will be announced later. Manager J. T. Sheffield, who is at present in Chicago, arranged the deals.

It is also announced from the head office in Seattle that Denver and Salt Lake branches of this state rights concern will be opened by May first.

* * *

G. E. Jackson, manager of the Seattle Vitagraph office, has just returned from a trip through Montana, Washington and Oregon, making all the key centers. He reports business beginning to pick up all along the line.

* * *

J. N. MacMeekin, special representative for Realart, is in Seattle for a few days. He is on a tour of all the Western branches.

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Greulich and Matlock, old time exhibitors of Pendleton, Ore., are building a new 1,000-seat house in that town.

Minneapolis

J. M. Duncan, district manager for Vitagraph, spent several days last week as guest of Robert Cotton, Minneapolis Vitagraph manager. Mr. Duncan is optimistic regarding 1921 business prospects.

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Barney Cohan, Southern Minnesota salesman for Pathe, won the contest inaugurated during the "Brunet Month" by Charles W. Stombaugh, Minneapolis Pathe manager, for the largest number of sales of short subjects during March.

* * *

A new branch is being opened in Billings, Mont., for the Rialto Theatre Equipment Company. S. A. Louis, Minneapolis manager, is in Billings supervising the opening of the branch. It will be under the direction of John Rogers, one of the veteran equipment men of the Northwest.

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A. W. Nichols has accepted a position with Hostetler Bros., of Amaha, Neb., as buyer. Mr. Nichols was for three years Iowa representative for Famous Players-Lasky.

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W. A. Steffes, president of the United Theatrical Protective League, has assumed the management of four additional theatres, bringing his houses up to seven. Last week he completed negotiations for the Camden, Home and Fairview theatres of Minneapolis and the Bayview of Mayzata, suburb of Minneapolis. His other houses are the Northern, Cozy and the Plymouth. His new possessions will be completely overhauled and modernized, he announced.

* * *

Arthur Roberts, for more than a year assistant manager of the Minneapolis Fox exchange, has resigned his position. Mr. Roberts has made no definite plans regarding his future affiliations.

* * *

M. H. Conhaim, manager of Greater Features Film exchange, Minneapolis, returned recently from a honeymoon tour that took him and his bride through all the big studios in California. While on his trip he made arrangements for handling several large productions to be released soon.

* * *

Salesmen of the Minneapolis Pathe exchange have been called in for a conference with Manager Charles W. Stombaugh. They will be shown all the new pictures on file at the exchange.

Pittsburgh

On May 1 O. R. Kincaid takes over the Empire Theatre at Wallace, W. Va., now owned by O. E. Hall.

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James Clark Shanklin, of the Shanklin Theatre, Union, W. Va., and Amusu Theatre at Ronceverte, W. Va., was married recently to Miss Georgia Alice Beard.

* * *

Professor Leo Gerechter, who has operated several theatres in the Pittsburgh district, is again back in town after a five weeks' vacation trip in Florida. The Professor has taken over the Best Theatre at Millvale, Pa.

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George Kyrros, of the Virginian Theatres, Charleston, W. Va., has had plans prepared for the enlargement of his house to 1,500 seating capacity. It is expected that work will be commenced in the near future.

* * *

John Wick of Kittanning who has been in the show business for the past fifteen years, has purchased back his Opera House from George Wintz. Mr. Wintz, in conjunction with his brother-in-law, C. W. Schaffer, bought the Opera House from Wick about a year ago and have operated it successfully up to the present time. It is reported that Wintz and Schaffer are contemplating building an airdrome in Kittanning for pictures and vaudeville during the summer months.

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Carl Frederick, of the Princess Theatre, Ford City, Pa., has sold his house to George Miller, who is a newcomer in the film business.

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Billy Paul, of the Lester Theatre, Vanderbilt, Pa., underwent an operation for stomach trouble at the McKeesport Hospital recently. At last reports Billy was getting along nicely.

* * *

Albert Schwank, proprietor of the picture theatre at Irvona, Pa., has been sick in bed for the last few weeks.

* * *

Tony Stoiof, who formerly operated the Star Theatre, Ford City, Pa., has taken over the management of the New Savoy Theatre of that town. Mr. Secro is the owner of this beautiful new house.

* * *

A. Marrone, of the Pittsburgh U. T. E. branch, is the proud daddy of a little baby girl.

* * *

The Malanos Brothers, who owned three theatres in East Pittsburgh, have disposed of them and are contemplating a trip to their native land, Greece. The new owners are as follows: Frederick Theatre, P. Antonoplos; Lyric Theatre, Joe Burke, and the Loyal Theatre, Mr. Littlestone.

Michigan

Because of the big business the first seven days, "Man, Woman and Marriage" was held over for a second week at the Adams Theatre, Detroit, by John H. Kunsky. Prices were raised 50 per cent. for the engagement.

* * *

Jacob Schreiber, of the Blackstone Theatre, and John Niebes, Dawn Theatre, both Detroit, have returned from their winter vacations spent in the south and west.

* * *

George Porter, of the Fitzpatrick & McElroy circuit, with headquarters in Detroit, has booked Vitagraph's special, "Black Beauty," for their entire circuit of theatres in Michigan, Illinois and Wisconsin.

* * *

Tom Lancaster and Fred Williams, of Detroit, now operating four theatres, are planning to erect a new theatre on Springwells avenue, that will seat 2,000 and cost around $300,000. Ground is to be broken in the summer.

* * *

John Odell, who recently took over the Frontenac Theatre, Detroit, giving him two houses, has purchased a Bartola organ from the Bartola Musical Instrument Company.

* * *

The new policy of the Majestic Theatre, Detroit, that of playing pictures an entire week, is working out very successfully.

* * *

Harry Scott, of First National exchange in Detroit, announces a First National Week for the seven days starting May 8. He is getting splendid co-operation from the theatres.

* * *

The Delft Theatres, Inc., announces that it will soon break ground for a beautiful new theatre at Iron River. Already the company operates in Marquette, Munising and Escanaba.

* * *

George Guise succeeds Tom Ealand as general manager of the Charles H. Miles circuit of theatres in Detroit. He was formerly in charge of the Detroit publicity for the Miles circuit. He came originally from Minneapolis where he did similar work for theatres.

* * *

W. S. Butterfield announces that during the summer he will remodel the Majestic Theatre, Port Huron, spending $40,000. It will be renamed the Strand Theatre. It will be one of the finest houses in the state playing moving pictures.

* * *

Herb Weil has joined hands with responsible associates who will build a circuit of theatres in Indiana and Michigan. Ground for the first house was recently broken in South Bend, Ind. Mr. Weil, who resides in Port Huron, states that he has plans drawn for a new theatre in Kalamazoo and Port Huron, Mich. The organization also has the New Regent Theatre in Grand Rapids, Mich., which is fast nearing completion.

* * *

Clair Townsend, Metro manager in Detroit, has been confined to his home for the past three weeks an account of illness.

Baltimore

Sam Bassin, who is operating the Flax Theatre, 3 South High street, under a lease, has changed the name of that playhouse to the Metro. The name it formerly went under was the name of the owner.

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The New Gem Theatre, 617 Duncan Place, formerly operated by Ray Levy, has been taken over by H. Lindenbaum and H. Nathan Gross. Improvements are planned. Mr. Lindenbaum is interested also in the Excelsior Theatre.

* * *

Title to the properties at 1105-1107 North Broadway has been taken by the Maryland Theatres, Inc., from Benjamin Rabinowitz. The purchase price was $11,000, according to the stamps. A moving picture theatre will be built on the site. The amounts of the grounds rents are $65.25 and $80.

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A special entertainment was enjoyed by 450 children who represented the Children of the Republic organization on Saturday morning, April 9, at the New Theatre. They were Manager L. A. DeHoff's guests for the occasion.

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A moving picture performance was given for the benefit of the St. Mary's Industrial School rebuilding fund from 4 to 10 p. m. Sunday, April 10, at the New Patterson Theatre, Eastern and East avenues, through the courtesy of Frank Durkee, manager. It was held under the auspices of the Santa Maria Council No. 1733, Knights of Columbus. Music was furnished by St. Mary's band.

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Through the courtesy of the management of Crandall's Strand Theatre, Cumberland, Md., a concert was given by the Cumberland Municipal Band on Sunday night, April 3. This closed the season of Sunday concerts at the theatre and hereafter they will be held at Riverside Park.

Buffalo

Henry W. Kahn, manager of the Buffalo Metro exchange, has returned from Europe, where he has been for several months.

* * *

"Business is remarkable," said E. J. Hayes, manager of the First National exchange to the writer. This statement may mean that "the corner has been turned" in the dull times. Felix Feist, representing Joseph Schenck, dropped into the First National office last week for a chat with Mr. Hayes. Mr. Hayes combined business with pleasure while in Rochester last week and signed up Bill Callahan for a large number of pictures for presentation at the Regent and also got Bill's signature to a contract for an extended presentation of "Passion" at the Star Theatre. George Blackmon has returned from a trip through Northern New York where he signed up a large amount of business, including the Convention Hall at Alexandria Bay and the Opera House at Pulaski. Mr. Hayes has received a post card from Hugh Rennie, former manager of the Buffalo office, which shows that Hugh is enjoying the wonders of the Grand Canyon.

* * *

Lower prices have been announced by the Rivoli Theatre, Buffalo's big east side theatre at Broadway and Sweet avenue. Manager Harry Dixon also announces a change in policy from pictures and vaudeville to straight pictures.

ERNEST HILLIARD
Who plays the leading male role in "Tropical Love," Porto Rico Photoplays Production

Shows What May Occur Under Enforcement of Puritan Laws

The first Lyons and Moran two-reel comedy to be made under their new short-subject schedule turned out to be such an unusual picture that the Universal officials put the highest stamp of Universal approval on it and have labeled its as a Universal-Jewel production. It is "Blue Sunday," a burlesque on the Blue Law agitation and illustrative of what may happen under puritanical Sunday observance.

The comedy is filled with amusing situations and hilarious action resulting from the efforts of the Blue Law enforcers to catch up with the characters who are supposed to abuse Sunday as a day of rest. There is a Sunday Enforcement Squad of the police force, appropriately garbed in black, which gives rise to scenes of hilarious humor throughout the two reels.

The plot has to do with a young bachelor, played by Eddie Lyons, who finds he has to get married on Sunday to dodge a new bachelor tax of 80 per cent. But the Blue Sunday Laws forbid the marriage. He consults his friend, a married man, played by Lee Moran. They stage a "bootleg wedding."

This leads to a series of highly comic twists of the plot and finally winds up at the public stocks. The spectacle of scores of people languishing in the stocks in atonement for such hideous crimes as looking cheerful, forecasting the weather, looking in a mirror or eating ice cream on the Sabbath, is one of the funny incidents in the production.

Lillian Hackett plays opposite Lyons, Joy McCreery opposite Moran, while the role of a "bootlegging minister" is played by George French.

Good Business in the South

The R. D. Lewis Film Company, of Dallas, reports good business in the South on the twelve reconstructed American features known as the "Twin Six" series. In this territory which covers Texas, Oklahoma, Arkansas and parts of Mississippi, Missouri and Tennessee, these William Russell action pictures, the Mary Miles Minters and the J. P. McGowan Signals are booking rapidly, it is said.

These five-reelers are not, strictly speaking, "re-issues," as they are new prints

"Get Your Man"

Buck Jones, one of the fastest comers in the Fox family of stars, is to be seen in May in an exceptionally strong dramatic feature called "Get Your Man," for which Alan Sullivan supplied the story.

"Get Your Man" is the slogan of the Royal Northwest Mounted Police.

Says Public Has Been Tolerant But Now Demands Better Films

Pioneer Film Corporation through its President A. E. Lefcourt, offers an apportunity to those who are now making, or contemplate producing, feature photoplays of sterling worth. Mr. Lefcourt is particularly desirous of procuring big independent productions to augment the features which are now scheduled for release during the new season and which establish a new high mark in quality film production. Here is Mr. Lefcourt's statement, in part:

"The novelty of camera-made dramas—the comparative newness of canned emotions ready to be unwound from a spool and shown throughout the farthest nooks of the earth—and the wonderful tolerance of a workaday world, have caused the public to be rather uncritical of photoplay offerings in the past.

"Another day has dawned. We must see the light. It is my earnest belief and honest conviction that the same public that has, one might say, permitted ours to become the fourth largest industry in the country, will eagerly welcome any sign or indication of renewed spirit in motion picture production and we desire to please the public.

"Therefore, Pioneer desires film productions that have genuine merit, real quality and inherent power. Pioneer stands ready today to purchase pictures that measure up to this standard. The purchase can either be made outright for cash or arrangements can be made to distribute such productions on terms mutually equitable. Price is no object if we can procure what we want—and what we know the public wants."

Marion Davies and E. Dexter in Films Released April 10

"The Witching Hour," a William D. Taylor production featuring Elliott Dexter and "Buried Treasure," starring Marion Davies, were released by Paramount, April 10.

Under the direction of Mr. Taylor the dramatic theme evolved by the famous playwright, Augustus Thomas, has been transformed into a superior screen production, it is said. The better known elements of the plot, the power of mind to control another's actions and to presage coming events have been dealt with in a convincing manner, it is reported. In the role of Jack Brookfield, Elliott Dexter finds a part to which he fits admirably.

"Buried Treasure," produced at a cost of approximately $250,000, provided, it is said, settings and surroundings that are as lavish as the plot is unusual and fascinating.

The story deals with the power of human beings to communicate with past centuries, presenting an interesting plot revolving upon the migration of the soul from one era to another; but it is in no sense an attempt to preach a moral or expound a theory.

This theme is incidental in the gradual evolution of a story of unusual interest that deals with galleys, pirate ships and the treasures of Wall Street. Realism is the keynote of the production, most of the scenes having actually been taken in Caribbean seas.

"The Greatest Love" Chosen for Opening of Allen Theatre

"The Greatest Love," the big Select special featuring Vera Gordon, was chosen for the opening of the Allen Theatre in Cleveland, and a splendid exploitation campaign was arranged for the occasion. About two dozen window displays were arranged without exhausting all of the possibilities.

The Woolworth and Kresge stores in Cleveland were induced to put in full window displays, featuring the several mother songs used with the presentation of the picture. Two big kodak stores put in full windows, using a couple dozen black and whites from the picture. And finally a tie-up was affected with the chain of Marshall drug stores giving the theatre the use of twenty-three windows at one smash.

A very effective musical setting was arranged for the presentation. Six people were used including four singers and two children. Manager Coakley of the Allen Company had charge of the opening. He was assisted in the exploitation by Andy Sharick.

In Prominent Role

The first scenes of Conway Tearle's forthcoming Selznick picture under the temporary title of "Ye Shall Pay," were shot at the Selznick Fort Lee studios this week under the direction of Ralph Ince. Zena Keefe heads the supporting cast.

"Ye Shall Pay" is from an original story by John Lynch. It was adapted for the screen by Thomas Hopkins.

"WHEN I GO I TAKE THE YOUNG LADY WITH ME"
A tense moment in "The Wild Goose," a Cosmopolitan production, made from the novel by Gouveneur Morris

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Dream Street"

D. W. Griffith Hits the Popular Taste in His Latest Production

Reviewed by Edward Weitzel.

"Dream Street" is no mythical locality but a portion of the Limehouse District of London, and the doings of the characters in this D. W. Griffith production are of the regulation every-day order that will hit the popular taste, in spite of the fact that the eminent producer has worked in considerable symbolism and an entirely unnecessary close-up of the mouth of hell. The story itself is as elemental and emotional as could well be imagined. It skirts the edge of tragedy, glides nimbly away and lands the hero and heroine in the lap of luxury, with fine clothes and star contracts and a baby daughter who will start the ohs and ahs and "Isn't she cute!" from every feminine patron in the audience.

Suggested by two of Thomas Burke's stories, "Gina of Chinatown" and "The Sign of the Lamp," the picture has the distinctive Griffith touch. Every incident is rounded and smoothed and polished with the utmost care. Every point is played upon by the actors until there is no possibility of mistaking just what they intend to convey. At times this insistence reacts. This is especially true of the close-ups. The display of human ivory is much too generous.

There are several illogical points in the story: Spike would never have believed that Gypsy had betrayed him, and the Chinaman would never have told of his share in the capture of McFadden. But these are small matters. The story is warm and throbbing with human feeling and your sympathy is never lead astray.

The acting is uniformly fine. Carol Dempster is a fascinating Gypsy Fair, and Ralph Graves and Charles Emmet Mack are skilfully contrasted as the two brothers. W. J. Ferguson as Gypsy's father and Edward Peil as Sway Wan sustain their reputations for expert character impersonation. The sets, designed by Charles M. Kirk, are splendidly adequate.

The Cast

Gypsy Fair.....Miss Carol Dempster
Her Father.....W. J. Ferguson
James "Spike" McFadden.....Ralph Graves
Billie McFadden.....Charles Emmett Mack
Sway Wan.....Edward Peil
Samuel Jones.....Porter Strong
A Police Inspector.....Charles Slattery
Tom Chudder.....George Neville
The Sayer of Old Truths (The Good Influence).....Tyrone Power
The Trickster of the Streets (The Evil Influence).....Morgan Wallace

Scenario by Roy Sinclair.
Continuity by Rose and James Smith.
Photography by Hendrik Sartov.
Technical Superintendent, Frank Wortman.
Length, 11,000 feet.

The Story

Gypsy Fair, a dancer in the cheap music halls of London, is loved by two brothers. One is a handsome brute who charms all the girls with his singing and mows down all rivals with his fists. The other brother is a poet, frail and timid, who writes the songs his brother sings. Gypsy is also loved by a Chinaman. She repulses him and he seeks to do her an injury. One of his followers undertakes to rob the poet and the boy shoots him in self-defense. His brother takes the crime on himself and hides in Gypsy's home. The Chinaman makes it appear that Gypsy has betrayed him to the police. At the inquest the poet forces himself to go to the courtroom and confess the truth. The brothers are acquitted. The poet becomes rich from his songs, his brother marries Gypsy and the two become famous as singer and dancer.

Program and Exploitntion Catchlines: "Dream Street" is a Fascinating Story of Life in London Among the Limehouse District Dwellers Told in D. W. Griffith's Best Manner.

IN THIS ISSUE

"Queen of Sheba" (*Fox*).
"The Lamplighter" (*Fox*).
"Miracles of the Jungle" (*Federated*)
"The Purple Riders" (*Vitagraph*).
"The Highest Bidder" (*Goldwyn*).
"Cinderella's Twin" (*Metro*).
"The Hidden Light" (*Commonwealth*).
"Gilded Lies" (*Selznick*).
"Straight from Paris" (*Equity*).
"Diane of Star Hollow" (*Producers*).
"The Little Clown" (*Realart*).
"The Big Adventure" (*Universal*).
"Proxies" (*Famous Players-Cosmopolitan*).
"Uncharted Seas" (*Metro*).
"What Happened to Rosa" (*Goldwyn*).
"The Oath" (*First National*).
"Dream Street" (*Griffith*).

"Edgar the Detective"

This is not one of the best of the Edgar comedies. The idea is old and Edgar and his chum are too bright to imagine that the hired man wants to murder the hired girl at their uncle's farm just because the awkward Swede keeps making goo-goo eyes at the girl. Edgar buys a badge and a book of instructions and starts to learn the detective business. When he and his chum accompany the Swede and his girl to town, on a load of hay, and learn that a stop at the minister's means a marriage and not a murder, the two boys are sadly disappointed. Released by Goldwyn.—E. W.

"One Peek Was Enough"

A beautiful Chester-Outing reel distributed by Educational, which shows views among the mountains of British Columbia. The party climbs Mt. Assinaboia, 16,800 feet high, known as the American Matterhorn. The reel is filled with fine shots of mountains, streams and woodlands, particularly effective being those showing the ascent of steep sections of the mountain side. After again getting "back to earth" the author decides that he is thoroughly satisfied but that this one peek was enough. C. S.

"Straight From Paris"

Smart Comedy of New York Life Is Harry Garson Production, Starring Clara Kimball Young

Reviewed by Jessie Robb.

In this amusing, slightly satirical comedy of New York life, Harry Garson has a highly satisfactory vehicle in which to display the beauty and talents of Clara Kimball Young. A pleasantly spiced melange of New York society, the stage of the chorus girl and Fifth Ave. shops, the development of this photoplay has been in stressing the foibles and aimable weaknesses of the humans in these walks of life rather than the dramatic opportunities provided. And further, the scenic investiture is really beautiful, the women's frocks lovely and the men perfectly tailored. The Vision of the Ring, an episode of the French Revolution, is noteworthy.

Exquisitely gowned, Clara Kimball Young is lovelier than ever. Her delineation of the Frenchwoman, Lucette Grenier, is a delicate piece of work, the Gallic temperament suggested by well chosen gestures. The cast of well known players give an entertaining performance, the work of Thomas Jefferson as Henri Trevel, and Bertram Grassby as Robert Van Austin, being especially good. A well known, talented star and an amusing story handsomely mounted and well handled should make this production a financial success for the exhibitor.

The Cast

Lucette Grenier.....Clara Kimball Young
Henri Trevel.....Thomas Jefferson
Robert Van Austin.....Bertram Grassby
Van Austin, Sr.....Wm. P. Carlton
Mrs. Van Austin.....Clarissa Selwynne
Mrs. Stevenson.....Gerard Alexander

Story by Sada Cowan.
Scenario by
Directed by Harry Garson.
Photographed by Jacques.
Length, Five Reels.

The Story

A pretty pair of ankles attracts Robert Van Austin, and to relieve his ennui on shipboard he obtains an introduction to their owner, Lucette Grenier, owner of a smart Fifth Ave. shop, on a trip to Paris for the latest models. A swift courtship follows and the return trip finds them engaged. Robert is apprehensive. His former affair with Doris Charming and his aristocratic and snobbish mother both promise trouble.

A mixup of suit cases causes Robert to tell his mother sooner than he had planned. Van Austin, Sr., his uncle, insists on entertaining Lucette to meet the family. Mrs. Van Austin snubbs her. Meanwhile, Doris Charming, visits the shop and charges expensive articles to Robert. Understanding his character from this, Lucette decides to break the engagement. At a dance given by Van Austin, Sr., Henri Trevel, Lucette's grandfather, whose existence she has concealed because of his weakness for drink, comes to take her home. In his befuddled state he thinks she needs his care. Before she goes Van Austin, Sr., asks her to marry him. So the "Lucette" shop is closed.

Exploitation Angles: Sell Miss Young in a story of the various layers of New York life. She will sell herself if you only give her a chance, but advertise liberally to let the idea get over. She will not sell unless people know you offer her as an attraction. Split your money between the newspapers and the billboards. Both will bring returns here.

Newest Reviews and Comments

"The Hidden Light"

Dolores Cassinelli Plays the Blind Heroine in Detective Story of Delayed Justice, Presented by Sam Ziegler, Released by Commonwealth

Reviewed by Mary Kelly.

From the standpoint of construction, sustaining of mystery, and psychological accuracy, "The Hidden Light" is a more-than-mediocre production. It begins in the middle of the story when the crime is committed, shifts back and forth from the past to the present, as the different characters recount their versions of the incident, then travels steadily forward until the denouement which brings the time of action away back again into the past. The result is continuous, variable entertainment. Disappointment comes, however, in the solution of the mystery, which, although not obviously vulgar or objectionable, is distasteful in theme. There is something morbidly immoral about the idea of picturing a beautiful girl, helplessly blind, being the object of a carefully-planned, evil attack. The story drops, at this point, from clean, well-developed drama to unwholesome melodrama.

The acting shows real ability, sincerity and good direction. Dolores Cassinelli recognizes the spiritual beauty of her role, and gives a delicate, sympathetic portrayal. Other characters are well drawn by Henry Sedley, Ben Taggart and Arthur Donaldson.

The subtitles have a tendency to steal from the pictures, by telling too much. Special care has been taken with the photography, and a number of scenes, including the play between the guilty man and his prosecutor in the railway station, stand out as being particularly worthy.

Cast

Cynthia Holmes.....Dolores Cassinelli
Robert Holmes.....J. Brennan
Detective Hayden.....Arthur Donaldson
Victor Bailey.....Ben Taggart
Jerome Clemens.....Walter Downing
Harry Warren.....Henry Sedley
Written and Directed by Abraham S. Schomer.
Length, Six Reels.

The Story.

A woman's screams coming from a beautiful home attract the attention of a number of passers-by who with the police rush to the scene of action. One of them shoots a man who is coming in haste from the back door, apparently trying to make an escape. Investigation follows, and reveals that Cynthia Holmes, blind musician, was alone in the house with her secretary when she was attacked by some unknown man. Her companion was killed. Suspicion points to Victor Bailey, the man who was shot from the back door, despite his avowal that he himself was in search of Miss Holmes' assailant, and despite Cynthia's justification of his character. He is arrested, tried and convicted.

To divert Cynthia's mind her friends arrange a benefit recital to be given at her home by her, for funds for the poor blind. After the recital Harry Warren, a musical critic, is introduced to her, and upon shaking hands with him, she screams and insists that his is the hand which she felt upon her, the day of the attack. Warren escapes, but is followed by Detective Hayden who cleverly forces Warren to betray his guilt, then arrests him, and obtains a complete confession. Bailey is freed and goes back to Cynthia.

Program and Exploitation Catchlines: It has a Sensational Opening, a Mysterious Middle, a Surprising Close. You Will be Startled, Thrilled and Awed by This Unusual Story.

A Mysterious Atttack on a Beautiful Girl, Helplessly Blind, is Traced Through an Absorbing Chain of Incidents to the Amazing Cause.

Exploitation Angles: Play on the emotional value of this by explaining the title in some such way as this "The Hidden Light" which guided the destiny of a helpless blind girl. The mystery and crime angle offers a chance for stimulating curiosity with the usual questions. Hint at the solution, arrived at by the blind girl's remarkable, unerring sense of touch.

"The Purple Riders"

Vitagraph Presents Joe Ryan in Thrilling Western Serial With Plenty of Action

Reviewed by C. S. Sewell.

Lovers of western serials will find an abundancy of thrills and entertainment in the latest Vitagraph offering, "The Purple Riders," starring Joe Ryan. There is plenty of action, hard riding and straight-shooting associated with this locale, and judging from the first four episodes, the action is more plausible than is usually the case with serials.

The story starts off with a punch, and without a lengthy explanation of the motif. You soon find out, however, that there is bitter feeling between two of the principal characters which culminates in a murder, of which the victim's intoxicated son is accused. The subsequent episodes deal with the efforts of the sheriff, who is in love with the muredered man's daughter, to clear her brother and apprehend the real murderer.

The interest is built up mainly in the thrills and action, and the audience knows the real murderer and also that he is the partner of the victim and at the same time "The Purple Shadow," the leader of an outlaw band that is continually thwarting the efforts of the hero.

Joe Ryan, better known as a serial villain, makes a likeable hero. He has a pleasing and rugged personality, and in the dual role of sheriff and lover, his characterization is particularly interesting. He is continually called upon as the sheriff to do things that as a lover he is glad to see thwarted.

Elinor Field is both attractive and competent as the heroine, and the remainder of the cast is up to the standard. Ernest Shields appears as the girl's father, Maude Emory as her indian maid and Joseph Rickerson as "The Purple Shadow."

The story is by A. E. Smith and Cleveland Moffitt. The titles of the first four episodes with the main thrills are: "Love or Duty," where the hero is dragged by a riderless horse; "The Pool's Prey," in which an unconscious girl falls into a pool; "The Decoy," with the hero surrounded on all sides by the gang, and "The Fiery Trail," where the girl is trapped by a stream of burning oil.

"Bubbling Over"

This one-reel Rolin comedy featuring Snub Pollard is one of the best of this comedian's recent productions. As usual he is ably assisted by the little colored boy. "Snub" is a henpecked husband who has to cook dinner for a large number of guests. The title is derived from a scene where Snub accidentally gets soap in the soup, and one of the exuberant guests, after eating it, proceeds to blow bubbles which land on the other guests and start complications.

C. S.

"The Little Clown"

Realart Production of Circus Story Starring Mary Miles Minter, Is Pleasant Comedy

Reviewed by Edward Weitzel.

No one acts very much in "The Little Clown," although several of the characters are circus performers. This Realart picture starring Mary Miles Minter is a pleasant enough comedy that centers the interest around the adopted daughter of the kindly clown of a one ring circus, and provides her with a sweetheart in the person of a handsome young southern aristocrat who becomes a bareback rider in order to be near the girl. There is nothing of a sensational nature, in spite of the circus atmosphere. It is merely a mild little love romance. Admirers of the star will find that she makes a charming little clown and a lovely bride.

Jack Mulhall is Dick Beverley, the hero from the South. Neely Edwards is natural and sincere as the clown, Toto. The other characters are well acted. Those who are familiar with the stage comedies of Avery Hopwood, the author of the story, need have no apprehensions. "The Little Clown" is without sex suggestion.

The Cast

Pat.....Mary Miles Minter
Dick Beverley.....Jack Mulhall
Colonel Beverley.....Wi[illegible]l
Mrs. Beverley.....Hel[illegible]n Dunbar
Roddy Beverley.....Cameron Coffey
Toto.....Neely Edwards
Jim Anderson.....Wilton [illegible]or
Connie Potts.....Lucien Littlefield
Liz.....Zelma [illegible]
Nellie Johnson.....Lura Ans[illegible]n
Adapted from Play by Avery Hopwood.
Scenario by Eugene B. Lewis.
Directed by Thomas Heffron.
Length, Five Reels.

The Story

Born and raised in a circus Pat, "The Little Clown," is the pet of every one connected with the Anderson one ring show. Toto, her foster father, hopes to make her his wife some day, but the show stops at a town down South and the handsome son of the Aristocratic Beverley family is attracted by the girl. Young Beverley joins the circus as a rider. He and Pat are soon very fond of each other. While playing near his home town the new rider is seen by his father and mother. They come to the dressing room and insist upon Dick's going home with them. He will not leave withou Pat, and she joins the party. Accepted as the promised bride of young Beverley, Pat finds that her circus training does not always respond to the demands of strict social laws. While the family are away her circus friends call, and Dick's small brother loads a pitcher of mild punch with real liquor. Everybody is feeling the effects of the doctored punch when the Beverley's return home. The head of the house puts the circus folk out, and the indignant Pat goes with them. Explanations bring Pat back and there is a brilliant wedding for the little clown and the trick rider.

Program and Exploitation Catchlines: Mary Miles Minter Has an Entirely New Kind of Part in "The Little Clown," a Charming Love Story with the Sawdust Ring as a Setting.

The Wedding of a Circus Performer and a Southern Aristocrat is the Happy Finish of "The Little Clown," Starring Mary Miles Minter.

Exploitation Angles: Play on Miss Minter and tell that this is one of the best of her recent stories. Play up the circus atmosphere and if you can get a circus lobby or a girl clown—or both—you can collect good money. This is the time of year to sell circus stories. Play that angle for a best bet.

Newest Reviews and Comments

"Gilded Lies"

Interesting Story of Fashionable Society Life Does Not Succeed Well as Starring Medium for Elaine Hammerstein

Reviewed by Mary Burns

"Gilded Lies" would have a stronger appeal if the last part of the picture, tangible instead of being a series of incidents and conditions leading to the open declaration of love between the two principals, were developed more logically. The story is interesting and well told, but the ending is unsatisfactory. Elaine Hammerstein is starred, but Eugene O'Brien has the more prominent role. Miss Hammerstein is pretty and wears her clothes well, but she does not seem to be at her best in the part. Mr. O'Brien is handsome and manly, but he is not given the opportunity to display his talents to the best advantage.

Cast

Rosamond Wolcott ..... Elaine Hammerstein
Dallas Thurston ..... Eugene O'Brien
Marie de Foix Lafleur
Constance de la Vergne
Lawrence de la Vergne
Lucy de Foix Perrin

The Story

Rosamond Wolcott, lost in love for social prestige, gives up the attentions of Dallas Thurston, who is a wealthy bachelor. He seeks a divorce in Reno, Nevada, but all he can get is a decree of separation. Rosamond, who has been married for a year, is ready to marry Thurston, but he refuses to do so. Rosamond, who has been married for a year, is ready to marry Thurston, but he refuses to do so. Rosamond, who has been married for a year, is ready to marry Thurston, but he refuses to do so.

Program and Exploitation Catchlines: It is a society tale of Golden Coast. A Man Who Had Tested Every Pleasure Finds Love.

"Cinderella's Twin"

Mutt Special, Starring Viola Dana Weak in All Respects

Reviewed by Mary Burns

"Cinderella's Twin," a Mutt Special starring Viola Dana, is one of those pictures which unconvincingly lead the light of the picture into a flood of dulled colors and silence. It is given a fine production, but the story is weak and unconvincing. Miss Dana does a worthy performance, but she has not been given the opportunity to display her talents to the best advantage. The picture will please undiscriminating persons, but to others it is disappointing and unsatisfactory.

The Cast

Viola Dana
William Scott
Jack Mower
Claire Adams
Edward Connelly
Vincent Serrano
Gertrude Astor
Jean Hoxie
Edward Cecil
Adapted from the Novel by Lucien Hubbard and Independent Film
Directed by Walter W. Hitchcock
Length, Six Reels

The Story

Viola McGill is a scullery maid given to dreaming of better things. Reginald Hunt, a wealthy young man of fast and reckless ways, is her Prince Charming. She meets him when she goes to a Mardi Gras ball in the Bohemian quarter, where Reginald and his friends are having a gay time. Viola is surprised when Reginald comes to the garret where she lives and becomes very attentive. At once Reginald's wife, from whom he is separated, learns of his attentions to Viola and determines to get even with him. She does so by telling Viola's employer, Mrs. Van Cleve, of the affair. Mrs. Van Cleve discharges Viola, and Reginald, who has been arrested for speeding, is sentenced to jail for thirty days. Viola, who has been left penniless, is forced to go to work in a factory. Reginald, who has been released from jail, finds her there and takes her to his home, where he tells her that he loves her and asks her to marry him. Viola refuses, but Reginald insists that she shall be his wife. Viola finally consents to marry him, and they are married. Reginald's wife, who has been divorced from him, is present at the wedding and is very angry when she learns that Viola has married Reginald. She tells Viola that Reginald has been married before and that his wife is still living. Viola is heartbroken when she learns that Reginald has been married before and that his wife is still living. Viola is heartbroken when she learns that Reginald has been married before and that his wife is still living.

Program and Exploitation Catchlines: Story of Two Girls Who Were Alike in Appearance But Different in Character. Viola Dana Shows Versatility in Dual Role. Reginald Hunt Finds Love in Unexpected Quarters.

"Catching a Coon"

Another interesting number of the Burton Holmes Travel Pictures, showing these two clever youngsters hunting a raccoon. The method of setting a trap under water and baiting it with a fish, also how a raccoon is finally given on the line animal after it is caught. There are also scenes showing the habits and characteristics of this animal. Quite realistic brought into the reel is also the description of the home of the wood duck, as the boys find one of these after releasing the trap for the coon. The canoe and necessary equipment in which the canal which serves as a home for this bird, and which is about as wide as Chamber and 10 inches deep, is shown. The duck is made of silk and soft and the young canal is lined with silk. The spider is a member of the tarantula family. C. S.

Jump to Fame His Engagement Marrying Rose Has Not Told Her Love and Living a Great Lie.

Two Powerful Stars in a Drama on the Surface of Love.

Exploitation Angles: Miss Martha Mansfield's name with that of Eugene O'Brien are enough to draw a crowd to see this picture. Besides the title is attractive and suggestive of mystery, although it is not a very strong one. Exploit the fact that Miss Mansfield is a star of the first magnitude and that Mr. O'Brien is a popular leading man.

"The Lamplighter"

Old Time Novel Is Made Into Good Heart Story by Fox for Shirley Mason.

Reviewed by Howard Waters

Fifty years ago "The Lamplighter" was being read by everybody. It is a very emotional piece of work, the father of the heroine being discovered to believe that his daughter is not an honest woman. The girl has been secretly married. When her child is born a grandfather smuggles it out of the house and starts it on an orphan's career that is full of early misery and has a happy ending. The screen version still bears the old-fashioned stamp of its original plot, but it is clean and will start the tears in the eyes of the average movie fan. The women and children will enjoy every moment of it.

Shirley Mason is an excellent Gertie. She is natural and appealing in the different periods of the girl's life, and has none of the tricks that so often make a screen child an unnecessary nuisance. Raymond McKee as Willie Sullivan is badly cast. He goes about with a hangdog look on his face that is anything but inspiring. The production is adequate.

The Cast

Gertie ..... Shirley Mason
Willie Sullivan ..... Raymond McKee
The Lamplighter ..... Arthur Hoyt
Marjorie Grimm ..... Edwin Booth Tilton
Betty Grimm as Daughter ..... Ina Ascon
Young Amory ..... Percy Helfenstein
Miss Fledgeby ..... Madge Hunt
Story by Marie Sturtevant Cummins
Direction by Howard M. Mitchell
Photography by Glen McWilliams
Length, 4,600 Feet

The Story

The daughter of wealthy Mahlon Grimm is married secretly to Philip Amory while her father is out of the city. Her eyesight is destroyed through a mistake of her nurse and she can only be told the grandfather, who will not be convinced that the parents were really married, gives the child to a sailor and tells him to take it out of the country. The sailor leaves the child in his wife's hands. She is so badly treated that she runs away as soon as she is old enough and is given a home by an old lamplighter. Changes of fortune finally bring Gertie, now her grandfather's ward, where she becomes the companion of her child mother. The two learn to love each other as though sister and daughter.

Gertie's father has been in India all of these years. When convicts, who was the lamplighter's assistant, finds him there and the two return to the United States. Gertie and her mother go down to Greenwich to meet the ship. There is a fire on board and the girl almost loses her life but is saved by the sailor who was supposed to carry her out of the country. Amory and his wife are reunited and Gertie and Willie are engaged.

Program and Exploitation Catchlines:

Shirley Mason as Gertie in "The Lamplighter" to Screen What a Baby and Business the Companion of Her Blind Mother Without Either Knowing of the Relationship.

There Is a Thrilling Rescue from a Burning Ship in "The Lamplighter" in Which Shirley Mason Is the Heroine.

Exploitation Angles: Make capital of the popularity of the source of this story and refer to the old timers for their approval. Play on Miss Mason and on the heart interest. A good stunt would be to hang cards in long poles telling the reader to wait until the lamplighter comes along. Make it a leader and then use dated cards

Newest Reviews and Comments

"Queen of Sheba"

Fox Production of Biblical Theme Has Great Pictorial Beauty.

Reviewed by Edward Weitzel.

The William Fox feature picture founded upon the visit of the Queen of Sheba to the court of King Solomon is an uneven but ambitious film narrative dealing with a celebrated woman of Biblical history. The story itself is weak and is not well constructed, but many of the scenes have great pictorial beauty, and the chariot race which closes the first part of the picture is one of the finest achievements of the screen. It is packed with thrills and, in itself, places the success of the picture beyond question. The present version is badly cut, many of the incidents being chopped off in a most disconcerting manner and interfering sadly with the dignity of the theme. The acting is never distinguished, but it is always sincere, and the mobs and the general ensemble scenes are skilfully directed.

The Queen of Sheba, as embodied by Betty Blythe, is remarkable for an absence of all lure of the flesh. Clad in garments that frankly reveal a body of generous and beautiful mold, she has the physical purity of Power's Greek slave. There is never a suggestion of the vamp in one of her poses or gestures, and in this respect, her impersonation will go a long way toward justifying the use of the semi-nude on the screen.

The Cast

The Queen of Sheba.....Betty Blythe
King Solomon.....Fritz Lieber
Queen Amarath, the wife of Solomon, Claire de Lorez
King Armud of Sheba....George Siegmann
Tamaran, a courtier of Sheba..Herbert Heyes
Mentor, Sheba's Minister of State, Hershel Mayall
Adonijah, the brother of Solomon..G. R. Nye
King David.....George Nichols
Beth-Sheba.....Genevieve Blinn
Sheba's Son, aged four.....Pat Moore
Nomis, Sheba's sister.....Joan Gordon
Olos, Sheba's giant slave....William Hardy
King of Tyre.....John Cosgrove
The Envoy of King Pharaoh, Paul Cazeneuve
The Princess Vashti.....Nell Craig
A Captain of Adonijah's Army..Al Fremont
Joab, a soldier.....Earl Crane

Story by Virginia Tracy.

Directed by J. Gordon Edwards.

Length, 8,279 Feet.

The Story

The Queen of Sheba stabs her royal mate to death on the wedding night for having made a number of Sheban maidens his prey, the sister of the Queen being among them. Acclaimed by her grateful people, the Queen goes to visit the court of King Solomon and is received by that mighty monarch with every mark of honor and friendliness. While there she wins a chariot race for the King. In spite of the nine hundred wives that he already has, Solomon falls in love with the Queen of Sheba. The last night of her stay she visits him in his private apartments. After leaving the kingdom she travels for several months and returns to her own country with a baby son, which her people accept as the child of the king she killed. When the baby is four years of age she sends him to visit King Solomon. That monarch is delighted to meet the child. But Solomon's brother is not. He believes that Solomon intends to make the boy his heir and the future ruler. The child is stolen and hidden in the tomb of the kings. An attempt is made to overthrow the King. The Queen of Sheba learns of the danger and brings her army to Solomon's aid. The enemy is overthrown and the boy rescued. After a tender parting from Solomon, the Queen of Sheba and her son return to their own land.

Program and Exploitation Catchlines:

The Great Historical Romance Between King Solomon and the Queen of Sheba Is Told with Wonderful Realism in the William Fox Super-Production.

The Marvelous Chariot Race in "The Queen of Sheba" Is One of the Surprising Features of This Wonderful Production.

Exploitation Angles: Play on the gorgeous presentation and particularly on the chariot race, making that your big drive, for you cannot go wrong on this. Tell that it is a spectacle rather than a film story, and refer to the New York run of the production where you think that will help. The only way to your full cleanup on this is to make a campagin as lavish as the play with posters and cutouts used to the limit.

"The Big Adventure"

Distinct Appeal in Universal Production Featuring "Breezy" Eason

By Fritz Tidden

A boy and a dog has and always will appeal to even the most stony hearted of us. The chief feature of "The Big Adventure" is built around just such a combination. Reaves ("Breezy") Eason, Jr., is a very likeable little chap whose pleasing personality it not his sole appeal. He has a talent for interpretation in a simple genuine manner. And Mickey, the dog, does more than merely lend his presence.

The story of "The Big Adventure" is melodramatic, relieved by flashes of natural comedy and interspersed with scenes of plain, homely appeal that are a part of the plot and do not have the appearance of just being tacked on. The boy's father, Reaves Eason, directed the picture and deserves credit for doing as much with the story as he did. Just at this time it might be wise, however, to shorten the scene where the girl is being held captive and given some exceedingly rough treatment by the robbers. Fred Herzog gives an excellent performance as the boy's brutal father.

The Cast

Patches .....Reaves Eason, Jr.
Old Whiskers .....Fred Herzog
John Wellborn .....Lee Shumway
Mrs. Lane .....Mollie Shafer
Sally .....Gertrude Olmstead

Story by James Edward Hungerford
Scenario by George Pyper
Directed by Reaves Eason
Length, 4,589 Feet

The Story

"The Big Adventure" receives its title from the heroic escapade of the boy that comes at the climax of a story that follows the transition of an abused street waif from the slums of the city to the open country. With his dog, Mickey, as his only friend and companion, he runs away from his brutal stepfather, falls in with a band of tramps, is rescued and adopted into the home of a kindly young lawyer. The little fellow at once starts to repay the kindness by his sunny disposition and by acting the role of Cupid. A shattered romance is renewed, a gang of outlaws is captured and happiness comes to all concerned as the result of the youngster's efforts.

Program and Exploitation Catchlines: "Does a Ragged Little Kid and a Faithful Dog Affect You Under the Vest? It Does? Then See 'The Big Adventure.'"

"Chuckles, Thrills, Laughs, Tears, Love, Drama and a Boy and a Dog Cinch the Appeal in 'The Big Adventure.'"

Exploitation Angles: Here is a good chance for the boy and dog parade stunt. It will put over the idea of the story as nothing else will, and at the same time will make a strong appeal. Use the "a boy and a dog" idea for newspaper and throwaway work as well, and use cut-outs of these for the lobby display.

"The Highest Bidder"

Madge Kennedy in a Mildly Interesting Society Drama Supported by Lionel Atwill

Reviewed by C. S. Sewell.

Adapted from the novel "The Trap," the Goldwyn production"The Highest Bidder," starring Madge Kennedy, is only mildly interesting. The star is cast in a role which does not show her to the best advantage and which gives her practically no opportunities for the use of the piquant mannerisms for which she is noted.

It is a society drama which moves along easily, with no big punch scenes, and the story is hampered by the fact that it is not always convincing and there is no strong bond of sympathy established for any of the four leading characters, though the actions of the star are naturally the most excusable.

For the most part the story is smoothly directed and the cast is an excellent one. The principal box-office appeal lies in the fact that the two leading players are now appearing on Broadway as stars in stage plays, Miss Kennedy in "Cornered" and Lionel Atwill in the Belasco success "Deburau."

The Cast.

Sally Raeburn.....Madge Kennedy
Lester .....Lionel Atwill
Hadtinge .....Vernon Steele
Fannie DeWitt.....Ellen Cassity
Mrs. Steese.....Zelda Sears
Horace Ashe.....Joseph Brennan
Mawsby .....Reginald Mason

Adapted from "The Trap" by Maximillian Foster.

Directed by Wallace Worsley.

Cameraman, George Peters.

Length, 4,960 Feet.

The Story

Mary Raebury, a high class girl, is left penniless. At the end of her resources she is befriended by an older woman who soon makes it evident that Mary, in order to repay her, must contract a wealthy marriage. She meets Lester who is travelling incognito, and a romance starts. When he proposes she cannot go on with the role assigned her and says she knew all along that he was wealthy.

Piqued, Lester plans to "get even" with her. He gets a supposed tramp to dress up and pose as a friend who has just returned from the Orient, and invites Mary and her supposed Aunt, an ill-mannered woman, to visit his country home. The scheme works too well, and Lester finds himself jealous. Finally he tells Mary what a cad he has been but she decides to accept the other man, whom she believes to be in her own class. He, however, proves to be a worse cad and refuses to marry her when he finds she is penniless. She leaves the house but is overtaken by Lester who finally persuades her that her happiness lies with him.

Program and Exploitation Catchlines:

She Sought to Marry Him for His Money, but Found She Really Loved Him. Did She Do Right in Declining to Keep up the Mockery?

How a Wealthy Man, Because of Pique, Sought to Make the Woman He Loved, Marry a Cad, but His Scheme Proved a Boomerang.

After Forcing the Girl to Accept an Unworthy Suitor, He Found he Loved Her Himself. Was It too Late?

Exploitation Angles: Sell Miss Kennedy, and make capital of the fact that she and her leading man are both stars in important productions on Broadway at the moment. Sell the players rather than the play and you can get it over.

Newest Reviews and Comments

"Uncharted Seas"

Metro Production Starring Alice Lake, Is Romance of the Frozen North

Reviewed by Evelyn Weeks.

"Uncharted Seas" is a dramatic but rather [illegible] starring Alice Lake. The story centers about a married wife whose love of a gambling husband has him getting drunk and running around with other women, trying her best to reform him. She [illegible] Underwood, an Arctic explorer for whom she has a secret love, but when her husband threatens to break into her room while in a drunken rage, she phones for Underwood. He arrives in time to prevent the husband from venting his [illegible] on the woman. The rest of the action takes place in the Arctic Sea, where Underwood and the woman who trusts him conquer a great temptation and are permitted to love each other, sanctioned by the laws of God and man.

The production is an unusual one. There are scenes among the ice floes that will startle the beholder, and a drowning in the forecastle of a ship of nearly the entire crew that is realistic enough to satisfy the most pronounced sensation hunter. But [illegible] about the material and a gruesome tinge to most of the incidents that rob the picture of much entertaining value. Alice Lake acts with her usual sincerity and skill, and is ably supported by Rudolph Valentino and the rest of the company.

The Cast

[illegible] Alice Lake
[illegible] Carl Gerard
[illegible] Rudolph Valentino
[illegible] Fred Turner
[illegible] Charles Mailes
[illegible] Rosa Haines

Story by [illegible] Wilson.
[illegible] Edward Jenks
[illegible] Wesley Ruggles
Photographed by John B. Seitz.
Length, six reels.

The Story

When Lucretia Eastman can no longer bear [illegible] she turns to Frank Underwood, an Arctic explorer [illegible] Eastman's father had given him a chance to regain his wife's respect by heading an expedition into the frozen North in search of a treasure ship. Lucretia goes with her husband. He is [illegible] turns back just as Underwood arrives in his own vessel and on the same errand. Thoroughly disgusted with Eastman, his wife decides to go on with Underwood. Eastman returns home, brands his wife as unfaithful and gets a divorce from her. Lucretia and Underwood are locked in the ice with the ship for months. The man's love is too strong for him, but the purity of the woman saves them both from sin. The ship is crushed by the ice and sunk. After a terrible struggle [illegible] the ice with a dog team. Underwood and his companion are saved.

Program and Exploitation Catchlines: The Beauty and Danger of the Frozen North Are Shown in a Realistic Manner in "Uncharted Seas," starring Alice Lake.

Alice Lake Is the Star of "Uncharted Seas," a Metro Production that Shows the Grandeur and Peril of the Frozen North.

Choral and Band Acts

Packing the stage has meant packing the theatre to Ben Serkowich, publicity director for the Robinson Theatres Company, of Peoria, who has boosted business by presenting big choral and band numbers in conjunction with picture programs.

"What Happened to Rosa"

Mabel Normand Is Funny in Eccentric Farce Acting—Goldwyn Release

Reviewed by Evelyn Weeks.

It is evident that in "What Happened to Rosa" the star has been told to go as far as she liked and Mabel Normand has followed instructions by delivering a piece of eccentric farce acting that never bothers [illegible] reason but is always undeniable funny. When a romantic shop girl tumbles a youth into a coal cellar and forces him to exchange garments with her and then plants herself in the center of a busy street in hopes that an accommodating auto will come along and run her down [illegible] be forced to take her to the office of a physician whom she dearly loves, it's quite as well to forget about the plot and watch for what's going to happen next. For the most part the fun keeps coming rapidly enough to cover up any slips of probability. Mabel Normand strikes the right key from the start. She is well supported by Hugh Thompson, Doris Pawn and the rest of the company.

The Cast

[illegible] Mabel Normand
Doctor Drew.....Hugh Thompson
[illegible] Doris Pawn
[illegible] Tilly Marshall
[illegible] Eugenie Besserer
Jim.....Buster Trow

Story by Pearl Lenore Curran.
Directed by Victor Schertzinger.
Length, five reels.

The Story

Mayme Ladd, a shop girl whose mother had been a Spanish dancer, goes to a fortune teller and has her mind filled with romance. She is told that she is the reincarnation of a noble Spanish maiden. Finding one of her [illegible] costumes, Mayme puts it on and struts about her shabby little room until her [illegible] thinks she's crazy. Mayme has met a young doctor named Drew at the store and fallen in love with him. She learns that he is going to a masquerade on a steamboat, and goes herself as the highborn Spanish maiden. There is a row over her. Rather than disclose her identity, Mayme leaves her Spanish costume on the upper deck and swims ashore. The doctor thinks she is drowned. Mayme borrows the clothes of a youth next door and gets run down by a push cart. She demands to be taken to Doctor Drew's. He has her Spanish costume there. While he is out of the room Mayme washes her face, gets into her Spanish togs and when the doctor comes back he is delighted to find that his Spanish charmer is anxious and willing to become his bride.

Program and Exploitation Catchlines: Mabel Normand Has the Funniest Part of her Life in "What Happened to Rosa."

Mabel Normand Is Buried Under a Ton of Coal in "What Happened to Rosa," and Is also Run Down by a Push Cart.

She Thought He Wouldn't Love a Shop Girl So She Dolled Up As a Spanish Dancer.

"Alexandria"

Burton Holmes' extremely interesting and picturesque tour around the shore of the Mediterranean, in which he touches the cities or towns of wide general interest or great beauty, takes us to Egypt in the latest release of Paramount's Burton Holmes Travel Pictures. The last issue of the weekly release showed us the last lap of the trip along the Riviera and the present chapter of the series begins with the arrival of the vessel that has carried us across the Mediterranean. Then we are given glimpses of the modern section of Alexandria, the great seaport, which has grown in a hundred years from a sleepy Oriental place of some four thousand inhabitants to an up-to-date, busy shipping center. Good contrast is provided in the views of the ancient portion of the city and some excellent natural comedy is obtained in the closing scenes of the natives enjoying their mid-day siesta any where and any place. (Paramount) F. T.

"Diane of Star Hollow"

Cast of Producers Security Corporation Picture Is Distinctive and Does Excellent Work

Reviewed by Fritz Tidden.

A distinctive cast even to its smallest parts interprets the rather jumpy story of "Diane of Star Hollow." In each individual instance the onlooker witnesses a performance that is decidedly expert and in most cases far superior to the material. Albert Hart gives an especially fine characterization, as he always does, and Georgia Majeroni is a thoroughly convincing crook master mind.

"Diane of Star Hollow" in its present form gives decided evidence of needing re-editing. When this is done there is no doubt but that the spectator's interest will be cemented more securely to the screen. The story is now told in such a fragmentary fashion that the plot seems to be a thing of fits and starts, assembled in a none too clear continuity. The picture is six reels in length and in diluting the story to reach this footage the interest in the main theme is allowed to drop.

The Cast

Sergeant Patrick Scott.....Bernard Durning
Diane Orsini.....Evelyn Greeley
Bob Hascum.....Albert Hart
Allesandro Orsini.....Georgio Majeroni
Carlotta Orsini.....Sonia Marcelle
Dick Harrison (Scott's chum)...Freeman Wood
Father Lorenz [illegible] Pallier Mellish
D. Crispi.....George E. Romain
Pietro.....Joseph Granby
Dr. Ogden.....Charles Mackey
Jessie.....May Hopkins
Jessie's Mother.....Julia Neville

Story by David Potter.
Scenario by Joseph Farnum.
Direction by O. L. Sellers.
Length, Six Reels.

The Story.

Sergeant Patrick Scott, the local chief of the state constabulary in Star Hollow, is in love with Diane Orsini. The girl's father is a rich Italian; suspected of being the head of a band of criminals and black hand workers. Pat Scott is detailed to capture, first obtaining conclusive evidence, the gang and its leader. His continued investigation of Orsini's operations brings about several tense situations. One of the latter scenes is a free for all gun fight in which Pat and some of his assistants are wounded and Orsini's henchmen are killed. The leader escapes by feigning death, but at the end he commits suicide when Pat and Diane are reunited after the Sergeant's convalescence.

Program and Exploitation Catchlines: The Black Hand Is Exposed in "Diane of Star Hollow," a Successor to "When Bearcat Went Dry."

"Diane of Star Hollow" Didn't Know There Was a Mystery in Her Own Family.

How Would You Feel If You Learned That Your Aristocratic Father Was the Leader of a Band of Criminals.

Exploitation Angles: Stress the cast and then sell it for frank melodrama, giving emphasis to the dramatic situations. Use plenty of pictorial paper and stills, which will appeal more than will newspaper work.

Newest Reviews and Comments

"The Oath"

R. A. Walsh Production of William J. Locke Story Is Excellently Acted—First National Release

Reviewed by Edward Weitzel.

Entirely at varience with his usual style of story, "The Oath," adapted from William J. Locke's novel "Idols," has been turned into film form and produced by R. A. Walsh. It is excellently acted and the work of the director is of high rank. The story itself will not satisfy a person of a logical turn of mind. It is dramatic, but this quality is obtained at the cost of a great deal more than a reasonable doubt. The oath which the hero keeps at the risk of being hung for murder is the outcome of one of those theatric situations that are never found in real life. The spectacle of an innocent woman branding herself in open court as an adultress in order to save the life of her husband's best friend, will also fail to impress the average human being. Accepted at its author's valuation, "The Oath" will be found very entertaining. The sets are elaborate and the English atmosphere is well maintained.

Miriam Cooper, Anna Q. Nilsson, Conway Tearle and Henry Clive have the leading roles. Some of the Ralph Spence subtitles are stilted.

The Cast

Minna Hart.....Miriam Cooper
Israel Hart.....Robert Fischer
Hugh Coleman.....Conway Tearle
Gerard Merriam.....Henry Clive
Anna Cassaba.....Ricca Allen
Irene Lansing.....Anna Q. Nilsson

Adapted from "Idols" by William J. Locke.
Edited and titled by Ralph Spence.
Directed by R. A. Walsh.
Length, Six Reels.

The Story

When Hugh Coleman finds that Irene Lansing is to be married to Gerald Merriam, his best friend, he consoles himself by secretly marrying Minna Hart, the daughter of a Hebrew banker. Coleman has run through all of his money, but the banker advances him a considerable sum on his personal note. One night, urged by his wife, he has an interview with his father-in-law and learns that the Hebrew will never consent to his daughter's marrying a Christian. Coleman tells Mr. Hart that he understands just how he feels, and does not urge the matter. Minna, who overhears the conversation, is very angry. When her husband steals up to her apartments in the house, she says she is through with him and makes him swear that he will never reveal their marriage. That night the banker is murdered by thieves. Because Coleman refuses to tell where he was from eleven until six that night he is sure to be convicted of the murder. His wife will not speak or release him from his oath. The trial is nearly over when her sense of justice gets the better of her pride and she is about to tell the truth when Irene, to save Coleman ,takes the stand and swears that the accused man was with her that night. Later on Coleman and Minna agree to forgive and forget.

Program and Exploitation Catchlines: The Wife of His Best Friend Brands Herself in Open Court in Order to Save the Life of a Man Who Is Bound to Silence in "The Oath."

Pride of Race and Religion and a Foolish Oath Almost Cost the Life of the Hero in the R. A. Walsh Production, "The Oath."

George Hickey, manager of the Buffalo Goldwyn office, will take his first vacation on May 3 when he will leave Buffalo for a six-week tour of the California studios, bathing beaches, and other points of interest.

"Miracles of the Jungle"

Exciting Wild-Animal Serial Distributed Through Federated Exchanges Is Filled With Thrills.

Reviewed by C. S. Sewell.

Described as a "wild animal production" Warner Brothers present through Federated Film Exchanges a serial, "Miracles of the Jungle," made at the Selig studios. Judging from the first three episodes, the thrills are of such quality and quantity as to satisfy the most exacting serial fans.

The opening scenes show a large number of lions prowling around among the ruins of an African city, and thrilling encounters begin to take place with these animals immediately. The action deals with two secret service men who are sent from America to find a man in Africa who is suspected of murder.

Early in the story the supernatural is introduced in the person of a character described as "The See'er of All," who by means of a magic pool is able to call up visions and see what is happening or has happened anywhere. This device is employed to recount the happenings of the fifteen years preceding the opening, which shows the suspect in a sympathetic role but introduces a villainous character, "The Red Fox," who steals the suspect's two daughters, now grown to womanhood. They escape and come to the "See'er" soon after the secret service men arrive. The subsequent action deals with the attempts of "Red Fox" to recapture them, aided by a band of hostile natives. They are defended by the two Americans assisted by a giant Zulu.

E. A. Martin wrote and directed the story, while Ben Hagerty and Wilbur Higby are cast as the Americans, Irene Wallace and Genevieve Burte as the girls, Al Ferguson as Red Fox, Frederic Peters as the giant Zulu, and the little hunchback, John George, as "The See'er of All."

The titles of the first three episodes are "The City of Lions," 'The Passage of Death," and "The Jungle Attack." The main thrills in these earlier episodes are supplied by encounters with the pack of lions but there is plenty action brought about by the schemes of Red Fox and his savages. There is also comedy supplied by monkeys, and there is a friendly elephant who proves assistance to the girls.

"Manhattan Life"

"Manhattan Life" is the subject of an interesting Kineto Review that depicts many varied phases of life in the great metropolis. The scenic, industrial and cosmopolitan sections of the city are pictures. Columbia University, with its faculty of 1,000 and student body of 18,000 is viewed, as are also the other local institutes of learning. Child life is found to have its joys, as a roof playground shows. There are also roof-gardens and chickens! But they are roof-gardens that really grow things; and the chickens are undeniably Leghorn.

"The Rent Collector"

A typical Larry Semon two-reel comedy, released by Vitagraph. As in his other recent releases, Larry has surrounded himself with a number of other funmakers who come in for a large share of the comedy scenes. While it is not the best comedy in which the star has appeared, there is the usual amount of slap-stick and a number of laughs. Larry appears in the title role and has an awful time trying to collect the monthly stipends from obstreperous tenants in a tough section of the city.

C. S.

"Proxies"

Dramatic and Amusing Story of Two Crooks Determined to "Go It Straight"

By Sumner Smith

A dramatic story with amusing situations is "Proxies," a Cosmopolitan Production and Paramount Picture directed by George D. Baker. The theme is the determination of two ex-crooks to "go straight." How they fall from grace to do a good turn for their employer furnishes the chief complication. They are a butler and a maid, played by Norman Kerry and Zena Virginia Keefe, who are featured. The background is the home of a wealthy business man, so the picture has the society atmosphere. Some good card tricks are shown, with the aid of double exposures, during a social affair.

All in all, the picture makes a very favorable impression, deftly blending comedy with drama. The characterizations are, in the main, good, with Norman Kerry especially effective. From the very start he enlists the sympathies of the audience in his role, but it does seem strange to see so young, gentlemanly and good looking a chap a butler. Miss Keefe makes the most of her opportunities. Raye Dean and Jack Crosby in the roles of sweethearts furnish many of the lighter touches. Miss Dean is inclined to over-act an ingenue part at times. The other players are well cast.

The Cast

Peter, the butler.....Norman Kerry
Clare Conway, the maid.....Zena V. Keefe
Carlotta Darley.....Raye Dean
Homer Carleton.....Jack Crosby
John Stover.....Paul Everton
Christopher Darley.....William H. Tooker
Mrs. Darley.....Mrs. Schaffer
Detective Linton.....Robert Broderick

From the Story by Frank R. Adams
Scenario and Direction by George D. Baker
Photographed by Charles J. Hunt
Length, 6,283 Feet.

The Story

Peter, the butler in Christopher Darley's beautiful home, is "living straight" after a term in prison. Claire, the maid, his sweetheart, has also had a past. A former warden of the prison recognizes Peter, but his employer refuses to discharge the butler. The former warden, John Stover, tries to embroil Darley in a fraudulent stock scheme. When Stover obtains a proxy that will enable him to put across his scheme, Peter contrives a general hold-up of the guests at a party, steals the proxy and burns it. After escaping from the house, Peter and Claire are married. As Carlotta Darley and Homer Carleton, her sweetheart, are being married, a detective finds Peter and Claire and another prison sentence apparently faces them, but the detective takes them to a farm and tells them it is a wedding present from the Darleys.

Program and Exploitation Catchlines: How a Reformed Crook Risked Another Term in Prison to Save His Employer from Ruin.

A Likeable Sort of a Chap Was This Debonair Ex-Crook "Going It Straight," Who Risked Prison to Save His Employer from Ruin.

With Crooks in the House and a Money Pirate Determined to Ruin Dad, This Darley Family Was in for a Wild Night.

Exploitation Angles: Sell this chiefly on the story, though you can get kudos from the players. Use their names, but play for interest in the situations, making "A Pair with a Past" your catchline.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS

Skirts (Special Cast—Seven Reels).
If I Were King (William Farnum—Seven Reels). R; Vol. 45, P-193.
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; S-R, Vol. 48, P-792.

WILLIAM FARNUM SERIES.

Drag Harlan (Six Reels). R; Vol. 47; P-109; C-R, P-134.
The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.

PEARL WHITE SERIES.

The Thief (Six Reels). R; Vol. 47; P-767; C-R, P-852.
The Mountain Woman (Six Reels). R; Vol. 48; P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.

TOM MIX SERIES.

Prairie Trails (Six Reels). R; Vol. 48; P-99; C-R, P-794.
The Road Demon (Six Reels). R; Vol. 48; P-1090; C-R, Vol. 49, P-31.
Hands Off (Six Reels). R-755.

WILLIAM RUSSELL SERIES.

The Iron Rider. R; Vol. 47; P-641; C-R, P-852.
The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311. C-R, Vol. 49, P-360.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48; P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. R; Vol. 47; P-912; C-R, P-1002.
The Lamplighter.

GEORGE WALSH SERIES

Number 17.
The Plunger. R; Vol. 47, P-386; C-R, P-454.
Dynamite Allen. R; 311; Vol. 49, P-43; C-R, P-135.

20TH CENTURY BRAND.

Sunset Sprague (Buck Jones).
Two Moons (Buck Jones). R; Vol. 48, P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.

(Two Reels Each)

Her Doggone Wedding.
Pals and Petticoats.
The Slicker. R; Vol. 48; P-323.
The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.

CLYDE COOK COMEDIES.

The Jockey. C-Vol. 49, P-630.
Don't Tickle.

MUTT AND JEFF CARTOONS.

All Stuck Up. R; C-Vol. 48, P-96.
Cleopatra.
The Parlor Bolshevist. C; C-Vol. 47, P-910.
Dr. Killjoy. C-310.

FAMOUS PLAYERS-LASKY

February.

Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794; Ex., P-935; Vol. 49, P-54-61.
Checkers (Douglas MacLean—Ince Production—L-4,753 Ft. C-R; Vol. 49, P-469; R-P, 310.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft. C-R., Vol. 49; P-135.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093; C-R, Vol. 49, P-469.
What's Worth While? (Lois Weber Production). R; Vol. 49, P-629.

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft. R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean).
Sentimental Tommy. R; Vol. 49, P-626; C-R, P-705.
The Whistle (W. S. Hart). R; Vol. 49, P-627. C-R, P-705.
The City of Silent Men. (Thomas Meighan—Six Reels). P-759.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 27—Out West.
April 3—The Bell Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel)

Mar. 13—In the Garden of the East. C, Vol. 49, P-513.
Mar. 20—Jerusalem, the Holy City. C, Vol. 49, P-513.
Mar. 27—Modern Jerusalem. C, Vol. 49, P-469.
April 3—Along the Riviera. C-754.
April 10—Alexandria.
April 17—Biskea the Beautiful.
April 24—Present Day Prague.

VANDENBURGH SERIES.

(Two Reels Each)

Wild Men of Africa.
April 17—Jungle Dancers.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

FIRST NAT'L EXHIBITORS

Twin Beds (Mr. and Mrs. Carter De Haven). R; Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin—Six Reels). R; Vol. 49, P-517.
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). R; Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). R; Vol. 47, P-1081; C-R, Vol. 48, P-164.
Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R, Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons on Love (Constance Talmadge).
Scrap Iron (Charles Ray).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
The Scoffer (Allan Dwan Production). R-312.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. R-758.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

METRO PICTURES CORP.

Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels).
April 11—A Message from Mars (Bert Lytell —Six Reels). R; Vol. 49, P-518.
April 25—Uncharted Seas (Alice Lake—Six Reels).

NAZIMOVA PRODUCTIONS.

October—Madame Peacock (Six Reels). R; Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova — Six Reels). R; Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.

Releases for Week of March 13.

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of The Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49; P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

Releases for Week of March 20.

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel). C, Vol. 49, P-513.
The Desert Wolf (Tom Santschi—Two Parts). C, Vol. 49, P-513.

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel). C, Vol. 49, P-630.

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel). C, Vol. 49; P-630.
Trailing the Coyote (Adventures of Bob and Bill—One Reel). R-755.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-759.
Rush Orders ('Snub" Pollard—Rolin Comedy—One Reel). C-754.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No .6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama).
Bubbling Over (Snub Pollard—One Reel Comedy—Rolin).

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). R; Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). R; Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R: Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.

UNIVERSAL FILM MFG. CO.

"The King of the Circus" serial stars Eddie Polo; "The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

No. 17 of King of the Circus (The Final Reckoning.).
No. 7 of the Diamond Queen serial (The Amazing Ultimatum).
When Eve Fell (Star Comedy—One Reel—Eddie Barry).
Stuffed Lions (Century Comedy—Two Reels).
The Fighting Actor (Western—Two Reels—Art Acord).
No. 18 of King of the Circus serial (The Lost Heritage).
No. 8 of the Diamond Queen serial (In Merciless Clutches).
No. 1 of The White Horseman serial (In the Caves of Despair).
No License (Star Comedy—One Reel—Billie Fletcher).
A Bunch of Kisses (Century Comedy—Two Reels—Charles Dorety).
The Smart Sex (Eva Novak). R; Vol. 49, P-518.
No. 9 of the Diamond Queen (A Race with Rogues).
No. 2 of The White Horseman (White Spider's Web).
Twin Husbands (One Reel—Star Comedy—Dorothy Wolbert).
Seeing Is Believing (Two Reels—Century Comedy—Florence Lee).
The Midnight Riders (Two Reels—Western—Jack Perrin).
The Freeze Out (Harry Carey). R; Vol. 49, P-628.
No. 10 of the Diamond Queen (The Betrayal).
No. 3 of The White Horseman (The Mummy Man).
Who Kissed Me (One Reel Star Comedy—Dorothy Wolbert).
Tough Luck (Two Reel Century Comedy—Harry Sweet).
The Knockout Man (Two Reel Western—Jack Perrin).
A Dollar's Worth (Two Reel Comedy). C, P-754.
Dan-de-Lions (Two Reel Comedy). C-754.
The Dangerous Moment (Carmel Myers). R-756.
No. 11 of The Diamond Queen (In Torture's Grip).
No. 4 of The White Horseman (The Death Trap).
Movie Struck (Billy Fletcher—One Reel Comedy).
Harem Scarem (Century Lions—Two Reel Comedy).
Who Was the Man? (Hoot Gibson—Two Reel Western).

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Pleasure Seekers. 5,610 Ft. R; Vol. 48, P-461; C-R, P-916.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411.

EUGENE O'BRIEN STAR SERIES.

Broadway and Home—L-4,850 Ft. R; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

OWEN MOORE STAR SERIES.

The Chicken in the Case—L-5,261 Ft. R; Vol. 48, P-728.

CONWAY TEARLE STAR SERIES.

Society Snobs (Conway Tearle)—L-5,500 Ft. Ft.. R; Vol. 49, P-629; C-R, P-705.
Bucking the Tiger—L-5,000 Ft.

MARTHA MANSFIELD STAR SERIES.

The Fourth Sin—L-5,000 Ft.

SPECIAL PRODUCTIONS.

You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law (Ralph Ince Special). L-5,500 Ft. R; Vol. 48, P-727.
The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

SELECT PICTURES.

Man's Plaything (Grace Davison). L-5,000 Ft. R; Vol. 44; P-1792.
Just Outside the Door (Edith Hallor). L-5,000 Ft.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.

GOLDWYN DISTRIBUTING

The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. R; Vol. 47; P-1083.
Roads of Destiny (Pauline Frederick). 4,955 Ft. R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.

GOLDWYN-BRAY.

Unshod Soldiers of the King (Powell Expedition).
No Reg'lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.
(One-Reel)

Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

You'd Better Get It (George Bunny).
Indigo Sunday. C, Vol. 49, P-630.
Home Brewed Youth. C, Vol. 49, P-630.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C, Vol. 49, P-513.

ROBERTSON-COLE

Kismet (Otis Skinner—Nine Reels). R; Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. R; Vol. 47, P-911.
One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49, P-47.

SUPREME COMEDIES.

Oh, You Kid.
Letty's Lost Legacy.
Becky Strikes Out.

UNITED ARTISTS

Sept. 5—The Love Flower (D. W. Griffith—Seven Reels). R; Vol. 46, P-110.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex. Vol. 49; P-3).
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.

CURRENT FILM RELEASE DATES

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex-P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-756.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.
The Charming Deceiver.

LARRY SEMON COMEDIES.

The Sportsman.
The Suitor.
The Hick. R-759.

JIMMY AUBREY COMEDIES.
(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Cipher—Joe Ryan—Fifteen Episodes).

REALART PICTURES

Special Features.

The Law of the Yukon (Charles Miller Production—Six Reels). R; Vol. 46; P-534; C-R, P-766.
The Furnace (William D. Taylor). R; Vol. 47; P-387; C-R, P-852.

Star Productions.

Her Beloved Villain (Wanda Hawley). R; Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). R; Vol. 47; P-645; Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley).
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627.
The Little Clown (Mary Miles Minter). 5,031 Ft.
The House That Jazz Built (Wanda Hawley). 5,225 Ft.
The Magic Cup (Constance Binney).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star). Seven Reels. R; Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48; P-729; C-R, Vol. 49; P-31.
The Other Woman (Six Reels). R; Vol. 49; P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

EDUCATIONAL FILMS CORP.

Kinograms (Issued Weekly).

Chester Comedies.
(Two Reels)

Beat It. C, Vol. 49, P-630.
Ladies' Pets.

Christie Comedies.
(Two Reels)

Movie Mad. C-754.
Nobody's Wife.
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.

Torchy Comedies.

Torchy's Night Hood. C-754.
Torchy in High. R; Vol. 49, P-413.
Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.

Mermaid Comedies.

High and Dry.
Holy Smoke.
Moonshine. C, Vol. 49, P-627.
Turkey Dressing. C-754.

Vanity Comedies.

Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.

Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.

Solitude.
Wilderness Friends. C-308.
Water Trails (One Reel). C, Vol. 49, P-513.
Voices of the Sea. C, Vol. 49, P-629.

Chester Outing Scenics.

Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.
Putting Nature Next. C, Vol. 49, P-630.
The Worst Was True. R-759.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

FEDERATED FILM EXCHANGES OF AMERICA, INC.

The Servant in the House (All-Star). R; Vol. 46, P-248.
Hearts and Masks.

Monte Banks Comedies.
(Two Reels)

A Bedroom Scandal.
His Dizzy Day
Where Is My Wife?

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews

Released Through National Exchanges, Inc.
(One Reel)

The Emerald Isle.
Panama.
The Holy City.
Down in Dixie.
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C, Vol. 49, P-630.

CHARLES URBAN'S MOVIE CHATS.

Released Through State Rights Exchanges.
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 16. C, Vol. 49, P-630.
No. 22. C-308.

NATIONAL EXCHANGES.

Welcome Children.
Kineto Reviews (One Reel a Week).

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels)

A Fugitive from Justice.
A Race with Death.
Across the Border.

Lester Cuneo Productions.

Pat o' the Ranch.

Tusun Comedies.

Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel)

Leave It to Walt.
Some Party.
Well! Well!

STOLL FILM CORP.

Mr. Wu. R; Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48, P-462; C-R, P-538.
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311. C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

CURRENT FILM RELEASE DATES

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). R; Vol. 48, P-97; C-R, P-164.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall). R; Vol. 44, P-1238.
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels).
The Eternal Mother (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43, P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION

Alt-Howell Comedies (Two Reels—Twice a Month).

ALLIED DISTRIBUTING CORPORATION
Alt and Howell Comedies
(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ARROW FILM CORPORATION.

The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Lone Star Westerns (Every Other Week).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Happy Duffer (One Part—Sport Pictorials). C, Vol. 49, P-513.
The Man Who Trifled.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons)

Andy Helps at Home.
To Be a Child.
Hipoligist.
Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.
(One Reel)

Why Get a Divorce?
Out of Luck.
Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Gun Runners (C. Edward Hatton).
The Ranch Mystery.
A Desperate Tenderfoot.
The Man Hater.
The Mormon Trail.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshot No. 22. C-754.

Hall Room Boys' Comedies.
(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645, Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.
(Two Reels)

The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY

The Mask (Seven Reels—Hedda Nova-Jack Holt).
Kazan (Seven Reels—Curwood Story).

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

HERALD PRODUCTIONS.
(Mack Swain Comedies)
(Two Reels Each)

Moonlight Knight.
Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Pinnacle Productions.

Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Absent Without Leave (Max Roberts).
Betwixt and Between (Max Roberts).
Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Go Get 'Em (Ray Gallagher).
Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

Tattenham Productions, Inc.

The Long, Long Trail (Peter Morrison).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
The Fall of a Saint. Vol. 46; P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed.
The Battlin' Kid.

VICTOR KREMER.

Mad Love (Lina Cavalieri). Vol. 47, P-111; C-R, P-454.
I Am the Woman (Texas Guinan).
Voices (Viola Allen). R; Vol. 46, P-1155; C-R, Vol. 47, P-714.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

J. P. McCARTHY PRODUCTIONS.

Out of the Dust.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure Scenics (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild.

PLYMOUTH PRODUCING CORPORATION.
Cleveland, Ohio.

Top-Notch Comedies.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312.

C. B. PRICE CO., INC.

Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

PRIZMA INCORPORATED.

(One Reel Each)

On the Trek.
Poor Butterfly.
Trouville.
The Message of the Flower.
Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C, Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORP.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.

REELCRAFT PICTURES CORPORATION.

Romances of Youth.

Summer Days.
Sunshine.

Billy Franey Comedies.

The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47, P-389.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

GUY CROSWELL SMITH.

The County Fair. Vol. 48, P-466.

SNAPPY COMEDY COMPANY.

The Tale of a Dog (Marine DeMos).

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STATE PICTURES COMPANY

Fruits of Passion (Alice Mann).
Water Lily (Alice Mann).
Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
Peck's Bad Boy (Jackie Coogan).
That Something. R-758.

WILK AND WILK.
(Lee Kids Comedies)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

ZIEGFELD CINEMA CORPORATION.

The Black Panther's Cub. Vol. 48, P-1092.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-360.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Suppose your employer proposes erecting a new theatre, of which you are to be chief projectionist.

He says: "I have two possible projection room locations. One will place the lens 125 feet from the screen center and thirty feet above it. The other places it eighty feet from screen center and sixteen feet above it.

"I want an eighteen foot picture. Tell me what will be the exact width of picture at top and bottom in both cases; also what will be the exact height of both pictures?"

KNOWLEDGE IS POWER.

In Trouble

E. J. Brisard, Strand Theatre, South Berwick, Maine, says:

Though I have not written since 1914 I am still a constant reader of your department. Couldn't get along without it and don't intend to try. I am still learning and will be ten years from now, since as you say no man ever gets so wise that he knows it all.

I am now in trouble, but don't think it will be very long after I read my answer in the Department. I have two projectors, one a Power 6-A and one a "Half Breed," viz., the lamp house and pedestal of a Motiograph to which a Power 6-A mechanism has been fitted by means of a hardwood plank and a three-inch block under the mechanism. Motiograph magazines have been fitted to the Powers.

The Powers projector is hooked up to a Powers inductor but Mr. Half Breed is connected to a Powers rheostat and the whole business is wired as shown.

The trouble is this: when I strike one arc the other will dim down to what I term a "goat getter." When I strike either arc the lights in the theatre all over will dim, and brighten again when I turn it off.

Wires Too Small?

One electrician says that my wiring is done with too small wires, and as far as that is concerned I agree with him, since it is only No. 6 solid copper up to the rheostats and No. 4 stranded copper from there to the inductor and back to the other projector.

This wiring was not done by myself, but by a man who installed the projectors here about three years ago. He was an "operator."

My light is almost always good when only one arc is burning. The distance of projection is fifty-one feet and the projection lens is central with the centre of the screen, which happens to be a plaster wall painted and outlined in black for about three feet all around.

Am using White A. C. special carbons, Columbia Brand. I also find that by putting the trade mark toward the collector lens I get a better crater, but every time I strike the second arc Mr. Go-around gets busy on the already burning arc. I hope you will be ready to help me out of this mess.

For One Thing

For one thing Brother Brisard, the very fact that your incandescent lamps dim down when you strike one of the arcs is proof positive that something is too small, and since the incandescents all over the theatre dim down, that something is either the street mains, the pole transformer or the wires leading into the theatre—in all probability the latter.

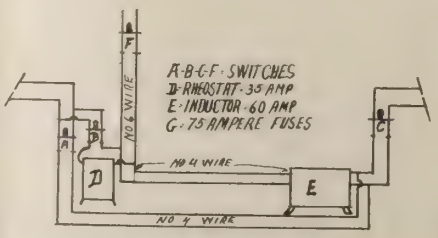
Your No. 6 wires are rated at 70 amperes weatherproof insulation, but that means for a circuit of reasonable length only. If the circuit has considerable length then there would be excessive voltage drop which would increase as the current flow approached or exceeded the capacity of the wires.

I would advise you first to have the power company make sure that their outside transformer is large enough, also that the street mains are of sufficient size. If both these are all right then I would advise you to parallel your present No. 6 main wires with a circuit of No. 8 wire, or take out the No. 6 and install a larger size.

I could not tell you what size to use unless I knew exactly what your maximum current flow is but since you pull your house lighting current over these wires as well as current for two projection arcs, we may assume the total current flow to be at least considerable in excess of 100 amperes.

Will Pay for Wasted Current

If your employer hesitates about enlarging the capacity of his main wires you should tell him that all the power consumed in the excessive resistance of his present wires is registered on the meter, so that in course of time he will pay out the price of new wires in wasted current.



WIRING DIAGRAM

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

As to the wiring, the No. 4 is all right, but I would suggest the installation of a four pole double throw switch as per figure 100, page 51 of the handbook. The installation of this switch will allow you to strike the arc of the second projector on the rheostat while the arc of the first projector is burning on the inductor, and the quick throw-over of the switch will break the first arc and place the second arc on the inductor with scarcely a perceptible flicker of the light.

That last, of course, is to be taken with a grain of salt, but the effect will in every way be much beter than it now is. With the four pole double throw switch as per figure 100 and larger wires you should have no further trouble.

Sounds Mighty Good

Joseph La Rose, production manager, Rivoli, Rialto and Criterion Theatres, New York City, recently made the following remark to the editor of this department:

"Say, what's the reason we couldn't use a tank of sand above the upper magazine of the projector and connected therewith, so that in case of fire the upper magazine could be flooded with sand."

And if you ask me, it's a clever idea. Don't see why some of us did not think of so obvious a stunt many years ago. The beauty of it is that it is something which can be applied by almost any projectionist at very little cost.

White Sand Best

It is only necessary to suspend from the ceiling of the projection room a reservoir of perfectly clean, dry sand. It would, of course, be better to use what is known as "white sand," which may be procured from almost any dealer in building material supplies. This sand is better because once it is thoroughly dried there is no danger af it caking.

The receptacle may be connected with the top of the magazine by means of an ordinary garden hose, or by a tin pipe. It is only necessary to cut a three-quarter or one-inch hole in the top of the upper magazine and insert a flanged collar and a short length of pipe in which has been placed a suitable valve. This valve may be made to open when the fire shutter is dropped, if the fire shutters are only lowered in case of fire, or it may be arranged to be opened by the projectionist.

The Point Is This

The point is that when there is a fire, with apparent danger of the same reaching the upper magazine, the upper magazine may be instantly flooded with dry sand, which will do no serious injury to the film provided the same be carefully removed and afterward cleaned.

This little stunt seems to me to go a long ways toward answering the fire hazard question insofar as applies to the reel of film in the upper magazine, and nine times in ten where there is a serious film fire it is because the reel in the upper magazine caught fire. We remove our chapeau to friend La Rose, make the most courtly bow we know how and, on behalf of the entire industry, present him with a bouquet of thanks for what seems to be a very practical. workable idea.

May Be So—But

Charlie A. S. Smith, member Local Union 279, Houston, Texas, whose rubber stamp declares him to be a projection engineer, sends in three photographs and the following letter:

Enclosed you will find photograph of my projection room and myself and assistant.

CHARLIE SMITH'S PROJECTION ROOM

Smith is standing at the right; his assistant, Harry King, is at the left of the picture

I am the one all dressed up in a vest, a necktie and a pleasant smile. My assistant, you will observe, wears a suspicious look and less clothes. His name is Harry Kung.

The room is nine feet high, seven feet wide and sixteen feet long. The picture does not do it justice. In the photograph you will observe my overhead dissolving brackets. I use Bausch and Lom Iris Dissolver for slides. Also notice two strings hanging with film spools attached to their ends. It is these strings which control the spot light.

In the second photograph you will see my motor driven rewinder, which is controlled by an automatic cut-off switch. You will also notice the guards which hold the film in place when the reels are over-filled.

The motor speed is reduced at the rewind in the ratio 4½ to 1, so that it requires three minutes to rewind one thousand feet of film. The snap switch is used when inspecting film. When the rewinding is finished the film hits a plunger, the weight of which releases a single pole switch. This is not shown in the photo. Take note of my waxing box.

A Novel Spot Light

The third photograph is my spot lamp, which is mounted on top of the projection room. The lamp carbon feed rod is extended down into the projection room, with a Universal joint. Two small strings also come into the projection room, which same move the spot right or left. The spot can be moved anywhere on the stage. It can also be moved up or down and does all work from the projection room, just as well as though a spotlight operator were sitting beside it.

The working of this spot often arouses considerable curiosity in the minds of those who see it moving about apparently without a guiding hand.

THE AUTOMATIC REWINDER

Controlled by an automatic cut-off switch. Note the film guards

With Regard to Projection Room

With regard to your projection room, I notice the lens port is about twice the size of the observation port—observation port is good, but knot hole would be better. You say the room is sixteen feet "long." Presumably you mean from front to back.

I cannot but admire your assemblage of tools, brother Smith. Not very many of them, that's a fact, but they're in order anyhow. However, most likely you have plenty more at the other end of the room and that film trim suit over the rewinder is to your credit.

Some of the various things you have named are quite indistinguishable in the photographer. As to the rewinder, why, friend Smith, I told you something like 200 times that a reel of a thousand feet of film should under no circumstances be rewound in less than six or seven minutes. You started to reduce the speed of rewinding, but you didn't finish the job. The rest of it is very good. Put in a counter-shaft and get the speed down, then you will really have something to talk about.

As to the spot light, it is a very clever stunt, but just how you accomplish the movement by means of the string, etc., is not made clear in the photograph which makes me think perhaps you are trying to kid me a little bit.

If that lamphouse can move, its appearance certainly is deceiving. Well, anyhow we are much obliged to you for sending in the photographs. Doubtless they will be enjoyed by our readers.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

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Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

Takes a Crack at Us

George T. Randall, Bluff, New Zealand, takes a shot at the Editor, as follows:

I have had your handbook ever since it was published; also own the two previous editions. On or about August 24 last, I sent to your publishers thirteen dollars, coin of the realm, for which I ordered one copy each of "Motion Picture Electricity," "Picture Theatre Advertising," "Theatres," and the lens charts; also one year continuation of my subscription to the Moving Picture World.

Have received the books, and the subscription has been duly noted, BUT where are the lens charts? You say no projectionist can manage without them. Well, how do you expect me to, who holds whatever honor there is in being the most southerly projectionist in the world? Please look into this, old chap, and send it on.

And now where can I get a list of papers read before the Society of Motion Picture Engineers? Also can I buy separate copies, or copies of separate papers, rather, and if so what is the price of each?

Three Roars

And now come three roars! One of them is for you personally. One is for the editor and one for the Yankee Doodle projector makers.

First, here is yours: Why in His Satanic Majesty's dominions do you use that idiotic "we?" Cut the d*m* word OUT. You are OUR (the whole wide world, not merely the Moving Picture World) own F. R. Richardson, therefore, say "I" like a man. Journalistic etiquette? Well, that may be all right in its place, but you are not running a journalistic show, but projecting knowledge and common sense. Think it over!

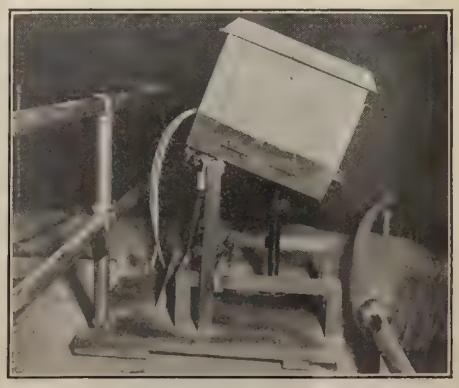
Next comes the Editor's crack! In the last World to reach me there was something about Rockhampton, in New Zealand. If I wrote that Mexico City was the capital of the great U. S. A. you would get on your pins and yell (I'll say I would, Ed.) just as you would if I said Universal City was the capital of Honolulu. For the love of Heaven realize that Rockhampton is in another country than New Zealand, with one thousand two hundred miles of rolling "billers" between.

And now, Messrs. Yankee Doodle Doo projector manufacturers, step up and get your gruel, too! * * * * * Well, Richardson, old chap, don't forget to hurry those lens charts along!

What the Stars Stand for

The row of stars stands for something we—ouch! I think it would be very much better to send to the aforesaid Y. D. D. manufacturers privately. This latter is because we have plenty of troubles of our own, and do not care to add to them a shower of brick; also we—I do not believe a part of Brother Randall's remarks concerning the Y. D. D. chaps are borne out by the facts in the case.

As to the "we" matter, why it's the only chance poor me has to get into nearly the same class with kings, because, you know kings and editors are the only ones priv-



THE SPOT LAMP

Two strings and a universal joint permit its movement in any direction

ileged to say "we" when they really mean I.

But, nevertheless and notwithstanding all the aforesaid near glory attached to our or my use of the "We" thing, I really don't like it very well myself. But the fact is that unless something of this sort be resorted to in a department of this kind the editor would be saying I, I, I, until his readers would think him even more conceited than he really is.

Well, anyhow I heartily agree that "we" often does look and sound rather idiotic, and I cannot agree to eliminate it, still I will accept your criticism as well taken and try and divide things up as much as I can, only using the "we" where it seems to fit at least half way decently.

But the trouble is we all are very much creatures of habit. When I am writing for the department I am not thinking of words so much as ideas, and if I am used to saying "we" it just naturally comes out unconsciously, just as you and I by a purely automatic action put on the brake when are driving and want to stop.

As to Location of Rockhampton

As to the location of Rockhampton, why errors will occur, even in so well regulated a family as the Moving Picture World—yes, even in its projection department.

And when I have said that I have pretty well said all I can say, ain't it? But anyhow, to make the matter right I hereby officially, and with due and proper ceremony firmly grasp Rockhampton in both hands, and with as little disturbance of its affairs as possible, remove it from New Zealand and again deposit it in Queensland, Autralia, just south of Cape Townsend and north of Wide Bay, where it properly belongs.

Glad you called our attention to the matter, because it is really bad to have unclaimed cities lying around loose like that. Very careless of our editor. I shall certainly caution him to be more careful with cities in future. As to calling Mexico City the capital of the U. S., why, man, if you want to start a riot just try that—just try it o-n-c-e. Mexico City! Huh!

I'll certainly get after the lens chart matter, pronto.

P. S.—Better not land on our toes too hard, because we have a friend Son whose ship is at some port in Java now. He is big and husky, like his dad, and mebby we might call him up and tell him to go on over the rest of the way and argue it with you on our behalf.

Werner Film Waxer Good

From several sources we have been advised that the Werner Film Waxer is giving excellent satisfaction. It is a substantially constructed little device, inexpensive enough to be installed in all good theatres. It will stop most if not all deposits from first run on the tension shoes, hence will remove annoyance to the projectionist and decrease film damage, as well as tend to produce better screen results. This department recommends it to its readers.

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The Snaplite Lens

Recently there has appeared on the horizon of motion picture optical affairs a new lens, made by the Kollmorgen Optical Company, bearing the trade name "Snaplite."

This department has examined this lens very carefully, has witnessed tests made of it in competition with lenses of another popular make, and has received reports from a number of projectionists using the lenses.

The mechanical construction of the lens mounting is excellent. As to the glass used we are of course not able to judge except insofar as one may judge of the physical properties of grinding, polishing and correcting by means of results upon the screen. and these results certainly are all to the good.

The Snaplite lens is a much more highly corrected lens than some lenses now in extensive use in this country. This fact is proven by competitive tests between the two lenses.

Gives More Light

Tests made in large laboratories devoted to Mazda experimental work have shown the Snaplite lens to give from 6 to 18 per cent. more light on the screen than at least one other lens now in extensive use in this country. We, however, take these tests with a grain of salt. Inasmuch as the Snaplite has at least as many separate elements as the other make of lens, we do not see how or where, diameters being equal, the Snaplite could deliver appreciably more light upon the screen. We believe this apparent gain in light is not really a gain in amount of actual light flux, but a gain in light brilliancy by reason of the higher correction of the Snaplite lens.

This department and its editor give unqualified endorsement to the Snaplite. It is a corking good projection lens, and is recommended to our readers as such.

The Trade Mark Again

Russell Kerr, projectionist, Indiana, Pennsylvania, says:

Brother Richardson, I believe I have at last solved the carbon puzzle.

I note that you doubt the possibility of a core being out of center. I wish I had a specimen of those I referred to in my former letter. You would change your mind.

However, that is not my view of the cause of the better result when the trade mark is set facing the collector lens. That there is a slight effect in so placing the carbon when using A. C. is proven by the following letter from the laboratory of the National Carbon Company. I wrote the National as follows:

"My theory is that the indentation caused by the trade mark and its accompanying dashes cause a very little less carbon body on the side of the core, which practically causes the same result as would be set up if the carbon core was moved slightly out of center—probably only a few hundredths of an inch."

The National Carbon Company replied as follows:

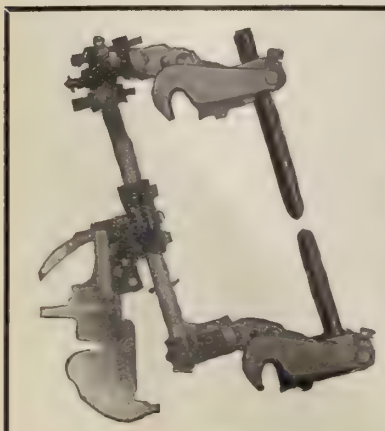
"Replying to your letter, the theory set forth is correct. In other words you have sized up the situation correctly.

E. R. Gieb, National Carbon Co."

It Is Possible

It is possible, friend Kerr, though it hardly seems that so slight an indentation would have much effect. Still we must remember that in dealing with current it requires but a very slight matter to alter the path of least resistance, and certainly your theory, which is upheld by friend Gieb of the National Carbon Company, seems to be the only one tenable.

My own view was that I thought possibly it was a matter of imagination, in which I seem to have been in error.



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Better Equipment

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Millions of Dollars Are Being Expended in the Construction of Picture Theatres

IN publishing the following list of current building activities in the picture theatre field, we would observe that it constitutes a pretty healthful showing.

Two of the houses listed call for an expenditure of $1,000,000 each. One for three-quarters of a million. One for $600,00. On two $500,000 each will be expended. Two call for $400,000. There are three to be built at a cost of $350,000 each. One will cost $300,000, six $200,000 each, two $150,000 each, two $100,000, three $75,000 each, three $60,000 each, and two $50,000 each. Besides these there are others on which the expenditure will run from a few thousand to pretty nearly $50,000 per house.

The picture theatre under course of construction or renovation is today the meal ticket of the manufacturer of building material and equipment, who has, for some time past, found mighty little nourishment in the demands of the builder of homes, office or factory structures.

STOCKTON, CAL.—Morrison & Vickroy have contract to erect three-story Odd Fellows Temple, to include theatre.

HARRINGTON, DEL. — John Barr, Georgetown, has contract to erect one-story theatre and store building, 125 by 45 feet, for E. C. Reese.

DE FUNIAK, FLA.—H. H. Brown, Dothan, Ala., has contract to erect moving picture theatre for Murray Brothers, to cost $15,000.

LIVE OAK, FLA.—Leon Burton has plans by J. H. Hawkins, 26 Stockton street, Jacksonville, to convert old Barton Building into moving picture theatre, to cost $25,000.

FREEPORT, ILL.—John Dittman, proprietor Strand Theatre, has plans by C. W. and G. L. Rapp, 190 North State street, Chicago, to convert store building into theatre, store and office building.

MATTOON, ILL.—E. S. Moore, Danville, has plans by H. R. Temple, Champaign, for moving picture theatre to be erected on East Broadway, with seating capacity of 700.

$50,000 *New Athens House*

NEW ATHENS, ILL.—Peoples Co-operative Amusement Company has plans by Heister & Rubach, Murphy Building, East St. Louis, for one-story brick moving picture theatre and dance hall, 53 by 100 feet, with seating capacity of 650, to cost $50,000.

ST. ELMO, ILL.—T. T. Sellers has purchased moving picture theatre here.

CLINTON, IND.—William Shew has plans by Thomas & Allen, 25 1-2 South Fifth street, Terre Haute, to remodel and build rear addition, 23 by 36 feet, to theatre, to cost $10,000.

MICHIGAN CITY, IND.—F. Langdon Morgan, 1543 West Marquette Road, Chicago, Ill., will erect three-story brick, terra cotta and reinforced concrete theatre, 125 by 60 feet, at Fifth and Franklin streets, to cost $200,000.

CRESTON, IA.—A. H. Blank, Des Moines, plans to erect large moving picture theatre on Pierce street, to cost $500,000.

TOPEKA, KANS.—Miss Ruth Wright, owner Cozy Theatre, plans to erect new theatre, to cost $500,000.

PIKEVILLE, KY.—N. Starkug has plans by R. M. Bates, Jr., First National Bank Building Huntington, W. Va., for one-story brick, stone and terra-cotta theatre, 30 by 70 feet, to cost $75,000.

BALTIMORE — Washington Theatre Company, 322 Equitable Building, has plans by E. G. Blanke, 532 North Calvert street, for Washington Theatre to be erected at Pennsylvania avenue and Biddle street. Address Alfred G. Buck, managing director.

BALTIMORE—Circle Theatre Corporation, 322 Equitable Building, with capital of $650,000, plans to erect and operate Circle Moving Picture Theatre at Park Circle, Reisterstown road and Park Heights avenue, with seating capacity of 2,500. Address Alfred G. Buck, president.

BALTIMORE, MD.—Joseph Castelberg has purchased Kafe Kaluna and will convert it into moving picture theatre, with seating capacity of 1,500, to cost $200,000. Feature will be 25-piece orchestra.

$1,000,000 *Boston House*

BOSTON — Gordon & Schoolman have plans by Mowll & Rand, 50 Broomfield street, for ten-story brick theatre, store and office building, 100 by 175 feet, to cost $1,000,000.

DETROIT—Thomas B. Winsheimer has plans by Christian W. Brandt for brick fireproof theatre to be erected at northeast corner Jefferson and Coplm avenues, to be known as Cinderella, with seating capacity of 2,000.

ST. JOSEPH, MICH.—W. S. Basler and Harry Brown, Benton Harbor, will erect two-story brick, hollow-tile and concrete moving picture theatre, 88 by 132 feet, with seating capacity of 1,200, to cost $35,000.

WEST DULUTH, MINN.—Cook Brothers Amusement Enterprise, New Grand Theatre Building, Duluth, has plans by Rapp & Rapp, 190 North State street, Chicago, for four-story brick and reinforced concrete theatre, 140 by 115 feet, to be erected at Fourth avenue and Superior street, to cost $350,000. Address Frank N. Phelps, general manager.

ST. LOUIS, MO.—Hamilton Amusement Company contemplates erecting two-story brick theatre, 100 by 225 feet, at 5900 Easton avenue, to cost $200,000.

ST. LOUIS, MO.—G. C. Gossman, care Hodiamont Bank, 6145 Bartmer avenue, has plans by J. M. Dunham, 20th and Clark streets, for theatre and apartment building, to cost $75,000.

WEBSTER GROVES, MO.—Webster Theatre Company has plans by Kennerly & Steigermeyer, Title Guaranty Building, St. Louis, for theatre, with seating capacity of 1,600, to cost $60,000.

GERING, NEB.—P. G. Arbus has sold Royal Theatre to T. L. O'Harra and Niles E. Olsen.

MADISON, NEB. — Oscar Boettner, owner Crystal Theatre, has purchased Madison Auditorium.

YORK, NEB.—J. W. Ballenger has sold Sun Theatre to Chester A. Black, Ellsworth, Kans.

CLIFTON, N. J.—William Brooks, Sr., will erect four-story theatre and office building.

MONTCLAIR, N. J.—H. H. Wellenbrink, has purchased site at southwest corner Bloomfield avenue and Seymour street, with seating capacity of 2,500, to cost $400,000.

$1,725,000 *for Newark*

NEWARK, N. J.—Gross & Gross, 128 Market street, have plans by Frank Grad, 245 Springfield avenue, for one-story brick, terra-cotta and limestone-trim moving picture and vaudeville theatre, 166 by 90 feet to be erected at 208 Ferry street, to cost $400,000.

NEWARK, N. J.—William A. Dalhoff will erect theatre at 60 Mulberry street, with seating capacity of 1,200, to cost $125,000.

NEWARK—United States Moving Picture Theatre, Paterson, has plans by William P. Fanning, 5 Colt street, Paterson, for one-story brick, granite and limestone-trim moving picture theatre, including balcony, 50x200 feet, to be erected at 796-98 Broad street; to cost $1,000,000.

NEWARK—Mate Brothers, 142 Fleming avenue, have plans by Frank Grad, 245 Springfield avenue, for one-story brick and limestone-trim moving picture theatre, 90 by 100 feet, to be erected at Wilson avenue and Ferry street, to cost $200,000.

PATERSON—Harry R. Grossman, Totowa, N. J., has plans by Charles E. Sleight, Romaine Building, for brick and stone moving picture theatre, 75 by 100, to be erected at northeast corner Union and Redwood avenues, to cost $60,000.

RUTHERFORD, N. J.—Peoples Theatre, Inc., has purchased site on Park avenue for erection moving picture theatre, with seating capacity of 1,500.

UPPER MONTCLAIR, N. J.—Corporation headed by Edward D. King, 57 Plymouth street, Montclair, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, to cost $200,000.

BROOKLYN—Henderson Holding Corporation has plans by Seelig & Finkelstein, 44 Court street, for alterations to two-story theatre at Surf avenue and Henderson's walk, to cost $20,000.

COBLESKILL, N. Y.—Cobleskill Amusement Company has been organized with $75,000 capital by Dr. Franklin P. Beard, John V. S. Eldredge, B. H. Lambert, Dr. H. B. Bartholomew and Morton D. Stilson to erect theatre at Grand and Main streets.

JAMESTOWN, N. Y.—Mozart Amusement Company, Winter Garden Building,

DU PONT FABRIKOID

What Actually Happens—

SCUFFED by little feet, moistened with perspiration, smeared with candy—how does your upholstery stand up under this treatment?

If it is Fabrikoid—there is no need to worry. For Fabrikoid upholstery is made to withstand such treatment.

Scuffproof—it is strong and durable. Hard to scrape or scratch—impossible to tear.

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And it is thoroughly sanitary. There are no pores in Fabrikoid where germs or dirt can hide.

There are many beautiful shades of Fabrikoid—soft color tones of blue, gray, green, brown, red and maroon.

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***Sales Dept.:* Fabrikoid Division**
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21 E. 40th St., New York City
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A Novelty On Which You Can Cash In—

Put on an Aeroplane Party for the Kiddies

It's the greatest flying toy on the market. This aeroplane has drawn from 1500 to 2500 children on special "aeroplane matinees."

This toy does all the stunts of a professional machine. It loops the loop—does a nose dive—tail spins, etc. It's constructed on scientific principles.

GIVE THEM AWAY AT A MATINEE! THEY'LL STIMULATE YOUR BUSINESS

PRICE: $20.00 per thousand
Send 25c. for six flyers
Terms: 25% with order—balance C. O. D.

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A hundred successful picture theatres.

This organization has designed the building and planned the engineering of a hundred—and more—picture houses that in every feature have proved workable. Among them the successful Stanley Theatres.

That is the surest proof of practical work.

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Finance Building Philadelphia, Pa.

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THEATRE EQUIPMENT

Dealers to get in touch with us on the Louisville Circuit Breaker. Positive in action, and out of the way. Needs no attention. Drops dowser and stops machine, whenever film stops moving. Ready for dealers May 15th.

Are your customers using the 50-50 PERFECT SHUTTER with reduction gears? Increases light — eliminates flicker — makes your old machine like new.

Perfect Projection Shutter Co.
426 South 5th St. Louisville, Ky.

AMERICAN AGENTS FOR "AGFA"
SAGAMORE CHEMICAL CO., INC.
120-122 WEST 31st STREET, NEW YORK

has plans by Edward A. Phillips, Warren Trust Building, Warren, Pa., for brick moving picture and vaudeville theatre, 95 by 130 feet, to be erected at Third and Spring streets, to cost $200,000.

LIBERTY, N. Y.—Blake Washington and William F. Miller, Monticello, will erect moving picture theatre on site of old Monticello House.

LYNBROOK, N. Y.—Thomas F. O'Connor plans to erect theatre, with seating capacity of 1,000, to cost $100,000.

NIAGARA FALLS, N. Y.—Cataract Theatre Company has been organized with $1,200,000 capital by A. C. Hayman.

PELHAM, N. Y.—Pelham Picture House Corporation has purchased site at corner Wolf's land and Brookside avenue for erection of theatre to cost $45,000.

SCHENECTADY—Hudson Theatre is to be remodeled. Seating capacity will be rearranged so as to accommodate 1,000 on main floor and 800 in gallery.

$350,000 *for Schenectady*

SCHENECTADY, N. Y.—Strand Theatre Corporation, 1579 Broadway, New York, has plans by Reilly & Hall, 405 Lexington avenue, for two-story brick moving picture theatre, 108 by 192 feet, to be erected at State street and Erie Boulevard, to cost $350,000.

YONKERS, N. Y.—William P. Katz, Phillipsburg Building, is preparing plans for alterations to two-story theatre, to cost $25,000.

FARGO, N. D.—W. J. Hawps, owner Liberty Theatre, will convert building into theatre, with seating capacity of 1,400.

MILTON, N. D.—E. D. Wert has purchased Star Theatre from C. W. Plain estate.

FINDLEY, O.—J. W. Carder and E. T. Marquet, Marysville, have purchased Victory Theatre, and contemplate making improvements.

NEW LEXINGTON, O.—Dwight and Neil Watkins have purchased lease on Princess Theatre from Imperial Theatre Company, Zanesville.

*PORTLAND, ORE.—W. C. Arthur & Son, 497 Vancouver avenue, have contract to erect moving picture theatre on Sandy Boulevard, near 46th street, for Highway Amusement Company, to cost $14,500.

PORTLAND, ORE.—Gus A. Metzger has purchased site on East 39th street and Hawthorne avenue for erection of moving picture theatre, with seating capacity of 1,500, to cost $75,000. Organ will be installed.

ALTOONA, PA.—Silverman Brothers, 11th avenue and 16th street, have plans by H. Childs Hodgens, Inc., 130 South 15th street, Philadelphia, for brick and stone-trim moving picture theatre and store building, to cost $300,000.

ERIE, PA.—Columbia Amusement Company has purchased site for erection of theatre, with seating capacity of 2,500. Address O. A. Potter, manager.

OIL CITY, PA.—Columbia Amusement Company, 17 West Eighth street, Erie, has plans by Arland W. Johnson, 469 Fifth avenue, New York, for theatre, to cost $150,000.

PHILADELPHIA, PA.—Imperial Theatre Corporation has purchased site at southwest corner of Chelten and Stenton avenues, running to Ogontz avenue, for erection of theatre to be known as the Kenneth, with seating capacity of 2,000, to cost $350,000.

PHILADELPHIA, PA.—Smith-Hardican Company has contract to erect moving picture theatre, 80 by 140 feet, at Rising Sun lane and Fanshawe street for Fanshawe Amusement Company.

PHILADELPHIA, PA.—Jacob Ridgway, Sr., has plans by Peter Kuhn for moving picture theatre to be erected at northwest corner Fifth and Rockland streets.

PHILADELPHIA, PA.—W. J. Strange has sold two and three-story moving picture theatre, 32.3 by 102.10 feet, at 2424-26 Kensington avenue to I. Epstein for $29,000.

SCOTTDALE, PA.—P. J. Mallory has plans by Howard C. Franks, Second National Bank Building, Connellsville, to convert hotel into brick moving picture theatre, 50 by 100 feet, to cost $40,000.

$45,000 *for Swissvale*

*SWISSVALE, PA.—Austin Miller, 2318 Woodstock avenue, has contract for one-story moving picture theatre, 62 by 140 feet, to be erected at Washington and Palmer streets, for National Theatre Company, to cost $45,000.

TOWANDA, PA.—Towanda Amusement Company, which is affiliated with Comerford circuit of Scranton and Stanley Company of Philadelphia, has taken over Keystone and Wayne theatres. New building will be erected to replace the Keystone.

UNIONTOWN, PA. — Pennsylvania Amusement Company has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, with seating capacity of 2,500

WELLSBORO, PA. — O. B. Roberts & Son, managers Bache Auditorium, have plans by Henry L. Spann, 52 West Chippewa street, Buffalo, N. Y., for one and two-story moving picture theatre, large enough to accommodate road shows, to cost $100,000.

CHARLESTON, S. C.—McGrady-Cheves Construction Company has contract to erect theatre on George street for Albert Sottile and associates.

JOHNSON CITY, TENN.—M. B. Cartt has purchased site for erection of theatre, with seating capacity of 2,000.

$60,000 *for Bonham*

BONHAM, TEXAS—A. B. Scarborough and W. H. Evans will erect two-story brick and stone-trim theatre, 51 by 137 feet, to cost $60,000.

DALLAS, TEX.—Moving picture theatre to be erected on Elm street by John T. and Jesse Jones, has been leased by Associated First National Exhibitors' Circuit of New York.

WICHITA FALLS, TEXAS — Wichita Falls Amusement Company has been organized with $75,000 capital by H. E. Gilbert, E. D. Stowe and L. E. Marley.

$600,000 *for Richmond*

RICHMOND, VA.—Broadway Amusement Company has plans by C. K. Howell, Atlanta, Ga., for moving picture theatre to be erected at Seventh and Broad streets, to cost $600,000.

CHEHALIS, WASH.—J. D. Rice, owner Dream Theatre, plans to erect new three-story theatre to cost $50,000.

HILLYARD, WASH.—Rialto Amusement Company plans to erect moving picture theatre, to cost $30,000.

SEATTLE, WASH.—Togerson Theatre Company, Inc., has been organized with $500,000 capital by B. E. Togerson, L. L. Webb, E. C. Lowman.

FAIRMOUNT, W. VA.—Fairmount Amusement Corporation has plans by Dresher, Churchman, Paul & Ford, 1424 Walnut street, Philadelphia, Pa., for one-story moving picture theatre to be erected on Main street, near Quinn.

WIERTON, W. VA.—B. Rabonovitz will erect one-story brick and hollow-tile theatre on Second street, to cost $60,000.

APPLETON, WIS.—Ascher Brothers, 220 South State street, Chicago, will erect mov-

TYPHOON COOLING SYSTEM

A Successful Exhibitor

has become successful only after he has fulfilled every requirement of the public.

¶ One of the most essential requirements of every theatre is ventilation.

¶ Unless proper attention is given to this important part of the theatre equipment, especially during the summer months, no exhibitor can hope to combat the competition of well-ventilated neighboring houses.

¶ THE TYPHOON COOLING SYSTEM fulfills every ventilation requirement in theatres, large or small.

¶ We are prepared to make prompt shipment of the complete TYPHOON equipment—Now is the time to place your order.

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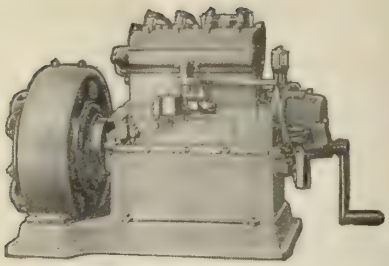

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80 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES

50 RADIO MAT SLIDES $2.
Accept no Substitute.

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Use *Reco* Hoods
Colors Are
Beautiful, Brilliant
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Permanent
Hoods Slip Over the Bulb
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For 5 or 10 W. and 25 or 40 W. Lamps

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will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy, and be convinced.

Stock sizes: 9x2—11x14—12x16.

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Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
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Foamite Firefoam Company

FIRE FIGHTING APPLIANCES FOR THEATRES

Fire Protection Engineers

200 FIFTH AVENUE NEW YORK CITY

ing picture theatre, with seating capacity of 1,500, to cost $750,000.

KENOSHA, WIS. — Wisconsin Theatre Company, care N. J. Buchman, 228 Milwaukee avenue, has plans by William H. Pruyn, Jr., 122 South Michigan avenue, Chicago, for theatre and office building, to cost $150,000.

MILWAUKEE, WIS.—Thomas Saxe, of Saxe Amusement Company, has purchased site on Seventh avenue and Mitchell street for erection of theatre and office building. Theatre will have seating capacity of 2,200. Kirkoff & Rose, Majestic Building, are preparing plans.

THERMOPOLIS, WYO.—X. Whiting has plans by Walter De Moraunt for theatre to be erected on Broadway.

MT. HOREB, WIS.—Alfred Peterson will erect one-story brick and tile moving picture theatre, to cost $25,000.

CASPER, WYO.—New theatre to be known as Parivilion will be erected on West First street, with seating capacity of 1,000.

GREEN RIVER, WYO.—J. G. Burbank, manager opera house at Laramie, reported to erect theatre here, with seating capacity of 650.

BECKLEY, W. VA.—Beckley Theatre Company has been organized with $250,000 capital by E. L. Ellison, Mrs. Grace Ellison, G. C. Hedrick, Ethel M. Hedrick, Mr. and Mrs. E. C. Minter.

SEATTLE.—W. F. Code has plans by Eastman & Purvis, Globe Block, for moving picture theatre to be erected at 2115 North 45th street, to cost $12,000.

The Transatlantic Standard Portable Projector Is Now Ready for Delivery

THE latest portable projector to make its bow to educational institutions, industrial and merchandising corporations, picture theatre offices and reviewing rooms, is the Transatlantic Standard projector, manufactured by the Transatlantic Film Company of America, Inc., Eleventh and Polk streets, West New York, N. J.

This projector, which uses standard width film, has so many good points to recommend it that it will undoubtedly attain a high degree of popularity almost immediately.

One of its strong points is the possession of a special device by which a film may be stopped at any point of its projection to show a still picture on the screen. This combines the advantages of a stereopticon with those of a motion picture projector.

Good Screening on Long Throw

The Transatlantic projector is built to give a good screening even where a long throw is required, and its strong sharp illumination is accomplished by the utilization of a low voltage system.

When running at normal speed, the picture is clear and flickerless, and the projector is so simple that it will produce excellent results in the hands of the most inexpert, and is so constructed that it will not break or tear the film.

The Transatlantic Standard is equipped with a special motor and a patented rheostat. The motor does not heat up and is always ready for instant use.

The unique feature of Transatlantic projectors is the combined water cell and reservoir, which is placed just in front of the special heat resisting glass condensing lens.

Stereopticon Features

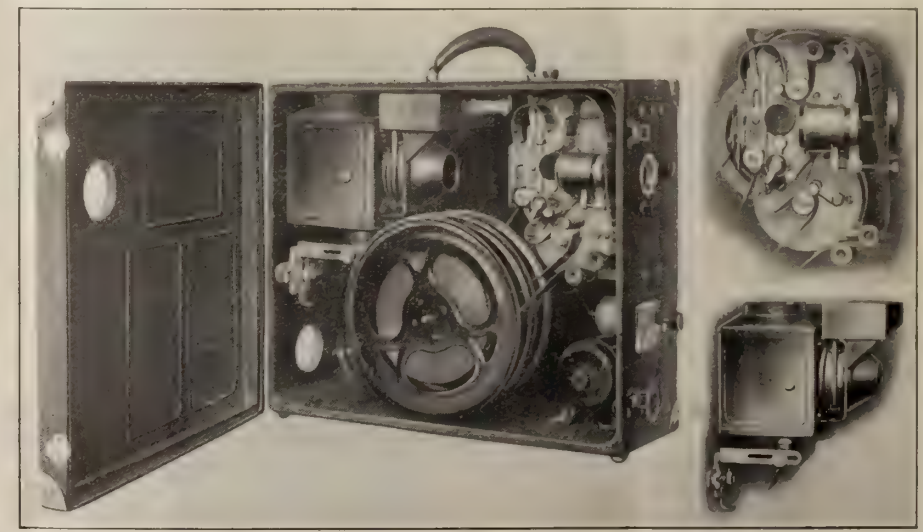
By the aid of this device a constantly circulating barrier of cool water is maintained between the light and the film; this water absorbs the bulk of the heat rays, while permitting unobstructed passage of the light rays, and, as a result, the film may be stopped at any point and any individual picture may be projected on the screen for an indefinite length of time, thus adding to the Transatlantic Standard projector most of the advantages of a stereopticon.

The projector may be operated either on public service current of any voltage or by storage batteries and screens a clear sharp picture at distance running from twenty to seventy feet.

Gears Run in Oil

At twenty feet, the size of the picture is three and a half by four and a half feet. With a fifty-foot throw, the size of the picture is seven and a half by nine feet, and with a seventy-foot throw, the picture measures nine by twelve feet.

All gears run in oil and are contained in a die-cast housing of aluminum and steel. This insures the reduction of noise and friction to a minimum, and prolongs the



THE TRANSATLANTIC STANDARD PORTABLE PROJECTOR

Showing the arrangement of the projector, the encased mechanism and the lamphouse with water cooled condenser.

Sixty-five million feet of

EASTMAN FILM

was the average monthly production at Kodak Park last year, all manufactured on a *quality* basis.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

wearing qualities indefinitely. While the gears are enclosed, the threading sprockets are opened and easy of access and perfect alignment is constant.

Immediate Deliveries

The Transatlantic Film Company is in a position to make immediate deliveries of these projectors, and for the convenience of foreign buyers, has published descriptive booklets of the projector in French, Spanish, Portuguese, Italian, German, Russian, Swedish, Polish, Hungarian Japanese and Chinese, which, as well as the descriptive illustrated booklet printed in English, will be sent, upon request, to interested parties.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Five Thousand	$3.00
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TICKET REGISTER COMPANY
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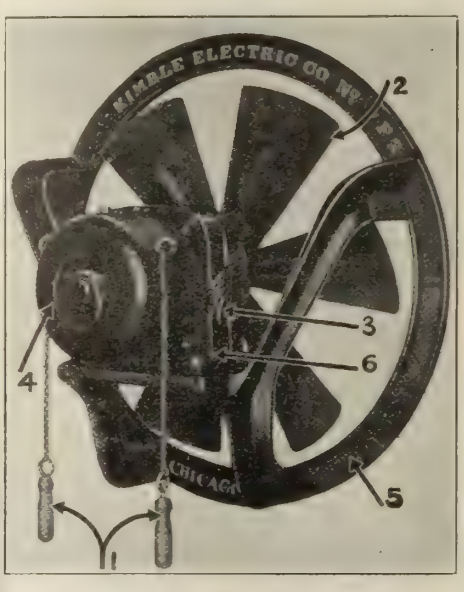
The Kimble Electric Company Submits Ventilation Plan for a Small House

THE F. L. R. ventilating fan, built by the Kimble Electric Company, 634 North Western avenue, Chicago, is of particular interest because of the extreme flexibility with which it adapts itself to weather conditions.



KIMBLE VENTILATING FAN

1, control chains; 2, flat blade vanes; 3, wires for connection; 4 and 6, motor case; 5, frame to be fastened to opening

The Kimble fan is so constructed that with it a ninety per cent. reduction of its maximum speed may be instantly obtained, and the direction of revolution may be reversed at will. Being equipped with flat blades, it is equally effective when run in either direction.

This permits of the rate of air change in the house being regulated to conform with other conditions—such as temperature, the number of patrons in the audience, and the condition of the house atmosphere.

During the summer months, the speeding up of the fans cools and ventilates the theatre simultaneously. In winter, the volume and speed of the air current may be regulated to avoid unpleasant draughts and to accord with the heating facilities.

The speed and direction of rotation is governed by two pendent chains easily operated by anyone. The fans are built to operate from either single, two or three phase current service, and are interchangeable for 110 and 220-volt current. At a slight extra cost, they may be obtained for current of 440 or 550-volts.

The motors, operating fans, are totally enclosed, excluding dirt and protecting the windings. Sufficient iron is used in the motor to prevent excessive heating, and the exposed laminations of the motor assist in radiation of such heat as may be generated.

Simple armatures and field windings are used. Auxiliary windings or starting devices are obviated, and the speed revolution is regulated by shifting the brushes, which are accessible when the end covers are removed.

The fans are economical to install, as it is only necessary to mount the ring at an opening and connect a couple of wires. They occupy no floor space and may be very readily concealed.

Built in Four Sizes

These fans are built in four sizes, eighteen, twenty-four, thirty, and thirty-six inches in diameter respectively. The eighteen-inch size has a regulated speed range of from 100 to 1175 revolution per minute, and has a maximum capacity of 2,500 cubic feet per minute. The twenty-four inch size has a range of speed from 100 to 1000 revolutions and has a maximum capacity of 4,850 cubic feet per minute. The thirty inch size has a speed range of from 100 to 860 revolutions per minute, and has a maximum capacity of 8,250 cubic feet per minute, and the thirty-six inch size has a speed range of 100 to 700 revolutions per minute, and a maximum capacity of 1,200 cubic feet per minute.

As an illustration of the operation and installation of this system, the Kimble Company selected as an example the theatre plans published in the Equipment Section of February 19.

It will be recalled that these plans showed a house, the inside dimensions of which were thirty-nine feet in width, one hundred in length, and with a ceiling fifteen feet ten inches above the floor at the rear of the house, and eighteen feet at the front.

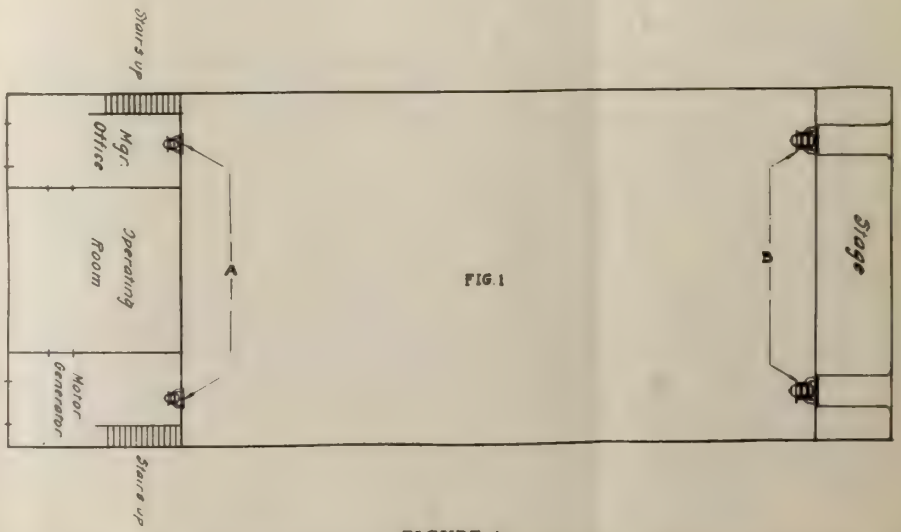


FIG. 1

FIGURE 1

Showing office and projection rooms over lobby and space over the auditorium and stage

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In all its branches, receives INDIVIDUAL attention.
Has the QUALITY and PUNCH which SELL prints.

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Outwear All Other Frames and Cost No More.

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We also make Ticket Choppers in Three Styles, Brass Railings, Booths and Easels. Ask for a copy of our complete catalog "W," and information concerning our new

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Our tickets meet with all the requirements, and we can give you quick deliveries.

10,000	$6.50	100,000	$23.00
20,000	8.50	250,000	48.50
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50,000	14.00	1,000,000	170.00

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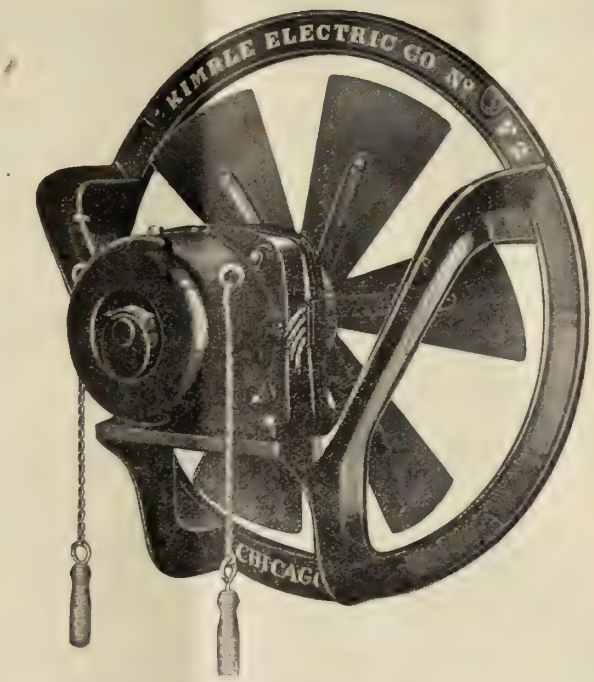

MORE ABOUT THE NEW MODEL
KIMBLE Chain-Controlled Variable Speed Alternating Current
VENTILATING FAN
FOR M. P. THEATRES

Read our ad in the March 26th issue of the "World," if you have not already done so.

It described how this improved-model Ventilating Fan takes care of varying conditions of weather and crowds. And how, by pulling the chains, the speed may be regulated from maximum to only 10% of maximum, or any speed in between—in either direction. Also why this brush-shift-control motor consumes only half as much current in proportion to air moved when operated at 50% of maximum speed —the ordinary operating speed for normal conditions of climate and crowds.

MORE FACTS

Now, let us add some equally interesting facts: The motor is symmetrical and graceful in outline, with no unsightly extensions or attachments. The whole installation is compact and economical of wall space.

The cast iron frame acts as a rigid support for the motor. Motor is enclosed within tight covers which keep dust out of the bearings. The end-cover is easily removable, for access to brushes and commutator. This enclosed construction reduces fire hazard in case of internal troubles. Absence of external resistance box minimizes danger from fire.

Ring-oiling bearings have such liberal wells that refilling needs to be done only at long intervals.

It is a sturdy, well-built, quiet-running fan, ideally adapted to theatre-ventilation. Its first cost is remarkably reasonable and its low current consumption per unit of air moved will pile up a handsome dividend in a year's time.

Send for our Bulletin.

KIMBLE ELECTRIC COMPANY
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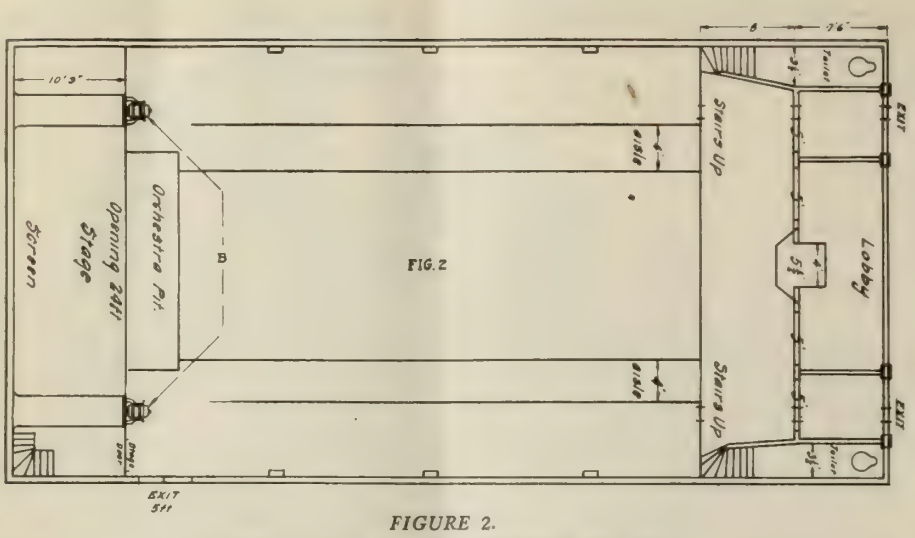

FIGURE 2.
Ground plan of the lobby, auditorium and stage

The installation, as shown by the diagram, calls for a thirty-inch Kimble fan at each side of the stage and opening for exhausting the heated air and expelling it outside to the rear. Also two eighteen inch fans to ventilate the projection room and the manager's office, bringing the air through vents, as shown on the diagram. A.A. represents the eighteen inch and B.B. the thirty inch fans.

The dotted lines, shown on figure 3, indicate a passage way which should be allowed for a fresh air inlet from the outside. This is located underneath the projection room to provide fresh air for the large fans.

It will be seen from the above dimensions that the capacity of the house, allowing for slope of floor, is 62,400 cubic feet and that the battery of fans specified will, at maximum speed, circulate 21,500 cubic feet per minute. This means that the entire atmosphere of the house may be changed in less than three minutes when necessary as slowly as conditions may render desirable.

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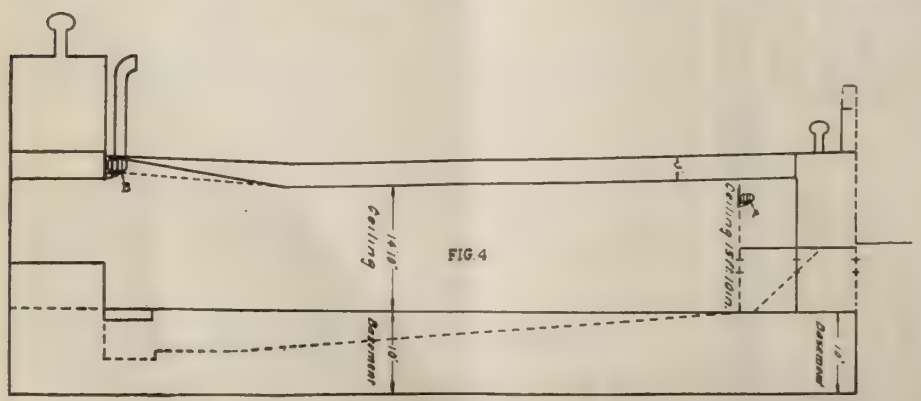

FIGURE 4
Profile of house showing location of the Kimble fans and the exhaust ducts

Two Simplexes Projected Dream Street's Premier

On the evening of April 6, more than five hundred of New York's exclusive society set assembled in the art gallery at the Vincent Astor home at No. 840 Fifth avenue, witnessed the premier presentation of the new D. W. Griffith picturization of "Dream Street."

The proceeds of this performance were given over to the League of Foreign Born Citizens.

D. W. Griffith personally supervised the presentation of the picture, and in order that it be handled as effectively as possible, the matter of furnishing the necessary projection equipment was turned over entirely to B. F. Porter, Greater New York distributor of the Precision Machine Company for the Simplex projector.

Two Simplexes Used

Two of the latest motor driven type "S" Simplex projectors were used.

D. W. Griffith uses Simplex projectors exclusively in the premier presentations of his masterpieces and also in all of his numerous road shows, having found the Simplex to be truly dependable.

Benny Turner, chief projectionist of all of the Griffith productions, who was placed in charge of the performance at the Astor home, received many compliments for the splendid results obtained at that performance.

An interesting feature of the performance was the fact that the two 70 ampere Simplex rheostats used were the same two used at the premier presentation of "The Eternal City," with Pauline Frederick at the Astor Theatre, which took place over seven years ago. The rheostats are still in excellent condition and are rendering perfect satisfaction.

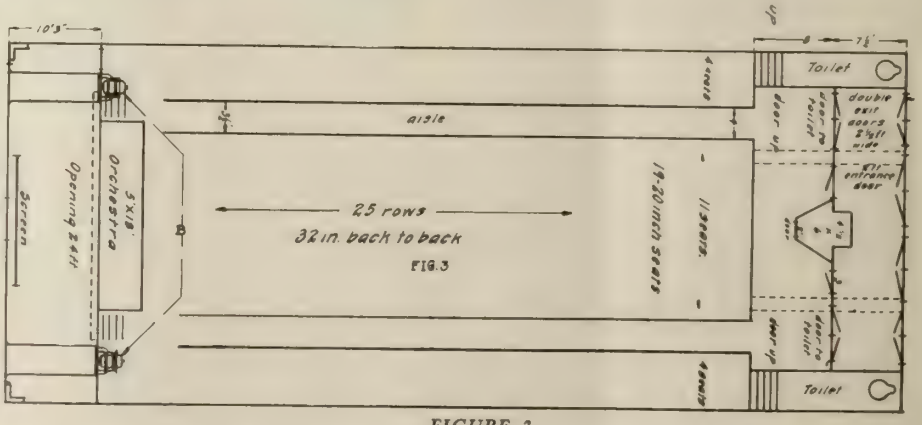

FIGURE 3
Ground plan for house in which entrance ducts for air are indicated by dotted lines.

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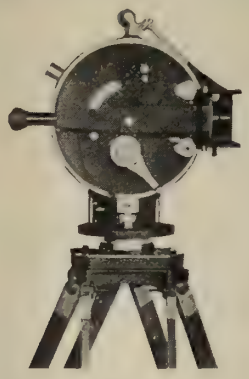

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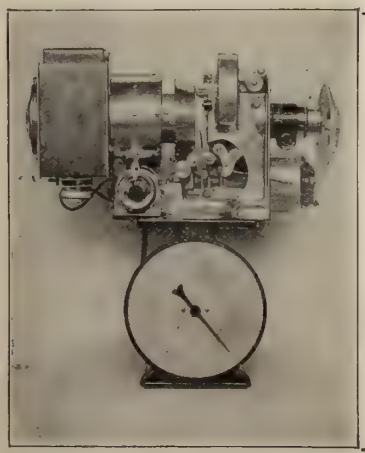

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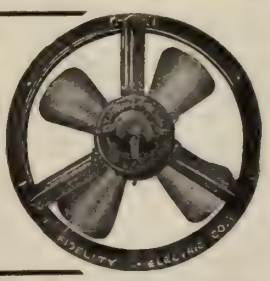

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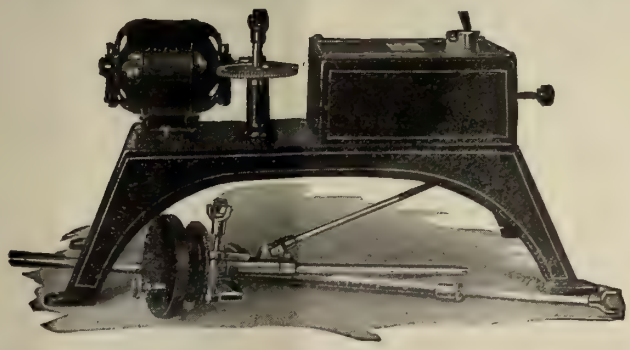

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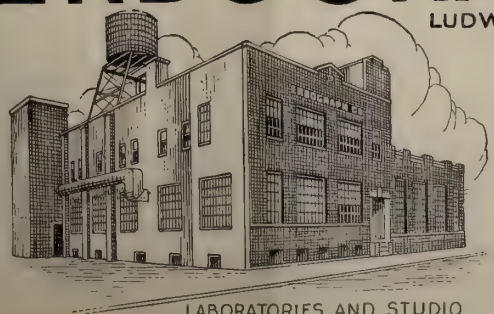

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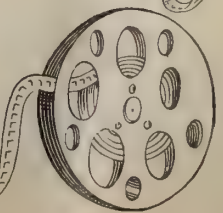

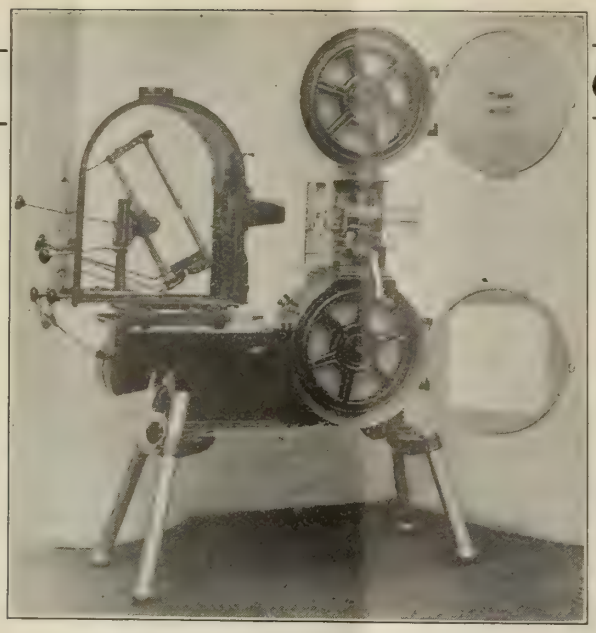

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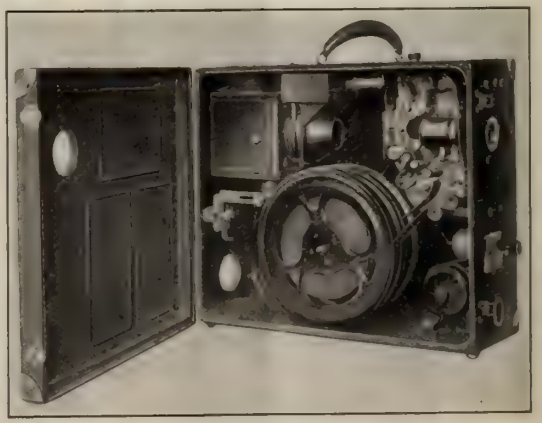

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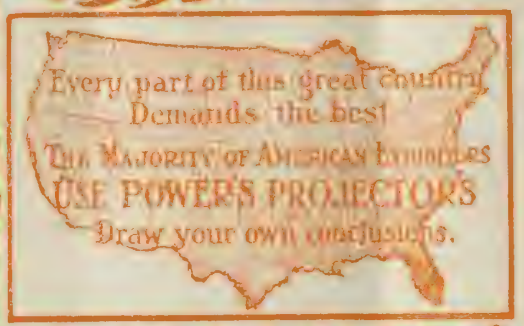
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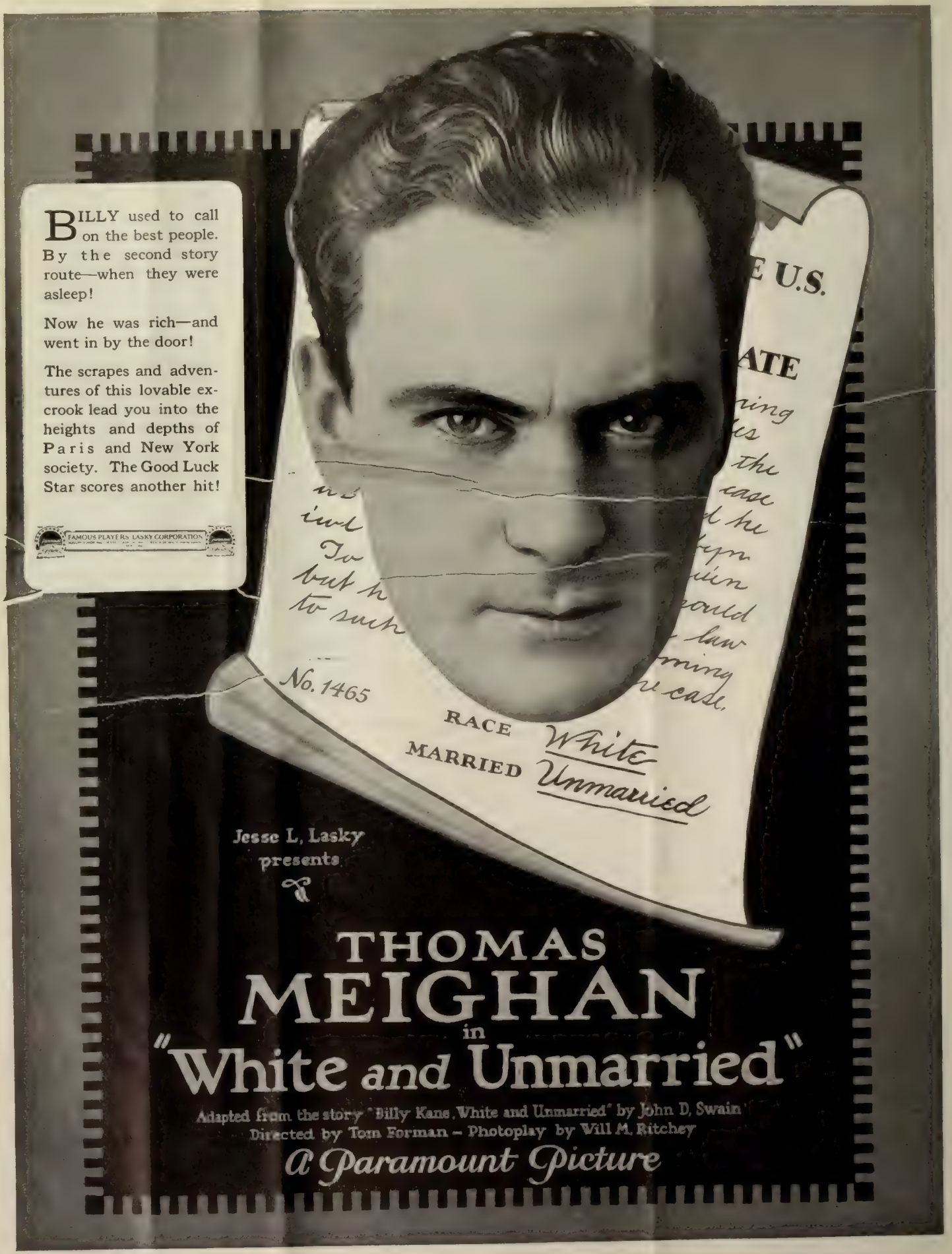
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Anyone who has the money to spend can bring pictures into New York, advertise them heavily; and if they do not meet the public's approval, continue at a loss as long as the money holds out.

But from one end of the country to the other, "THE BIRTH OF A NATION," "HEARTS OF THE WORLD" and "WAY DOWN EAST," have had profitable engagements in each and every city played, including New York; and these ARE STILL THE ONLY pictures that have done this. If you think otherwise, YOU ARE BEING DECEIVED.

"DREAM STREET," Mr. Griffith's latest picture, has met with exactly the same reception as his other plays. "HEARTS OF THE WORLD," when first shown, did

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
President

DAVID WARK GRIFFITH'S "DREAM STREET"

not make a big impression. The critical comment said it was not another "Birth of a Nation."

Even the men who had managed "The Birth of a Nation" refused to manage this play because they said it would never be successful. Yet, until the war suddenly ended, it was one of the most successful plays ever produced. Almost as successful as had been "The Birth of a Nation."

When "Way Down East" came out, the same criticisms were made—that it was not another "Birth of a Nation." They were waiting for the Ku Klux Klan to come, and did not see the climax that was to be as powerful to the people as the famous ride.

And now with "Dream Street" the same is said again, only this time it is compared to "Way Down East" which the critics NOW accept as a classic; apparently forgetting what was said when it was first shown.

"Dream Street" is not another "Way Down East." It is an entirely different picture. But the great masses, including the swaggerest people from Fifth Avenue and the equally important people of other streets, not so well dressed, have flocked to see it. Up to the sixth night (when this is written) more people have been turned away than from any picture in history. True, the Ku Klux do not ride to the rescue, nor is there a great ice flow—but there is SOMETHING. Perhaps even greater than these.

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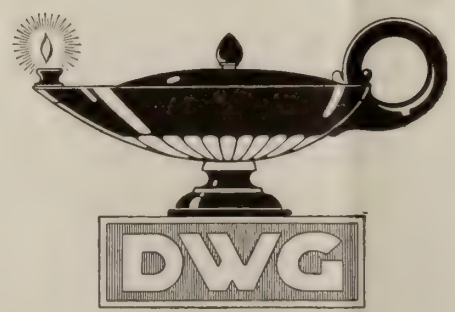

There Is A Grandeur About "Dream Street" That Floods The Heart

It appeals to the highest decencies and the cleanest longings. It awakens Faith—and Hope—and Love—and brings a serene certainty into the hearts of the public.

As the astute critic for "Variety"—Mr. Rush, says:

"It will have a following as great, if not greater, than anything Mr. Griffith has done."

Mr. Weller, of the N. Y. Review, finds it: "A sparkling gem—a thing of rare distinction. Other pictures seem like trash when classed with Mr. Griffith's; and 'Dream Street' is a masterpiece."

"In popularity, it should be a 'Main Street' of the films."—*N. Y. Sun.*

The proof of this picture's power is not based only on the Broadway showing, where its success is truly sensational.

It has been tried in the picture theaters.

In Middletown, New York, the second night drew within fourteen dollars as much as the second night for "Way Down East"—and this was the last week in Lent.

At Yonkers, after the matinee showing, thousands of people clamored that night for seats—hundreds stood and not a person left.

It is, indeed, a picture for the people, high and low.

DAVID WARK GRIFFITH'S "DREAM STREET"

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D. W. GRIFFITH

HIRAM ABRAMS
President

DAVID WARK GRIFFITH'S "DREAM STREET"

A Noble, Splendid Picture---

"With moments of inspiration—moments only a great soul could produce."—*N. Y. Globe.*

"It has that indefinable touch that makes Griffith supreme in the motion picture world."—*N. Y. Mail.*

The Very Winds of Beauty Blow Across It

"Easily the most artistic picture which Mr. Griffith has ever made."—*N. Y. Commercial.*

"Beautiful scenes fairly swim before the delighted onlookers' eyes."—*N. Y. Telegram.*

"As full of surprises as a Christmas pudding, it is one of the artistic triumphs of the year."—*N. Y. Telegraph.*

A Quick Action Swarms to a High Suspense

"It grips the spectators—with a vitality so often lacking in motion pictures."—*N. Y. Times.*

"Holds your interest from start to finish."—*N. Y. American.*

"Too high praise cannot be given the direction and skill with which the dramatic effects are achieved."—*N. Y. Evening World.*

"Griffith's sheer genius is revealed again."—*N. Y. Telegram.*

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DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
President

The Players Know That Secret Language of the Screen

In the leading roles are:

Ralph Graves as James "Spike" McFadden, who conquers the girls with his golden voice, and the men with his bold fists, and reigns king of the district.

"I have seen no better screen actor than Ralph Graves. He has dash, youth, facial expression and wonderful magnetism."—*Alan Dale in N. Y. American.*

Miss Carol Dempster as Gypsy Fair—the dancing girl, who is gentle, brave and gay, swift and restless as a bird—with velvet eyes and lyric body.

"Miss Dempster easily attains first rank as a Griffith leading lady."—*N. Y. Telegram.*

"She is youth personified, a type with intelligence."—*N. Y. Journal.*

Charles Emmett Mack, hailed as the greatest of recent Griffith "finds," appears as the younger brother, weak, wistful, glorious with talent; but capable of——

"He is a shining spot in the production."—*N. Y. World.*

Edward Peil, as Sway Wan, a Chinaman in silks, crafty, revengeful, who tops a long-standing feud with astounding cunning.

Porter Strong, as Sam Jones, just plain Georgia negro, who wants to get home but has no money.

Charles Slattery, as the Police Inspector.

Tyrone Power, the Sayer of Truths and Good Thoughts.

Morgan Wallace, the Man with the Mask, and the devilish violin.

DAVID WARK GRIFFITH'S "DREAM STREET"

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
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D. W. GRIFFITH

HIRAM ABRAMS
President

DAVID WARK GRIFFITH'S "DREAM STREET"

The Story

is laid in a large city; probably London, with its fogs and mysterious streets of adventure.

It is a dramatic comedy. The players walk the dim streets, perhaps with their faces turned to the Evening Star.

Love and great dreams are there; startling action and bursts of strange adventure.

The Many Sets

More than in any picture Mr. Griffith has made.

"The sets should be the envy of any producer in this country or of any other."—*N. Y. Post.*

"Interiors have soft, elusive corners. Exteriors have the touch such as artists achieve in great paintings."—*N. Y. Telegram.*

"Again Griffth is the master at making scenes which hold the eye and command interest."—*N. Y. Times.*

"Again Griffith shows himself as the Rembrandt of the screen."—*N. Y. Journal of Commerce.*

The Photography and Music

"The witchery of the very beautiful scenes is increased by the musical scoring."—*N. Y. Globe.*

"The photography is so beautiful you wonder if you have ever seen such wonderful effects, certainly only in Mr. Griffith's pictures."—*N. Y. Tribune.*

"The scenes look as if they might have come from the brush of a Beardsley."—*N. Y. Sun.*

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D. W. GRIFFITH
HIRAM ABRAMS
President

THE LARGEST CIRCUITS IN AMERICA ARE NOW BOOKING "THE CABINET OF DR. CALIGARI" FOLLOWING ITS SENSATIONAL SUCCESS AT THE CAPITOL THEATRE, NEW YORK.

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

Have a "short one" again with LYONS & MORAN

Back with a smash in 2 reels

HERE'S a two-reeler with more big laughs and more up-to-the-minute fun-interest packed into it than hundreds of features and thousands of comedies. Here's something that touches pretty nearly everybody in the country "right where they live" and—believe us—it gets over with a smash, for it's just as well put on, for a comedy, as a great big Universal-Jewel de Luxe is for a feature. Nothing offensive, nothing to make the bluest blue-lawyer do anything but laugh. Book it without fail.

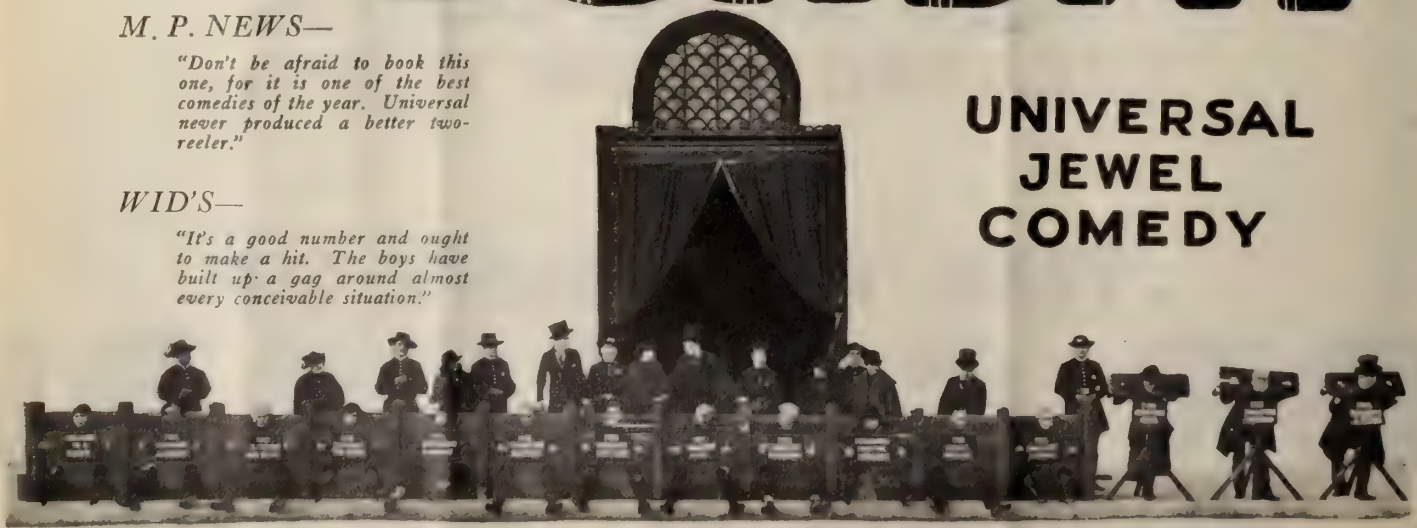
"BLUE SUNDAY"

M. P. NEWS—

"Don't be afraid to book this one, for it is one of the best comedies of the year. Universal never produced a better two-reeler."

WID'S—

"It's a good number and ought to make a hit. The boys have built up a gag around almost every conceivable situation."



UNIVERSAL JEWEL COMEDY

FIRST NATIONAL KINOGRAMS

THE VISUAL NEWS of ALL THE WORLD

EXCLUSIVE PICTURES

—OF PRESIDENT OF CHINA SIGNING AN OFFICIAL APPEAL FOR AMERICAN AID FOR CHINA — TAKEN IN PEKIN WERE SHOWN IN

KINOGRAMS No. 2034

DISTRIBUTED BY

Educational Pictures

"THE SPICE OF THE PROGRAM"

Christie

For CONSISTENT

Ten Points

1 A real plot
2 Human
3 Clean Comedy
4 Appeals to all classes
5 Not a dull moment
6 Thrills
7 Spontaneous laughs
8 Realities Win
9 Has the wallop
10 Results count

Book the entire series thru
EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Comedies

QUALITY

The Proof

"Back From The Front"

(Christie Comedy-Educational)

THE fellow who would palm himself off as a hero is the idea behind the latest Christie comedy, an idea which never grows old because it is akin to human nature. "Back from the Front" is about the best full grown legitimate comedy which has reached the screen in some time. There is no slapstick present, nor any recourse to burlesque. What is depicted is genuine. Bobby has been a "stay at home" lieutenant. When the boys come back with their decorations for bravery his humiliation seems complete. He is invited to a week-end and to make a hit palms himself as the most successful "ace" in the aviation service. Now everything would have been O. K. had Bobby just talked of his exploits. He never dreamed that he would have to indulge in aviation feats. He attempts to find a way out of his difficulty but to no avail. He is forced to take the air and the evolutions certainly spell a heroism as great as that he might have earned during the war.

The high spots of the picture come when the ambulance corps attempt to follow him about. A quartet of ambulances in perfect formation, wheel and turn, and race, over the field to be near when the machine tumbles to earth. It is a very humorous bit and one that will be appreciated wherever it is shown. Eventually Bobby is forced to fly with his fiancee's father. The entire house party are indulging in hero-worshipping. But Bobby never leaves the ground. Instead the aeroplane skims over the surface and strikes a huge haystack and Bobby and his future father-in-law are propelled through space. He hasn't proved himself much of a hero, but he has the satisfaction in knowing that he will not be urged to fly again.

There is no repetitious detail, the company builds from its idea, sending out thrills and humor without effort.

It certainly scored with the Rialto audience in New York. After one has been "slapsticked" to boredom it is a relief to see something which can conquer with realities. "Back from the Front" is a sure-fire comedy—a refined comedy, but one which carries a "kick" like 500 bomb proof "likker." Christie will have the slapstick directors eating out of his hand if he continues with similar ideas.—Length, 2 reels.—LAURENCE REID, Motion Picture News.

Produced by

Christie Film Company

INCORPORATED

LOS ANGELES, CAL.

Kineto Review

EDITED BY Ullman

The Wonder Reel—Plus

Establishing Records Everywhere

Subject: "BONNIE SCOTLAND"
Now Playing Fourth Big Week
CRITERION THEATRE, New York

Subject: "THRILLS"
Played Two Big Weeks
STRAND THEATRE, New York

America's Leading Theatres Endorse and Exhibit Kineto Review

Distributed by
NATIONAL EXCHANGES
INC.
398 Fifth Avenue
New York City

Scene from Prologue used at Strand Theatre, Brooklyn, N. Y., in presenting the Kineto Review "Down in Dixie."

ROBERTSON-COLE
presents
Mae Marsh
in
Nobody's Kid
from the novel Mary Cary
by Kate Langley Bosher
R-C
PICTURES

Philadelphia Has Proved Again That "Dream Street" is a $2 Show

Opening with nine reels at the Chestnut Street House, the first showing was truly a triumph in popularity.

It stands today a tried and successful road attraction, strong enough for runs in the regular theatres.

But the Exhibitor, just as Mr. Griffith has always planned, will get the first opportunity in his territory, through release by the United Artists Corporation.

Philadelphia's Critics say:

"Another Griffith to hang in the screen's art gallery." (Phil. North American)

"Inspired, dignified, distinctive, full of incident, humorous, superb in photography, it commands interest." (North American)

"The picture is amply worth a place in that gallery where 'The Birth of a Nation' hangs." (Philadelphia Inquirer)

"Touches the heart of every beholder, for a love that is transcendant, animates the tale, and presents a new aspect of the greatest of human emotions. (Phil. Record)

"The scene between the two brothers is perhaps the strongest emotional acting that the local screens have had." (Phil. Ledger)

"A picture of vital dramatic interest strikingly presented with sufficient comedy scenes." (Phila. Bulletin)

"FOR TIME REMEMBERED IS GRIEF FORGOTTEN"

When "Way Down East" was first shown, memories of other Griffith triumphs were so vigorous that some critics could not accept the new with the enthusiasm they had for the old. Such phrases as "proceeds too slowly," "illusion of reality destroyed," "undesirable impressions," "manufactured enthusiasm" scattered through the reviews.

But Here Is The Public's Answer To These Criticisms

Gross receipts from five cities:

New York (run uninterrupted)	$638,440.50
Boston (32 weeks—a record for that city)	327,128.00
Pittsburgh (A record in length and gross over any attraction)	197,846.00
Washington	88,988.00
Providence (Most amazing record for city of that size in the theatrical records)	82,210.00

Admission for New York is $5 top, for other cities $2 top.

D. W. GRIFFITH, Inc.

LONGACRE BUILDING, NEW YORK

MAY

35¢

SHADOWLAND

Let SHADOWLAND Work for You

What value would you place on the services of a man who could bring hundreds of patrons within your theatre's doors?

What salary would you be willing to pay such a man?

SHADOWLAND, the most attractive and artistic of all Motion Picture magazines, is ready to render you this service at practically no cost.

Each issue is replete with scores of beautiful, striking, artistic and original portraits in colors and brown sepia that will brighten up your lobby display and attract customers to your ticket window.

It will bring you every month a supply of pictures that can be obtained from no other source.

Buy a copy today at the nearest newsstand or, better still, write for sample and subscription rates.

Let **SHADOWLAND** work for you.

BREWSTER PUBLICATIONS, INC.

EUGENE V. BREWSTER, President

175 Duffield Street, Brooklyn, N. Y.

Publishers of

MOTION PICTURE MAGAZINE • MOTION PICTURE CLASSIC • SHADOWLAND

A chain of evidence forged by circumstances over which she had no control, brought untold anguish to the heart of Connie Mac Nair, a sadly neglected wife.

A J. PARKER READ JR. Production

LOUISE GLAUM

in

"I AM GUILTY!"

By Bradey King

A unique mystery drama with tremendous exploitation possibilities.

NEWSPAPERS WILL ASSIST YOU

Every managing editor of a Hearst newspaper in the United States has explicit instructions from the syndicate management to co-operate with exhibitors in exploiting this subject.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Mack Sennett presents

"Made in the Kitchen"

A Mack Sennett Production

(Two Parts)

combines all elements that go to make a fast and furiously-funny comedy—and then some more! It is a domestic picture—all about home folks, home life and home brew. Your audiences will smack their lips over this cocktail of fun and action. There's not an idle moment in it.

That's why The Capitol—the largest motion picture theatre in the world—booked it immediately after viewing.

Scenes from
MADE IN THE KITCHEN
Ready for immediate bookings

There Is An "A-P" Exchange Near You! Make Arrange-

ASSOCIATED

HOME OFFICES: 729

A Series of Two-Reel Comedy Features To Be Released One Each Month

Big Values in Little Packages

MACK Sennett personally supervised these two-reel feature comedies which will be welcomed by exhibitors all over America. Comedians and comediennes of the first rank are cast in each production and they are ably supported by other Sennett favorites.

There is a prominent spot on every program in America awaiting these unusual little features. The name "Sennett" on each production is our word of honor to you that you are securing the best to be obtained in the comedy field.

CONTRACTS ARE NOW IN ORDER

MACK SENNETT

ments To Book This Series NOW! Do Not Delay

PRODUCERS INC.

SEVENTH AVE., NEW YORK CITY

JIMMY CALLAHAN COMEDIES

26—ONE EVERY TWO WEEKS—26

TWO REELS OF CLEAN AND CLASSY

FUN AND FROLIC

A STAR LAUGH FOR EVERY PROGRAM

COMPANY OF 30 EXPERIENCED SCREEN PLAYERS
AND 14 PRETTIEST GIRLS ON EARTH

JIMMY CALLAHAN

FORENCE DIXON AND LOTTIE KENDALL

NOTABLE TECHNICAL STAFF

CHARLES DOWNS
CAMERAMAN

RALPH D. WHITING
GENERAL DIRECTOR

D. W. MACREYNOLDS
ASST. DIRECTOR

CONTINUITIES
AND TITLES BY

TOM BRET

ALL CENSOR PROOF

DATE OF FIRST RELEASE TO BE ANNOUNCED

Distributed by **ROBERT W. PRIEST,** President

THE FILM MARKET, Inc. 'PHONE BRYANT 6548 NO. 503, TIMES BUILDING

This

is the sweet young thing he had promised to marry. Her's is the tender heart that's torn

SELZNICK PICTURES
REG U S PAT OFF

LEWIS J. SELZNICK
presents

OWEN MOORE

in

"A Divorce of Convenience"

By Victor Heerman
Scenario by Sarah Y. Mason

DIRECTED BY
ROBERT ELLIS

This

is the vamping senorita he promised to aid in her matrimonial pickle. Her's is the passion that destroys.

This

is the senorita's tabasco drinking brother jealous of the family name. His are the violent guns that bark

And
This - -

is the poor benighted simp, made crazy by the sunshine of too many feminine smiles, who forgot for a minute that no world is big enough for two women who love the same man.

His are the opera bouffe troubles which make "A Divorce of Convenience" the most riotously funny photo-play feature which has ever been shown on a screen!

Distributed by ASSOCIATED PHOTO-PLAYS INC.

NEW YORK
25 WEST 45TH STREET
TELEPHONE: BRYANT 8513

LOS ANGELES
412 WEST SIXTH STREET
TELEPHONE 61173

Your Patrons Will Say the Same

EXHIBITORS' HERALD

"'The Other Woman' is an example of a fine cast and worth-while direction."

SCREEN OPINIONS

"A glance at the cast should satisfy you that picture should be of good quality—contains strong vein of human interest—an absorbing drama of dual personality."

MOTION PICTURE NEWS

"The picture is keyed in a suspensive pitch—therefore, spectators' interest is held . . . adequately acted —appropriately staged."

MOVING PICTURE WORLD

"One of the most interesting pictures recently witnessed."

WID'S DAILY

"Has fine element of suspense and keeps you guessing until the end."

J. L. Frothingham *Presents*

The Other Woman

The Most Unusual Story Ever Screened

from the novel by
Norah Davis

Directed by
Edward Sloman

Distributed by
HODKINSON
formerly PATHE EXCHANGE Inc.
FOREIGN DISTRIBUTOR
WILLIAM M. VOGEL

"The LYING TRUTH"

Written and produced by MARION FAIRFAX

with the following notable cast:—

MARJORIE DAW
PAT O'MALLEY
TULLY MARSHALL
NOAH BEERY
GEORGE DROMGOLD
CLAIRE McDOWELL
CHARLES MAILES
ROBERT BROWER

HUGH McCLUNG, Co-Director
RENÉ GUISSART, Cinematographer

ACHIEVEMENT!

Few authors have so richly contributed to the progress of the screen drama as has Marion Fairfax during the past six years—and fewer have been so closely identified with the actual production of their writings.

The pen of this noted writer and dramatist has played an important part in the success of productions by Marshall Neilan, William De Mille, Mary Pickford and Lasky pictures.

"Dinty," "Go and Get It," "Bob Hampton of Placer," "The River's End," "Through the Back Door" and "The Honor of His House" are but a few of these record-breaking attractions.

As a dramatist a half dozen Broadway successes were her creations. Her work for Charles Frohman, Winston Churchill, Maxine Elliott, Henry B. Harris and other eminent exponents of the drama assures for Marion Fairfax Productions that solid foundation on which can only be built the structure of genuine screen entertainment.

MARION FAIRFAX PRODUCTIONS

Presented by Eagle Corp. John Jasper Mgr., Hollywood, Cal.

Calls "The Oath" Big Box Office Feature

That's what H. M. Crandall, of Crandall's Theatres, Washington, D. C., thinks of the

R. A. WALSH PRODUCTION

with Miriam Cooper

Conway Tearle, Anna Q. Nilsson and Henry Clive

CRANDALL THEATRES

WASHINGTON, D. C.

EXECUTIVE OFFICES 932-936 F STREET

April 3, 1921.

Mr. J. D. Williams, Manager,
Associated First National Pictures, Inc.,
New York City.

Dear Mr. Williams:-

I have just looked at another of the "Big Five", namely "THE OATH" and I feel that it is a great picture, not only from a box-office standpoint, but from the view that it will please every audience. I am frank to admit that I would not know just how to rate this picture with the others of the "Big Five", for the reason that they are all such phenomonal productions that it is hard to say just which way they should be numbered, but I feel that "THE OATH" should stand close to the top of the list.

When not comparing it with the "Big Five" however, I don't know of any picture I have seen this year that pleased me better. I feel confident that a few more like this will put First National so far ahead of all other companies, that no competitor will ever be able to catch us, and the old slogan "There'll be a Franchise Everywhere" will surely have to come true.

I want to say that I am very enthusiastic about First National, and that our profits in the Metropolitan Theatre here so far this year, with First National, exceed those made during the whole of last year, when as you know, we were without First National. Hence my enthusiasm.

All I can say is, keep up the good work.

With kindest regards, I beg to remain

Very truly yours,

H. M. Crandall

HMC:SMB

Presented by Mayflower Photoplay Corporation
Adopted from the novel "Idols" by William J. Locke
Directed by R. A. Walsh

A First National Attraction

A Melodrama Vibrating on the Heart Strings

Pulsating with Love Interest, Smiles, Tears and Suspense, with a telling climax that grips 'em. A strange and unusual story of three kinds of love.

presenting

The Beautiful

HOPE HAMPTON

in

"Love's Penalty"

Presented by Hope Hampton Productions, Inc.; Story and direction by John Gilbert.

Exclusively distributed by Associated First National Exchanges with the exception of the Pittsburgh territory, which is handled by the Columbia Film Exchange, Pittsburgh, Penna.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 30
1921

Mistakes of Silence

A great big, well organized producing and distributing company in our field, after the most successful year in its history, a year in which it had continually advertised its goods, was riding on the high wave of success. Its gross and its net business made its management stop, look and listen. The cause of the success was casually inspected and here were the only conclusions reached: "We have good pictures and we have the best sales force in the business." The question of intelligent, convincing and repeated advertising in full measure didn't come up at all. It often happens that way except where advertising is understood to be a necessity rather than a luxury.

In the year of its harvest of success the seed had been sown by advertising. The field had been prepared and when the harvesters went out they brought back the rich grain in plenty. This year, with better pictures, because the producing units had kept pace with progress, the same company opened its season with several hits. The question of advertising wasn't entirely overlooked but the advertising was trifling and was scattered.

Imagine the amazement of that company when a drive inaugurated to roll up big totals had the effect of increasing the number of contracts, but the extra weekly gross of more than $125,000 rolled up last year was missing.

A mail campaign was carried on, but like all mail campaigns, it was only a small accelerator. The salesmen went into the field cold. They found their prospective customers didn't know about their goods. They wouldn't bother to learn because the seed had not been sown.

The results have been gloomy and there was absolutely no necessity for the fizzle. Better pictures are not being made or shown anywhere but the mistaken economies in advertising brought as they always will bring, a most unsatisfactory result.

We were told of the entire situation. We gave good advice which was received with an indulgent smile. We said nothing more then because we didn't want to be called selfish or planning. Now that the drive has flopped, now that it cannot be revived, now that the water is over the dam, we can speak freely and to the point. Without a dollar to gain by it we point out to this bigcompany and to all other companies, big and little, the absolute folly of a short-sighted advertising policy.

Once you have a product that's worth while—say so and keep on saying so with advertising. Then you will have your big successes and in no other way can you achieve them.

Arthur James

To Nathan L. Miller, American,

A Personal Statement Which Sets Forth a Great Opportunity

NATHAN L. MILLER, you are the Governor of the State of New York, the greatest State in the Union. As the Governor your every official act is a matter of supreme interest to the Governors and to the legislatures throughout the Nation. Before you today lies a responsibility and an opportunity, because the power of your example is greater than the example of any man in the United States with the exception of our President.

The New York State Legislature has passed a bill for the pre-publication censorship of moving pictures. It was pushed with speed and has been regarded as a party measure because of the heavy Republican vote cast in its favor and the solid Democratic vote cast against it. It is most unfortunate that the industry, which has as many Republicans as it has Democrats, if not more, should be placed in the trying position of becoming a political issue, because there is nothing in the censorship of moving pictures, or in the non-censorship of moving pictures, which in essence is a political issue.

The Governors of the States of Massachusetts and Connecticut are waiting on your decision before acting on similar censorship measures. If you sign the Lusk-Clayton bill and make it a law, it is more than probable that the Commonwealth of Massachusetts and the State of Connecticut will follow suit, and state after state throughout the Union will fall in line. Therefore, your action, as we have pointed out, at this time places a great responsibility upon you, because forty-eight censorships mean the annihilation of moving pictures.

You, as a lawyer and a man of judicial training, will appreciate the opinion of the late Justice William J. Gaynor, who classified the moving picture screen as being identical under the law with the newspaper and the magazine. To sign the Lusk-Clayton bill would mean to step away from the spirit and the letter of American liberty and responsibility, which you will consider carefully before you commit yourself.

As you must now be aware by representations which have been made to you, the moving picture industry does not claim to be one hundred per cent. perfect. It does not object to—rather it welcomes—any proper regulation which will preserve to it its liberty for development and safeguard it from the choking hardships of a censorship board. You must be aware from examination of the facts that pre-publication censorship does not succeed in correcting the evils it seeks to remedy, because there does not exist today a man or a group of men divinely endowed with the power, the experience and the ability to censor either newspapers or pictures.

the Governor of New York State

Directing Attention Also to a Tremendous Responsibility

The responsible producers have a remedy which they are putting into effect for the stopping of any pictures not proper for the public. The penal code already provides this remedy, and all that is necessary to sweeten the situation is that the existing laws be called into use.

We feel that you, as a representative of the Republican Party and its leader in the State of New York, will hesitate to commit yourself and your party to an un-American, illiberal program merely because it lies in your power to do so. We believe that you will do a service to the entire nation, a service to your party and a service to yourself as a man if you will promptly veto the Lusk-Clayton measure and prevent the placing on our statute books a law which is unnecessary, non-effective and in its very essence un-American.

Such a veto would stamp you as a man of clear vision, as a man unafraid to do the right thing no matter how tempting might be the other course, and would win for you the deserved commendation of the masses of the people as the great champion of Americanism.

The future of the greatest avenue of human expression rests in your hand. You can set back its progress twenty—yes, fifty years, or you can leave it free to grow, flourish and increase in its service to mankind. The development of the moving picture in six years has been steadily upward. The vampire has been banished by popular decision. The over-sexed drama has waned to a point of unprofitableness, and today better, finer pictures are being presented to the public than ever before. The bad spots can readily be eliminated, and are being eliminated by the industry itself because its intentions are clean, and its business sense demands it, if its moral sense had failed.

We represent all elements of the industry because we are a publication devoted to the best interests of every element of it. Because of this and because we have a knowledge of the vast improvements and the right growth of this business, we are making this appeal to you direct with the idea that your ear is open to straight talk and facts frankly stated.

It seems to us that if you will apply plain reason, the fundamental principle involved will appear to you as clear as daylight, that pre-publication censorship belongs to earliest monarchies of the dark ages and not to the spirit of present day American progress. The physician if he find a patient ailing does not necessarily administer prussic-acid in large doses to effect a cure, because he knows that the remedy would destroy the patient. Censorship is essentially unjust. Regulation for moving pictures or any other public thing is entirely proper.

We appeal, therefore, to your Americanism and to your sense of justice to veto a bill which, no matter how well intentioned, is a hard blow delivered against American liberty of thought and action.

ARTHUR JAMES.

Censor Bill Passes New York Assembly; Governor Is Expected to Sign it Soon

Must Appoint Members of Examining Board Within Thirty Days

FOLLOWING the hottest fight waged on the floor of the Assembly during the concluding day of the New York State Legislature, with Assemblyman Walter F. Clayton, of Brooklyn, introducer of the Lusk-Clayton censorship bill, declaring that the morals of New York State's 10,000,000 or more residents were lower than those in states where censorship prevails, that the National Board of Review is only a fake, and that pictures showing cabaret scenes have led many a young girl to adopt the life typified by cabarets, the censorship bill was passed last Saturday night, April 16, by a vote of 102 to 38.

The bill now goes direct to Governor Nathan L. Miller. On account of the attitude which Governor Miller has taken on the question of censorship, there is little doubt but that the bill will be signed within the next few days. The announcement of the make-up of the New York State Board of Censors can be made by Governor Miller any time during the next thirty days, the appointments becoming known as "recess appointments."

The censorship bill became a Republican party measure in the Assembly when a conference was held Friday night and it was voted 92 to 17 to report the bill out of rules committee and let it go to a vote on the floor. The very fact that the Republicans are in an overwhelming majority in the Assembly, left no doubt but that the bill would be passed. Hearing the result of the party caucus, Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York, and his associates, who had been on the ground working hard for several days, left for their homes.

The bill appeared on Saturday's calendar. The hours dragged by as bill after bill was taken up and either passed or rejected. A large crowd, interested in the outcome of the bill, remained steadfast in their seats or draped themselves over the rail. Six o'clock came and passed. There was a brief recess. At its conclusion Speaker Machold announced that a vote would be taken on the censorship bill. Such of the crowd as had been in the lobby lost no time in entering the Assembly chamber and the members took their seats, realizing that final action was to be taken on a measure, the outcome of which was of interest to practically every man, woman and child in the state.

Assemblyman Clayton started the ball rolling, as he rose in his seat and explained the bill. Mrs. Clarence Waterman, who had been sitting in the chamber hour after hour, hoping for the passage of the bill, bent over in her seat to catch every word spoken. The galleries quickly filled. Assemblyman Wells was the second speaker, asserting that he was in favor of the bill and declaring that it was high time for the state to step in and limit the type of pictures which are being shown, and which he said, in many cases, are going to extremes.

"Do you know that there is a board of review in existence today?" shouted some Assemblyman.

"Yes, but they don't know their business," retorted Assemblyman Wells, who went on to tell how Assemblyman Clayton had come to introduce the bill which has caused so much discussion and which it is predicted will be the means of not only closing many smaller houses, but of imposing another tax on motion picture patrons. He said that he had been taking a walk with Mr. Clayton, that they had passed a picture theatre, whereupon Mr. Clayton had asked him if censorship would be a good subject for legislation. Assemblyman Wells declared that it would, and right then and there the censorship bill was born.

A rule was adopted limiting each person to five minutes. Anxious to express themselves for or against the bill, Assemblymen jumped to their feet for recognition.

Assemblyman Orr, Socialist, declared that, inasmuch as the Republican members in caucus had declared themselves as favorable to this bill, nothing in the way of argument on his part would be of any avail.

"If you think that you are perfecting manhood through this censorship measure, then you are making the biggest mistake of the session," said Mr. Orr. "There is a law in existence to take care of obscene pictures. We should have less laws and more enforcement."

Assemblyman O'Connor declared that if he ever adopted a text on the Assembly floor that it should be "Lord deliver us from the guardians of our morals." He called attention to a statement given out by Governor Miller in Syracuse, after his election, to the effect that he stood opposed to any paternalistic legislation. The speaker said that there existed laws which prevented children under a certain year from attending picture theatres without their parents.

"Continual Interference"

"This continual interference with one's business must come to an end," said Mr. O'Connor. "We know how censorship has worked out in other states. This placing the guardianship of our morals in the hands of three men does not appeal to me."

From time to time, questions were fired point blank at Assemblyman Clayton who was bearing the brunt of the fight being waged in the hopes of getting the bill across. Some question arose as to the board of review.

"Who pays this board?" someone asked.

"There is no pay attached to it," came the answer. "That's why they don't do their work any better."

"There are no pictures in New York State that are really censored," exclaimed Mr. Clayton. "The National Board of Review is a fake. Nothing comes from its suggestions, otherwise salacious pictures would never be shown. This censorship bill before us is drawn in the interest of the children of New York State. It aims to protect the morals of the young people, and likewise womanhood."

Morals Lower in State

"Are the morals lower in New York State without censorship than in states where censorship prevails?" shouted out Assemblyman Antin.

"I would say so; yes," responded Mr. Clayton.

"Does Assemblyman Clayton, casting aspersion on his own state, have the data to back up his statements?" inquired Mr. Antin.

Assemblyman Clayton replied that no data was necessary.

"If you enact this sort of legislation," shouted Assemblyman O'Connor, "you cannot accuse Socialists of advancing paternalistic ideas."

Governor Miller Non-Committal

Asked when he expected to announce the appointment of the motion picture censorship commissioners, Governor Nathan L. Miller, at Albany, N. Y., last Monday, said:

"I have not yet signed the bill. I may find some difficulty when I come to look it over."

Asked about requests for a hearing on the bill, Governor Miller referred his interrogators to Mr. Stagg, whom he said had charge of such matters. Later on Mr. Stagg said he had not been able to go through a mass of correspondence which had reached the executive chamber and which he said probably contained requests for a hearing.

Assemblyman Ullman, of New York, jumping to his feet, declared that he would vote against the measure on the grounds that the best censorship in the world is the court of public opinion and that no three men will ever be found who can agree.

The Entering Wedge

"This is the first and entering wedge," declared Mr. Ullman, "and within a few years you will have a certain clique working to censor the theatre, the press and our everyday acts."

Assemblyman McLoughlin declared that the bill is a good one and that more than one girl, seeing cabarets attractively portrayed on the screen, became a disciple of the cabaret and forgot motherhood.

Assemblyman Long, a minister, said that it is time to fix the limit to safeguard the morals and that this measure is being asked by ministers, school teachers and welfare workers, people who knew children.

"Did you ever seen an obscene picture?" someone called out.

"I'm not certain that my moral standards correspond with others," replied Mr. Long.

Minority Leader Donohue, speaking against the bill, deplored the fact that so important a piece of legislation should be left to the last day of the session for consideration.

Miller Dictates

"I do not favor censorship for the state," said Mr. Donohue. "I prefer a censorship by public opinion. Has Mr. Clayton failed as to his duty as a father in the care of his children that he is now willing that the state shall step in and dictate as to just what they shall see? If you are going to censor movies, then go out and buy suitable clothing for many works of art. If many Assemblymen here tonight were allowed to follow the dictates of their own conscience, they would vote against this bill.

"But Governor Miller desires it. You are subordinating your own judgment. This bill should never have been a party measure, or in fact a political matter. There was no mention of it during the Republican campaign. It is far too important a measure to become a political football."

The noise and confusion by this time had become so great that Assemblyman Machold pounded so hard with his gavel that it snapped and a new one was necessary.

Promise Broken, He Says

Majority Leader Adler, taking exception to Assemblyman Donohue's statements, claimed that the bill had received careful consideration.

"Producers and exhibitors have admitted that indecent pictures are being produced in this state," said Assemblyman Adler. "They have promised us that they would correct the evil as it now exists if they were given another year. We cannot afford, however, to grant them any such permission, for this same question came before us a few years ago and a committee was appointed to investigate the motion picture situation. These same people declared at that time that they would censor the films and see that proper pictures were provided for both grown-ups and children. They have failed to do so.

"The situation has not improved. The industry is not in the hands of any individual producer or groups of producers. There are some good ones, but there are others who want to turn out a certain type of pictures. For that reason the state must step in. I hope that his bill will not only give us proper pictures, but that they will still be enjoyable."

Passage Not Applauded

"Did not Mr. Brady admit that he runs salacious pictures at times?" inquired someone.

"Yes," was the reply.

"And that the only reason he did so was because competition was so keen as to make it necessary?"

"Then how can we keep from doing something to eliminate these pictures?" declared Assemblman Neary, of New York.

Assemblyman Frank Taylor, of Brooklyn, said that while he had been opposed to all sorts of prohibition he believed that if a fair board was named it would work no hardship on the industry. His remarks were applauded.

The measure then went to a vote. Seventy-six votes were necessary to insure passage. With few exceptions, Republican members kept within the traces, but it was noticeable that when announcement was made that the bill had been passed, there was not a single ripple of applause among the hundreds thronging the chamber.

(*Text of Censorship Bill on Page* 948)

Governor Miller Accedes to Request for Public Hearing on Censorship Bill

TUESDAY is the date just announced for a hearing on the bill before Governor Nathan L. Miller, in a final effort on the part of producers and exhibitors to convince the chief executive of New York State that the measure, now awaiting his signature, will work immeasurable hardship on the small exhibitor and that other means are possible to bring about the desired regulation of pictures.

Before leaving Albany last week, President O'Reilly, of the Motion Picture Theatre Owners of New York, filed a request with Governor Miller for a hearing.

Governor Miller's attention has been directed to the fact that the bill contains no provision for the placing of employes in the proposed commission, under civil service, such as is necessary in all New York State departments.

Governor Miller left Albany for New York last Monday and will remain away from the state capitol for two or three days. It is not expected that the personnel of the commission will be announced for some time. It is understood that Mrs. Clarence Waterman, of Brooklyn, who has been actively working to secure the passage of the bill, will not be a candidate for a place on the commission.

Charles O'Reilly Rebukes Legislators in Statement on N. Y. Censorship Bill

CHARLES L. O'REILLY, president of the Motion Picture Theatre Owners of New York State, has issued the following statement on the censorship bill:

"The passage of the Lusk-Clayton censorship bill was anticipated by the exhibitors of the state long before I became state president, but resting, as we do, on the conceded unconstitutionality of the measure, the lobbyists active in its enactment caused us little uneasiness. When the cost of censorship is borne by the theatre-going public, who have been seemingly indifferent to one more invasion of their rights and violence to their liberty, or else are so helpless to check the multiplicity of laws with which their chosen representatives are loading them (with so much paternalistic solicitude) at the instigation of self-constituted custodians of their morals, they will perhaps awaken to the fact that Barnum was right and poor old Abe Lincoln is forgotten.

"We are pretty well informed as to the motive powers behind this latest legislative act to regulate the innocent amusements of the public, but we will not permit the intrusion to disturb our tranquility, in perfect confidence that the people, who are actual victims, will, when they realize the price they have to pay, adequately rebuke their oppressors.

"It is true the bill imposes on us, the exhibitors, a crying injustice, but when we gave such proof of our unselfish sacrifice when the government besought our co-operation, we may be able to survive one more sacrifice to bring home to the people themselves the full significance of the vicious legislation which reform lobbyists are heaping on the shoulders of an overindulgent community.

"The day of reckoning is coming. The power of the screen will survive despite the passing attempts to invade it, just as the fundamental principles of genuine Americanism will, in the near future, prevail in the breasts and hearts of a deceived and betrayed electorate, and sweep to well deserved obscurity the whole legion of peanut politicians, conniving lobbyists and pretentious reformers, especially when they demonstrate their inability to prove the slightest improvement in public morals by the application of a multitude of reform legislation, any and all of which they predicted would revolutionize the world and hasten the millennium.

"When the churches realize they have set a precedent that will react on their own interests, when various other liberties of the people will be screened through the autocratic discipline prescribed by the few who manipulate political machinery, and when disrespect for all law and order takes the place of cheerful acquiescence in the justice of sensible and protective legislation, a reaction will set in that will thunder in the ears of many a 'legislative roughrider' until many of the most unprincipled of them will curse the day they abused the confidence imposed in them.

"I wish none of them any more punishment than the consequences of their own acts, but I do say that it is a blessing that the present New York State Legislature has adjourned, and many a material business man breathes easier today because the mill that is manufacturing 'Bolshevists' has ceased to operate.

"And in conclusion, let me add—they may have temporarily throttled our screen, but they cannot muzzle our voices or deprive us of the use of our rostrums to publicly, mercilessly arraign them before the world for visiting on innocent and substantial taxpayers of the community punishment for the sins of absent producers and for camouflaging the infliction of added taxation, graft and oppression by an issue of clean pictures. And last, but most significant of all, they cannot deprive us of the confidence of our neighbors and patrons, whom we endeavored to provide with wholesome and innocent amusement, and to whose tender mercies we now consign them."

Nebraska Legislature in Disagreement and Censorship Bill May Not Be Passed

BY a vote of 56 to 27 the Nebraska legislative House voted this week to refuse to concur in an amendment to the drastic censorship bill which it passed onto the Senate several weeks ago. A conference committee has now been appointed in each, the House and the Senate, and unless it comes to an immediate agreement Nebraska will be without censorship legislation for another two years.

Exhibitors frankly do not expect the conference committees will agree, since the one representing the House is unanimously for the censorship bill and the one appointed by the Senate is unanimously for the amended bill. The committees have but a few short days in which to agree.

The Two Bills

The Nebraska Senate, after passing an amendment which defeated the drastic bill which had been passed by the House, further amended the bill and sent it on to the House.

The original bill proposed the establishment of a state board of censors and a state inspection tax of $2 on each of the 90,000 reels shown each year in the state. An amendment provides for a tax of $2 on each picture. The amended bill requires a license of all picture houses and distributors, and that they put up $1,000 each in cash with the state treasurer, subject to forfeiture if they violate certain rules, such as the showing of:

"Murder in any degree, rape, fornication, adultery, gambling, assault of any kind with intent to kill or do great bodily injury, burglary, robbery or larceny of any kind, the purpose of which being to depict depravity in the commission of such a crime, such scenes beng permissible only to condemn crime and immorality and teaching principles of integrity and virtue." An amendment changed the forbidden picture of "perfectly nude women" to "indecent exposure of person."

Includes Jail Sentence

Any law enforcement officer is in duty bound to bring complaints under the law. The penalty, aside from forfeiture of the bond, includes a sentence of ninety days in the county jail.

The Senate, after killing the original censorship bill by passing the first amendment, 15 to 13, grew more confident of its action as the week passed, and the bill passed the third reading by a vote of 24 to 6.

Equable Reciprocity

The National Association of the Motion Picture Industry met in executive session on April 20 to discuss the export and import situation. It is learned that a program of equable reciprocity was regarded as a remedy for all dissension that has arisen because of reported heavy importations of German and other foreign produced film.

The producers denied that importation of productions would tend to deprive American actors and other workers of a livelihood. The Actors' Equity had previously voiced this grievance.

The Besetting Evil of Over-Elaboration in the Decoration of Picture Theatres

Third in Series of Articles by P. Dodd Ackerman on Theatre Embellishment

IT is my intention in this article to dwell on the besetting evil of over-elaboration in the decorating scheme of the motion picture theatre. There has been and still exists a seeming tendency to make a moving picture theatre as gaudy and garish as the animal wagons a circus uses on parade. There seems to have been a decided tendency on the part of the decorators of moving picture theatres to slam as much color as it is humanly possible to get on a wall without regard to the effect of tiresomeness and bad taste to the human eye.

The builder and the manager are not wholly to blame. The architect, too, has been equally guilty. In other words, he has been a partner to the crime. The element of unconscious appeal to the men and women who pay their money to enter your theatre is as important as regards the effect produced on them while entering your house as it is by reason of the character of the entertainment you provide for their delectation.

Restful Atmosphere

One of the best evidences of perfect taste in the matter of color and general decorative treatment is the Capitol Theatre in New York. The moment you step into the lobby there is a blessed restfulness that immediately imparts to the visitor a sense of contentment and perfect pliability of feeling towards the efforts of the management to give satisfaction to their patrons, as well as ease and comfort.

As we proceed further into the house and enter the auditorium, one almost gives vent to his feelings by saying: "There is an air here of comfort as well as promise, and I know that I am going to be glad that I came to this theatre." This is just the influence your house should exert on your patrons and that is why I am going to try and tell you how to do it in what follows.

I am now speaking for the theatres whose owners were limited as to financial resources and in consequence had to build theatres in keeping with the size of their towns, and had to construct these houses within the limits of a certain appropriation. The moving picture theatre that cost $50,000 is as capable of being converted into a house as pleasing as the Capitol Theatre, which represents an investment of much more than a million dollars.

Suiting the Seasons

If your color scheme is to be grey, blend old rose and gold and touches of black with it. The effect of this is to create the impression that your house is cool in summer and warm in winter. The grey in summer time gives it the impression of coolness, while the rose and gold in the winter stimulates the effect of warmth. Another happy color scheme is that of chocolate and you find a happy blending by utilizing Chinese or peacock blue and gold. Another color scheme to select from for such a house is old ivory, brown and cerulean blue.

Right here, let me again warn against using highly polished surfaces. In houses that I have seen where they have employed marble effect and light colors were used, it gave the impression of cheapness and insecurity. If these same decorators had used marble effects in darker tones, a solidity of construction would have been created and, moreover, the evil of too much reflected light would have been obviated.

Plastered Ornamentations

One of the biggest sources of futile and extravagant ornamentation has been brought about by the over-use of what is termed stock plastered ornamentation. It has been the recourse of many builders of theatres to buy plastered ornamentations from concerns who carry them by the thousands in stock. That is one of the reasons why many of the theatres present an appearance like that of hundreds of their fellows scattered throughout the country. The value of originality is entirely lost and the small difference in cost of buying the ready made, cut and dried, stereotyped, monotonous hand-me-down type of decorations, is so slight that in the end it is more economical to get your plastered decorations from original casts and of a design in keeping with the architecture of your house.

Another important feature in the decoration of your house is the wise selection of the fabric employed in the hangings of boxes, exits and act curtains, etc. The first thing to do is to avoid the too heavy materials. Among these are classed cheap velvet, imitation velour and velvet, etc. Use in their places real damask, and even figured silks lined with weighty material that will make them hang properly.

Lighting Fixtures

Let us for a moment digress and take up the matter of lighting fixtures. Fortunately the designers and makers of lighting fixtures are keenly alive to the necessities of the motion picture theatres and have in a majority of instances a general appreciation of just what is fit and proper in theatres given over to the presentation of motion pictures. The day of the gigantic weighty chandelier has passed and it is well that it did, and in its place these manufacturers are supplying houses with smaller fixtures.

Instead of using one central chandelier these manufacturers are suggesting the employment of a number scattered over the ceiling. In contemplating the installation of lights, it might be profitable for you to seriously consider the employment of sunken lights. By this I mean the inserting of painted glass in the ceiling of your auditorium; also in the balcony and gallery ceilings.

Evil Influences of Lighting

By use of this method of lighting you will be able to change the entire lighting effect of your house by means of various colored electric bulbs. One week you can have a blue effect; the next week, a pink effect, the third week a yellow effect, and so on. This gives to your house a pleasant change that is grateful to your patrons, as it varies the usual monotony of appearance of a theatre.

While we are on this subject, let us dwell for a moment on the evil influences of over-lighting, especially as it applies to motion picture theatres. You will no doubt realize that in motion picture theatres a great amount of light is not necessary. That is the difference between your house and one that plays productions of the spoken drama. A motion picture theatre is darkened 75 per cent. of the time, and what lighting you do employ must not reflect light upon the screen.

The Curtain

For the next step in modernizing your house I would suggest that instead of the old curtain that ascends and descends, you will find a decided improvement in putting in a curtain that parts in the center and opens horizontally. Speaking generally, the coloring of the fabric should be the same as you used in decorating your boxes and exits. This is not a steadfast rule and can be varied. In my experience I have obtained some very fine results by employing another color and fabric which must harmonize with those used in the auditorium.

Under no consideration use cheap velvets on your side walls of your auditorium. Rather make use of lighter weight fabrics. I have found in my experiences that the material used in upholstering seats, in the majority of theatres, very soon makes the occupant feel uncomfortable and hot. Have a substantial corded cotton or linen fabric substitute, which is a decided improvement both as regards appearance and comfort. This kind of fabric is the very best kind for an all-year-round usage.

What's What with Cosmopolitan

Tremendous Plant in Which Personnel Contrives the Hearst Successes for the Season

COVERING an entire square block of New York City, William Randolph Hearst's International Film Studio, where Cosmopolitan Productions are made, is one of the largest and best equipped in New York. Its entrance faces Second avenue and the front of the property covers the entire block between 127th street and 126th street. The building itself runs back for more than three-quarters of the city block between First avenue and Second avenue, and the open lot, where exterior scenes are photographed, covers the remainder of the street. The rear of the studio faces the Harlem River and the bridges across that river.

Altogether the location is ideal for a studio, because it is within convenient distance of the business centers of the City of New York, and at the same time it is located in a neighborhood that is not congested with traffic. Many film companies in the East have found it necessary to build studios in the suburbs of New York in order to get sufficient freedom from congestion which International Film Studio's location makes possible.

Recently the entrance to the building has been remodeled, and the result forms one of the handsomest portals to a motion picture studio in the city.

Executive Offices on First Floor

On the first floor are the executive ofices. The vice-president and general manager, George B. Van Cleve, has his office on this floor, and the offices of the advertising and publicity departments, the accounting department and the auditor's department are also located there. The casting director, M. J. Connelly, also is located on the ground floor. The purchasing agent's office also. Two large projection rooms, comfortably fitted with leather arm chairs adjoin these offices, so that the pictures produced by Cosmopolitan Productions may be seen with convenience by executives of the organization. The cutting department and editing department, under the direction of "Bob" Hamilton and "Eddie" Adams, have their workshops and offices on this floor, and in the rear of the building is a comfortable rest room for the employes. Next to this room is the large workshop where the International animated cartoons are made, and here a large staff of artists is busily engaged all day in making the countless drawings that are necessary to produce animated cartoons.

The centre of the first floor is occupied with an open space that is used for production of settings, when the main studio floor is crowded. Adjoining this studio space are the carpenter shop and the plaster modeling room. On the open lot, into which the first floor opens, there are three outdoor stages and a large space available for the taking of exteriors.

Main Stage Is Large

The second floor contains the main stage, which is large enough to set up conveniently eight sets with plenty of space to spare for those occupied in production to move about without interfering with each other. Adjoining the main studio floor is the private office of William Randolph Hearst, president of International Film Service Co., Inc. Across from Mr. Hearst's office is the office of William Le Baron, scenario editor of Cosmopolitan Productions. On the same floor is the office of Joseph Urban, production manager, who designs all the

COSMOPOLITAN PRODUCTIONS' OFFICIALS AND OFFICES

Upper left, Joseph Urban, production manager; upper right, George Van Cleve, vice-president and general manager; center, William L. Baron, editor-in-chief, scenario department; lower left, office of William Randolph Hearst, president; lower right, William Sistrom, studio manager

magnificent settings used in Cosmopolitan Productions. Adjoining Mr. Urban's office is the office of William Sistrom, studio supervisor and assistant production manager. Next to Mr. Sistrom's office are the private offices of the directors of the Cosmopolitan Productions, Tom Terriss, Robert G. Vignola, Frank Borzage, and the scenario writers.

To the rear of the main studio floor are the property rooms and supply department, where all the furnishings of the settings are supplied. Here also is the electrical department and the office of Jack Kelly, Cosmopolitan's electrician. The electrical equipment of Cosmopolitan's studio is acknowledged to be one of the most complete of any studio in the world. A total of 8,000 amperes of power are supplied by a special line direct to the studio from the New York Edison Company's power house at 121st street. Besides this there is a power plant in the cellar of the building that can be used to generate enough electricity to supply the building in case of emergency. In a setting for "The Restless Sex," starring Marion Davies, 1,000 kilowatts of electric power were used continuously for five hours, which was estimated to be sufficient power to run ten trolley cars loaded with passengers up a steep hill more than a mile long every hour for five hours.

The eight Sunlight Arcs used in the studio are of the type used on the battle fronts in France by the American Expeditionary Forces. The studio has thirty single floor stand lights, Wohl type, and one special Wohl type stand containing eight lights. There are twenty-six banks of Cooper-Hewitt lights and one special sixteen lamp Cooper-Hewitt bank which Mr. Kelly constructed himself, and which no other studio contains.

Many Conveniences

The third floor of the International Studio contains the large, airy dressing rooms of the actors and actresses. Particular attention has been given to the fitting up of these rooms, so that all comfort may be allowed those who are working on Cosmopolitan productions. On this floor is the still photographer's offices and dark rooms. The offices of the motion picture cameramen and their dark rooms are located on the first floor where they are easily accessible.

The International Film Studio represents a completely equipped film production organization. Every detail that requires construction or thought before a motion picture can be produced has been provided in this studio, so that a compact organization may function to the best advantage with the least friction and delay.

No Colorado Action

Three bills are pending in the Michigan Legislature that more or less affect the picture industry. One is a censorship bill which has already passed the House. Another is a bill to prevent any standees; in fact, no ticket can be sold for which there is no seat; a third bill regulates the use of deposit money, requiring that it be kept in a separate fund and not to be used.

The Colorado Legislature adjourned on April 7 without reporting out of committee the Blue Law bill and the censorship bill. The situation is exactly the same as before the Legislature assembled The first named bill was to repeal or amend the Blue Laws.

Vetoes Ordinance

The ordinance amending the censorship ordinance was vetoed April 14 in Kansas City by Mayor Cowgill. The amendment provided that twenty petitioners rather than fifteen should be necessary to bring a protest before the board of appeal, and that every signer should be a taxpayer and should have seen the picture protested. The censorship committee opposed the ordinance on the ground that it was devised to prevent women from making a protest, since the husband is usually the taxpayer of a family.

INTERNATIONAL FILM STUDIOS WHERE COSMOPOLITAN PRODUCTIONS ARE MADE

Upper left, film editors of Cosmopolitan Productions; upper right, rear view of the studios; center, front elevation; lower left, overhead platform for lights above studio floor; lower right, platform for Sunlight arcs

Ohio Plan for Irish Relief Is Model Suggested for All Theatres in Drive

EXHIBITOR chairmen of the various state committees which are conducting campaigns through the motion picture theatres for the relief of Ireland's hungry women and children, have been requested to adopt the Ohio plan as the surest method of securing the necessary funds.

The success of the campaign in Ohio is forecasted in a letter just received by the theatrical and motion picture divisions of the Irish Relief Campaign from William F. Hoehn, Ohio state director of the American Committee for Relief in Ireland. In his letter Mr. Hoehn says:

"The picture houses of Ohio have placed at our disposal one capacity audience, meaning that we shall sell tickets at $1 each for the benefit of relief in Ireland, these tickets to be good at any picture house in the state co-operating with the American Committee for Relief in Ireland during the first week in May. The entire dollar is to go for relief. The response has been very gratifying. The tickets are now being issued and sent out to our relief organization, as well as to the Knights of Columbus and the American Association, whose co-operation we expect."

The chairman of the Motion Picture Division in Ohio is Emanuel Mandelbaum.

The following exhibitors have accepted appointment as regional chairmen in their respective states and are now organizing their working committees: H. G. Farley, 214 Montgomery street, Montgomery, Ala.; Eugene H. Roth, California Theatre, San Francisco; Thomas Vicroy, Tabor Theatre, Denver; S. A. Lynch Enterprises, Hurt Building, Atlanta; Oscar Ginns, Du Pont Theatre, Wilmington, Del.; A. H. Blank, Des Moines Theatre, Des Moines, Iowa; Eugene V. Richards, Saenger Amusement Co., New Orleans; Charles W. Whitehurst, New Theatre, Baltimore, Md.; H. B. Varner, Lyric Theatre, Lexington, N. C.; Emanuel Mandelbaum, 3548 Euclid avenue, Cleveland; F. B. Hyman, Lyric Theatre, Huntington, W. Va.; C. H. Bean, Pastime Theatre, Franklin, N. H.; Walter Hays, Mark Strand, Buffalo, N. Y.; Jake Wells, Colonial Theatre, Richmond, Va.; Leo Brecher, Plaza Theatre, New York City; E. M. Fay, Fay's Theatre, Providence, R. I.; Fred C. Duffy, Hibernian Hall Theatre, Utica, N. Y.; J. Whalen, proprietor, Strong Theatre, Burlington, Vt.; F. F. Schwie, manager, Duluth Theatre Co., Duluth, Minn.; Sam Atkinson, Allied Amusements Association, Chicago; William Flynn, Wonderland Theatre, Kansas City, Mo.; J. L. Dittmar, Rialto Theatre Building, Louisville, Ky.

200 Middle Western Exhibitors Agree Theatre Business Has Held Up Strong

BUSINESS in the small town picture theatre has not varied 5 per cent., either worse or better, even though conditions are said to be unfavorable in some other lines of industry," declared Exhibitor A. D. DeAllamond, of Arapahoe, Neb., in Omaha last week, and 200 other small town exhibitors agreed. They said that while conditions in some communities are not as good as in others, and while there are some pessimists everywhere, the small exhibitor in the Middle West is far from feeling alarmed over the situation. They are confidently expecting, they said, a summer that will be by far the best since the war.

Mr. DeAllamond and his 200 fellow exhibitors were visitors at the Universal exchange in Omaha, where Manager Harry Lefholtz was celebrating his fifth anniversary with the exchange. Their visit was a part of the celebration. The Universal exchange was profusely decorated and all the field men were in to welcome the visitors. April has been designated as "Lefholtz Month" in honor of the popular manager, and the entire force is trying to break all records in business done by the exchange.

The visiting exhibitors also were unanimous in declaring that the serial has come to stay in the small town. "The serial business is just fair in some places, but I believe it all depends upon the showmanship and methods of the individual exhibitor," said Exhibitor Victor Peterson, of Bertrand, Neb. "My serial night is the best night of the week."

The exhibitors, when interviewed, all said that there has been no change in admission prices and that none is contemplated among the small houses throughout Iowa and Nebraska.

Remarkable Gains Made By Pathe During Year

The closing of the fiscal year of Pathe Exchange, Inc., on February 28 discloses remarkable gains in the volume of business of this pioneer distributor. According to statements just made public, Pathe business for the just closed was $14,700,000 as against $9,800,000 the previous year and $6,275,000 two years ago, showing a gain of 135 per cent. over the receipts of two years ago and 38 per cent. over those of one year ago.

In keeping with a policy of greater volume and smaller margin of the per cent. profit on turnover was not as great in 1920 as it was in 1919, but the total net profit showed a substantial increase over 1919, which held the previous record for profit.

Pathe officials take a very optimistic view of the future, their March collections this year having shown a healthy increase over those of March one year ago. They feel they have kept good faith with their thousands of customers and their many producers, having secured the maximum distribution for all products at a "live and let live" price basis.

Czechs Ban Sex Films

Since the publication of his article, "Exhibiting Is Considered Tough Game Here, but How About Czecho-Slovakia?" Major S. P. Rudinger de Rodyenko writes that recently energetic steps have been taken to eliminate the showing of sex pictures in Czecho-Slovakia. He further says that J. Kohner, publisher of the Internationale Filmschau, will arrive in this country during the summer with the first important Czecho-Slovakian picture, a six-reel drama, which, its makers claim, is better than the best German picture.

Acts to Avoid Delay in Film Deliveries

The Post Office Department has sent a notice to employes of the postal service in which the statement is made in bold type letters that motion picture films are to be "kept outside mail bags." The order, headed "Help Avoid Complaints," is signed by Second Assistant Postmaster General E. H. Shaughnessy. It sets forth that a previous order on this subject allowed too wide latitude in the sacking of parcel mail. The notice now operative orders the sacking of all parcels except those that are likely to become damaged or damage other mail if sacked, and perishable mail (in which classification moving picture films are placed).

No Increased Pay for Censors

The Senate bill increasing the number of employes of the Board of Moving Picture Censors in Pennsylvania from twenty-five to forty-five and the appropriation from $37,000 to $81,000 for the two fiscal years, has been defeated in the House. The vote was thirty-seven to 139.

Foreign Raw Film Firms Buying "Base" Here Should Pay No Duty, Says Brifco

COMING all the way across the Atlantic Ocean to present a brief in opposition to the proposal to place a protective tariff on raw film stock, Carl A. Senning, former Washington film man, now located in London, was given quite a hearing before the subcommittee of the House Ways and Means Committee headed by Congressman Nicholas Longworth, of Ohio.

As previously noted in Moving Picture World, the hearings before the Ways and Means Committee were closed some weeks ago. However, the subcommittees now engaged in framing the permanent tariff law is calling in experts in the various lines to secure additional information or enlightenment on certain points. It was in this way that Mr. Senning was given an opportunity to go over the film situation.

In addition to verbal statements to the subcommittee members, Mr. Senning presented a brief drawn by George C. Bingham, lawyer, London, addressed to Chairman Fordney, and reading, in part, as follows:

Five Big Firms Affected

"My clients, Brifco, Ltd., of London, desire me to respectfully request your attention to the following facts, which they submit show that if the proposed 30 per cent. ad valorem duty is imposed, although European business will be penalized, there will not be any such real advantage to American industry or revenue as has been represented.

"In Europe today the following, my clients believe, are the principal firms making raw films for cinematograph work: The Eastmen Company, England; Brifco, Ltd., England, Pathe, France; Agfa, Germany; Gavaert, Belgium. You are doubtless aware that 'raw film' manufacture comprises two distinct operations, viz.: the manufacture of the celluloid 'base' and the coating of the celluloid base with sensitizing emulsion for photographic exposure.

"I am instructed that the celluloid 'base' is, with the exception of that used by the Pathe and Agfa concerns, made in the United States. My clients themselves import 'base' from America, and after sensitizing it they export it, chiefly to America. My clients inform me that the Eastman Company in this country secure their 'base' from the American Eastman Company, and as the principal unit of this company is in Rochester, N. Y., they will, of course, be unaffected by the proposed duty.

Its High Cost

"My clients state that the cost of the celluloid 'base' is at least 70 per cent. of the total cost of the sensitized film, and this being so, raw stock manufactured in this country from American 'base' will be charged with a duty of 30 per cent. not only on the cost of sensitizing but also on the price of the 'base' manufactured in America, and the duty will be equal to 100 per cent. on the sensitizing cost.

"My client's company is already at a great disadvantage in competing with American raw film manufacturers. The celluloid 'base' which they purchase in America has to be shipped to England, sensitized in this country and then reshipped to America, and they thus have to pay freight both ways. It is therefore impossible for my clients and any other European concern using 'base' of American manufacture to import into the United States more cheaply than the raw film can be produced in the United States in fair competition.

"My clients state that the Gravaert Company of Belgium does not manufacture 'base' but purchases it from America, but they understand, however, that Gavaert American Corporation has joined in Mr. Paul Cromelin's protest against the imposition of the duty.

Would End Importations

"I am instructed that if the duty was imposed very little revenue indeed could be collected, as the importation of raw film into the United States would be prevented, to the detriment of the American manufacturers of celluloid 'base.'

"I am therefore instructed to respectfully submit that American industry would be sufficiently protected if the proposed duty was limited to raw film imported into America the celluloid base of which is not made in America; that is to say, that European raw film companies who buy their 'base' in America would be exempt from the duty or admitted at a reduced rate."

Closes Contract

The Exhibitor's Service Company, of Cleveland, Ohio, announces it has just closed with the Synchronized Scenario Music Company of Chicago for the exclusive distribution of the latter's musical score service in the territory of Northern Ohio.

Lavish Cabaret Scene

A striking effect in George Fitzmaurice's latest Paramount picture, "Experience," featuring Richard Barthelmess, is obtained with four little girls who soar above the dancers in the "Primrose Path" cabaret and drop rose leaves on the crowd below. In this scene, 500 pounds of artificial rose leaves and two bushels of confetti were let loose from "snow" banks above the setting.

THREE SCENES FROM "THE MAN OF THE FOREST," WHICH IS MADE FROM A NOVEL BY ZANE GREY
The picture was produced by Benjamin B. Hampton and it will be released by W. W. Hodkinson

Ministers Deal Blow to Blue Laws, Declaring Christianity Stands for Freedom as Well as Righteousness

THE Blue Laws were dealt a blow in Kansas City on April 6 when those attending the fourth session of the Eastern Association of Congregational Churches decided that Christianity stands as much for freedom as it does for righteousness in the sense the Blue Law advocates take righteousness. The church, the association believes, should win its members by being more attractive than outside forces, rather than by attempting to kick its competition out of business.

L. A. Halbert, secretary of the Social Service Exchange, stated that young persons like the element of risk which modern amusements give them and that the church consequently must take a chance in providing for them amusements that may bring criticism to itself.

"It is not our duty to assume the duties of the police, and the communities we represent will be better off if we keep in our proper sphere," said the Rev. W. A. Powell, Ottawa, Kan.

Unanimously Agreed

All the speakers apparently indorsed the attitude of the Rev. Chester M. Clark, who declared that the church "had no right to tell the rest of the community what to do."

"It would be silly to tell this community the churches were going to close the motion picture shows," Mr. Clark said. "The police would have a perfect right to interfere and tell us to mind our own business. We can't cure the world's ills by legislation—there are too many laws now. We might better work to repeal some of the existing ones, and certainly should do the work through 'moral suasion' and not with a patrolman's 'billy'."

F. B. Warren Corporation's First Film Already Under Production in California

EXHIBITOR and trade interest in the launching of the F. B. Warren Corporation, independent motion picture distributors with a world-wide organization, was challenged last week by the simultaneous publication in news and trade papers of the announcement of the formation of this new factor in the motion picture field. Cabled dispatches to the important trade papers of Europe and the publication of the news throughout the United States and Canada brought to Mr. Warren telegrams and letters of congratulation from theatre owners everywhere.

Immediate interest has been shown in the production output to be handled by the new company. Thus far no announcement of producers or directors has been made by Mr. Warren or his associates. Active production already is under way, however, in both Los Angeles and New York, and the first completed production, Mr. Warren says, will be ready by the middle of May. He promises that his branch offices will have ten completed productions in hand during August, enabling exhibitor customers to arrange play dates for the fall season with productions of known value.

Financing the production, hitherto one of the chief obstacles of producers whose distribution facilities were problematical, has been solved for the producers whose pictures will go through the Warren distribution by the active participation of several powerful financial groups whose sole interest will be in financing production, with no interest in the distribution.

The F. B. Warren Corporation is now engaged in signing leases for branch office locations and in building its operating personnel.

Hopp Declines and Illinois Elects Reubens

A special meeting of executives of the Illinois branch of the M. P. T. O. A. was held in Chicago, on Tuesday, April 19, to elect new officers. Joseph Hopp, president of this organization since its inception two years ago, who announced his voluntary resignation at the state convention last week, made the following speech upon retiring:

"Inasmuch as this organization was conceived here in direct accordance with a proposal of mine, I feel that I am its founder. I have labored diligently in behalf of it and am looking forward to the time when we will present the solid phalanx we all hope for.

"Look out for the fellow with the hammer. Our organization is greater than any one man. I want no office but merely to be a member of the board, giving any advice resulting from my experience that may be sought by my successor. I stand ever ready to aid in any way that will benefit the organization. You all have my good will and my favor."

The speech was followed by long and enthusiastic applause.

The following officers were elected: President, L. M. Reubens; vice-president, W. E. Burford; recording and corresponding secretary, J. B. Dibelka; financial secretary, E. J. Haley; treasurer, Henry Von Meeteren; sergeant-at-arms, M. Howells. Fred W. Hartmen resigned as recording secretary of the executive board, and L. M. Reubens was elected to succeed him. William J. Sweeney was re-elected organizer.

A BLUE SUNDAY IN THE LIFE OF A BAD BOY

Jackie Coogan in Another "Kid" Role as "Peck's Bad Boy," Produced by Irving M. Lesser. Scene 1—"Darn, Why Can't Rover Come in, Too?" Scene 2—"Isn't That Man Ever Going to Stop Talking." Scene 3—"Don't, Mother! You Shouldn't Spank on Sunday, an' I Know It'll Hurt Me More'n You"

Kansas City Solves Censorship Problem; Exhibitors Win Over Publicity Seekers

ONE of the complications which inevitably attends the inauguration of a censorship board has attracted much attention recently in Kansas City. That the exhibitors won their fight is greatly to their credit, because the Kansas City *Star*, to the surprise of all, supported certain women who have attacked motion pictures as a means of getting publicity, and threatened to turn public sentiment against members of the Motion Picture Theatre Owners of Missouri. One result of the fight will be the appointment of an exhibitor committee to demand that the newspaper give the industry fair treatment in the future. The victory shows the value of organization and cooperation.

Under the present city ordinance creating the censorship board, Section 6 permits any fifteen persons to appeal from a decision of the city censor releasing any picture, by signing a petition and presenting it to a member of the appeal board. The fifteen signers do not have to have any knowledge of the picture objected to. Upon presenting the petition, the member (and only one is necessary) has the right to call the picture from the screen.

Recently a petition was circulated against the Pathé serial "Velvet Fingers." Investigation disclosed that nine of the sixteen signers had seen no part of the serial and signer denied his petition, saying he had never heard of the picture nor the petition. In justice to the serial, it was later reviewed by the appeal board and passed without any other cuts than those made by the city censor.

Certain clubwomen with political aspirations have carried on a persistent campaign against the screen. One woman has been a particular offender. Women have been urged to resort to Section 6, should a picture displease them, so many have seized the opportunity to "break into print."

William Flynn, of Richards & Flynn, film distributors, is a member of the upper house of the City Council. Through him the Kansas City exhibitors introduced an amendment to Section 6 to prevent another "Velvet Fingers" incident. The amendment requires appeal petitions to be signed by twenty persons who must be taxpayers and must have seen the picture objected to, and before it can be used to take a picture from the screen it must receive the approval of two members of the appeal board.

The ordinance was referred to committee and a hearing set for April 6. More than 200 women were at the hearing, representing various city organizations. The Rev. J. W. Fifield led the opposition to the amendment, introducing a Mrs. Henry N. Ess, a professional and erratic censorship agitator. Calling local picture theatres "dens of vice," "schools for crime" and "hotbeds of indecency" she threatened the political death of members of the council who voted for the amendment.

The industry was represented by the following members of the M. P. T. O. M.: David Harding, W. L. Shelton and Lawrence Goldman; the Film Board by W. C. Troug, of Goldwyn; Ben Blotsky, of Associated Producers, and W. S. Graham, of Pathé. These men formed a joint committee. Mr. Goldman was spokesman, as he is a lawyer as well as the owner of several theatres.

The ordinance was reported favorably and came up for action on April 11. This evening there were only about twenty present, many of them women. This indicated that Mr. Goldman's arguments had won many of Mrs. Ess's followers away from her. After the measure passed the upper house, it was similarly approved in the lower house, by a unanimous vote. Mayor Cowgill has indicated that he will sign it immediately.

Bills Cutting Traveling Expenses and Hastening Settlements Now in Congress

THE overhead expense of the film exchanges would be cut materially through a saving in railroad rates proposed in the United States Senate by Senator Kenneth McKellar, of Tennessee. His bill authorizes and directs the Interstate Commerce Commission to establish a system of mileage books to be issued to commercial travelers at reduced rates by all railroad companies. These rates would be not less than 20 per cent. under the regular transportation rates prescribed for the general public. This measure is in line with the present activities of the various traveling salesmen's associations looking to the issuance of mileage books "on the wholesale plan, at wholesale prices."

Congressman Julius Kahn, of California, has introduced a bill which would empower the Interstate Commerce Commission to compel all railroad companies to issue 5,000-mile mileage books to be sold at the rate of 2½ cents a mile.

Speeds up Settlements

Transportation companies will be compelled to speed up on settlements of loss damage and overcharge claims if the bill just introduced in the House of Representatives by Congressman Logan, of South Carolina, becomes a law. The bill provides that every claim for freight overcharged or for loss or damage to property and baggage while in the possession of a common carrier shall be adjusted and paid within forty days after the filing of such claim with the carrier's agent at the point of destination. Failure to comply with this provision would subject the carrier to a penalty of $50, to be recovered by the consignee in the event that the latter's claim is allowed in full by the court before which the case is brought.

Senator McLean, of Connecticut, has introduced a bill to authorize the coinage of a Roosevelt two-cent piece. The passage of a similar bill was urged at the last session of Congress by Jack S. Connolly, Washington representative of the N. A. M. P. I., on behalf of the exhibitors of the United States. Such a coin would be very convenient for the theatre men in dealing with the collection by them of theatre admission taxes.

Restricts Ticket Sales

Representative Loren E. Wheeler, of Illinois, has reintroduced his bill restricting the sale of tickets and number of admissions to theatres in the District of Columbia. This measure was before the House Committee on the District of Columbia during the last session of Congress and at a hearing upon it only one witness appeared.

It was proven almost conclusively that the people of Washington were well satisfied with local conditions and in the motion picture end of it were content to buy tickets and stand in line until there would be room inside the house at the end of a performance. Conditions are not very much like they were two years ago, and the exhibitors would welcome the return of events that made the people who really wanted to see a show stand in line for long periods. The exhibitors have always been ready to refund admission charges where accommodation could not be given or was not desired by the patron.

Griffith Option Expires

The plans of interests affiliated with David W. Griffith to erected a picture theatre at Broad and Locust street, Philadelphia, Penn., have been abandoned, it is said. The theatre was to have been known as the Griffith and to have been operated on a reserved seat basis.

Projectionists' Bill Dies

The Flynn bill, relative to projectionists in New York State, died in committee during the closing hours of the legislature. It provided for licensing through a board of examiners appointed by the mayor. A hearing was held on the bill several weeks ago.

MOVING PICTURE World

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Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

PHOTOPLAY, that champion of the screen and brave knight for the right, has corrected an error which existed in our mind, and perhaps in the minds of Great Britain, over the authorship of Sentimental Tommy. When we saw the play we came away with the idea that Sir James M. Barrie had done it. When we saw the reviews we found the critics said so too. But we were wrong and they were wrong and we never knew better until we picked up Mr. Quirk's April number and read across page thirty-nine:

"Sentimental Tommy by Luliette Bryant."

We know a Bryant when we see one because we've been to Bryant Park, have read William Cullen and have sat at supper with Charles, but we confess that a Luliette is new to us. We asked a smart man about it and he advised: "A Luliette is of the genus jimquirk but its eyes are larger and more luminous. Its disposition is pleasantly acquisitive. It has great powers of absorption even to obliteration of credit."

We couldn't quite gather the drift so we let it pass and turned in to express our gratitude to Photoplay for having opened our eyes to the real truth. If Barrie is stealing Luliete's stuff something should be done about it—perhaps a word to Lloyd George would make him quit it.

One of the most interesting campaign books we have seen is one prepared by Leon J. Rubenstein in behalf of John P. McCarthy's "Out of the Dust." The Apex Film Company is distributing the picture. The book covers 32 pages, exclusive of cover, and it contains a wealth of material of the most practical sort. The book in fact is so good that it would look well inserted in a trade publication, thus attracting the widest attention and in a big way securing business, as it so fully tells the manner in which money can be made with this production.

Similar in importance, although of entirely different treatment is Arrow's announcement of "The Blue Fox," consisting of 24 pages in color with a most attractive binding cover. The publicity and advertising department of Arrow is to be congratulated, and we suggest that they could not do better than make use of this announcement also as an insert in the advertising pages. It is happily of the correct size and we make this suggestion in the spirit of helpfulness.

The absolute failure of mail campaigns has been so well demonstrated this season we think it only fair to acquaint our brothers in the industry with conditions.

In his address on the subject "Children and the Movies," Judge Ben. B. Lindsay, world wide authority on juvenile delinquency, he made the following interesting statement:

"If we tell the truth it will be found that the greatest trouble then is not with the movies, the automobiles, the lurid literature, the nasty weed, the rotten booze. Is not the trouble mostly with ourselves? This society in which we live? Is it not with our failures in homes, schools and churches? These institutions are human, and being human, they are likely to err. They are just as human as the mother who resents a suggestion concerning the chastity of her daughter, however truthful it may be. Often she doesn't want to know the truth, and she hates you or would like to see you in jail for telling it. Some preachers in churches are among the worst victims of this human weakness. It is unpleasant to face our own failures."

This is a thought that the proponents of censorship have overlooked. It's worth their while to analyze it.

Here Come the Germans!

WE'VE seen Passion, and now Deception, and as for us they can bring on more German spectaculars—they are good entertainment—they are splendidly done and at the same time they don't in the least destroy our taste for the home product.

Deception gives us Henry VIII of England and three of his six matrimonial adventures. It paints Henry as a villain of the coldest nature and the warmest enthusiasms. He tosses off wives as ashes are flicked from cigars. He rides, he hunts, he sports and generally demeans himself as a devil who enjoys his deviltry, always dressed up, always with some place to go and always with somebody to go along.

The production's elements of greatness are two. The first is the creation of superb drama with masses of persons and with brilliant spectacular presentations to overwhelm the senses of the spectators. The second is the character drawing of King Henry. This is done so definitely, so perfectly that Emil Jannings ceased to be an actor. He absolutely was Henry VIII.

With every element of popular appeal, with a decent faithfulness to historical record—barring some pardonable liberties—with fine acting and gorgeous photography, Deception fascinates the onlooker. It is supreme entertainment that Paramount affords us. We are confident that our own markets are strong enough to stand the competition of the world's best, and the effect on our own productions will certainly be better for this rivalry.

Deception is another of the tremendous successes of the year.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Little Clown

(*Mary Miles Minter—Realart—5 reels*)

M. P. W.—Is pleasant comedy.

N.—Heart interest circus story should get over.

E. H.—One of the best issues of the season for the juvenile patronage, and a picture that will thoroughly appeal to grown-ups as well.

T. R.—A bright and lively comedy drama which "goes over" with amazing snap and crispness.

W.—Star delightful in circus role.

The Oath

(*Miriam Cooper—First National—6 reels*)

M. P. W.—It is excellently acted and the work of the director is of high rank. The story itself will not satisfy a person of a logical turn of mind.

N.—Rather disappointing in spite of faultless production.

T. R.—There are many tense emotional episodes in this melodrama, which strains melodramatic license almost to the breaking point, but has plenty of human appeal and holds the spectator's interest throughout.

W.—Has handled story well, but production is not perfect.

Proxies

(*Featured Cast—Cosmopolitan-Famous Players—6,283 feet*)

M. P. W.—A dramatic story with amusing situations is "Proxies."

N.—Interesting picture of crooks and redemption.

T. R.—Registers as a bright and entertaining crook drama.

W.—Program offering that is mildly entertaining.

Cinderella's Twin

(*Viola Dana—Metro—6 reels*)

M. P. W.—It is weak in about every respect, particularly in directing and acting. Miss Dana's work is the only redeeming feature.

N.—Just misses being very commonplace.

T. R.—The picture as a whole may be set down as a likely box office asset.

E. H.—The production is made up of excellent settings and photographed as capably as the best of Metro publications, but the story is light and creates no suspense at any time.

W.—Good in spots, not plausible at any time, drags toward end.

Queen of Sheba

(*Betty Blythe—Fox—8,279 feet*)

M. P. W.—The chariot race which closes the first part of the picture is one of the finest achievements of the screen. It is packed with thrills and, in itself places the success of the picture beyond question.

N.—The bizarre costuming, the massiveness of the sets, the physical allurement of its feminine figures, the romance and chariot race—these spell an entertainment the power of which cannot be denied.

T. R. Doubtless this is one of the greatest spectacular films ever produced. Perhaps there has been no more thrilling moment on the screen than the two chariot races.

W.—Lavish and spectacular historical pageant one of year's big pictures.

What Happened to Rosa

(*Mabel Normand—Goldwyn—5 reels*)

M. P. W.—Mabel Normand has followed instructions by delivering a piece of eccentric farce acting that never bothers itself about rhyme or reason, but is always undeniably funny.

N.—Mabel has a mediocre one here.

E. H.—Mabel Normand in a refreshing comedy-drama.

T. R.—Madcap action and amusing farcical situations distinguish this picture, which registers as an excellent specimen of broad comedy and burlesque atmosphere.

W.—Some good comedy in a weak story.

The Big Adventure

(*Reaves Eason, Jr.—Universal—4,589 feet*)

M. P. W.—A boy and a dog has and always will appeal to even the most stony hearted of us.

N.—Simple heart interest picture carries some appeal.

E. H.—It is unnecessarily brutal in parts and holds the interest principally by reason of the youngster's winning personality.

T. R.—It is one of the most enjoyable children's stories imaginable.

W.—Youthful star will be liked in his first picture.

The Dangerous Moment

(*Carmel Myers—Universal—4,850 feet*)

M. P. W.—Carmel Myers gives great aid to Greenwich Village drama produced by Universal.

N.—A light and pleasing romance of Greenwich village.

E. H.—It isn't a very truthful picture of that quiet neighborhood, Greenwich Village, New York.

W.—A bit improbable, but makes good entertainment.

The Smart Sex

(*Eva Novak—Universal—4,800 feet*)

M. P. W.—There is an undoubted box office value in the title of Universal's latest feature "The Smart Sex."

N.—Rather frail, but pleases in a mild form.

T. R.—Light but pleasing entertainment is offered by this comedy drama.

W.—Good suspense at close pulls it through.

The Ghost in the Garret

(*Dorothy Gish—Paramount—5 reels*)

M. P. W.—A smooth combination of fun and thrills.

N.—A rollicking farce comedy with Dorothy Gish.

E. H.—A feature that will keep patrons in a gale of laughter and one that will please youngsters.

T. R.—Aided by a sagacious bulldog and talented parrot, vivacious Dorothy Gish romps merrily through this picture with happy results.

The Outside Woman

(*Wanda Hawley—Realart—4,225 feet*)

M. P. W.—Wanda Hawley has lively comedy role in Realart Production.

E. H.—Comedy-drama with strong farce tinge. Extraordinarily good.

T. R.—There is a good deal of fun in this picture, which borders in places on the "bedroom farce."

W.—Newlywed farce comedy affords pleasant amusement.

Her Lord and Master

(*Alice Joyce—Vitagraph—5 reels*)

M. P. W.—There is "good form" in every branch of the production, and Alice Joyce is delightfully natural in the lighter moments of the action.

N.—Hardly heavy enough for Alice Joyce.

E. H.—Is a distinctly excellent Alice Joyce offering and one that presents the star at her best.

T. R. However successful Martha Morton's play may have been as a stage attraction, it appears to be out-of-date on the screen in these days of emancipated females.

Forbidden Love

(*Creighton Hale—Wistaria—6 reels*)

M. P. W.—Develops into a melodrama which is of only average interest.

N.—Rather morbid, but has interesting moments.

E. H.—Can be classed as good entertainment.

W.—Production is good and it contains some good acting.

MOVING PICTURE WORLD covers more pictures than any other trade paper. The Service to the Exhibitor embraces Twenty Reviews.

See Pages 989, 990, 991, 992, 993, 994 and 995

Text of New York State Censorship Bill

Section 1. Motion Picture Commission. A commission is hereby created, to be known as the motion picture commission of the state of New York, which shall be composed of three commissioners, who shall be appointed by the governor, by and with the advice and consent of the senate. One of the commissioners shall be designated by the governor as chairman, and one as secretary. Each of the commissioners shall be a citizen of the United States, with qualifications by education and experience for the duties of the office. Any commissioner may, after notice and an opportunity to be heard, be removed by the governor for inefficiency, neglect of duty or misconduct in office.

§ 2. Term of Office. The term of office of each commissioner shall be five years, except that the commissioners first appointed shall continue in office until the last days of the calendar years nineteen hundred and twenty-two, nineteen hundred and twenty-four and nineteen hundred and twenty-five, respectively, the term of each to be designated by the governor; but any person chosen to fill a vacancy shall be appointed only for the unexpected term of the commissioner whom he or she shall succeed. No vacancy in the commission shall impair its rights, powers or duties, which shall be exercised by the remaining commissioners.

§ 3. Salaries; Expenses. Each commissioner shall receive an annual salary of seven thousand five hundred dollars. The commission shall have the authority to appoint, and at pleasure to remove, such deputies, inspectors and other employees as may be needed, to prescribe their powers and duties, and to fix their compensation within the amounts appropriated therefor. The members and employees of the commission shall be allowed all expenses actually and necessarily incurred, by direction of the commission, by each of them in carrying out the purposes of this act.

§ 4. Offices. The principal office of the department shall be in the city of Albany, in rooms to be designated by the trustees of buildings as provided by law, but the commission may establish and maintain offices or bureaus wherever efficiency, economy and the public interest require. Each bureau or office designated by the commission as a place for the submission of films shall be in charge of a commissioner or deputy commissioner, who shall be vested by the commission with authority to issue licenses or permits, as hereinafter described, in all proper cases.

§ 5. Licenses. The commission shall cause to be promptly examined every motion-picture film submitted to it as herein required, and unless such film or a part thereof is obscene, indecent, immoral, inhuman, sacrilegious, or is of such a character that its exhibition would tend to corrupt morals or incite to crime, shall issue a license therefor. If the commission shall not license any film submitted, it shall furnish to the applicant therefor a written report of the reasons for its refusal and a description of each rejected part of a film not rejected in toto.

§ 6. Permits. (a) Used films. The commission shall, without inspecting it, issue for any motion picture film which has been publicly exhibited in the state of New York prior to August first, nineteen hundred and twenty-one, a permit, only if and when application therefor as herein provided shall be made within thirty days after this act goes into effect. The fee for each such permit shall be at the rate of two dollars for each film of one thousand feet or less and for each one thousand feet or less in excess thereof, whether original or duplicate copy.

(b) "Current event" films. The commission may at any time issue a permit for any film portraying current events and not otherwise prohibited by law, without inspection thereof.

(c) Scientific and Educational Films. The commission shall issue a permit for every motion picture film of a strictly scientific character intended for use by the learned professions, without examination thereof, provided that the owner thereof, either personally or by his duly authorized attorney or representative, shall file the prescribed application which shall include a sworn description of the film and a statement that the film is not to be exhibited at any private or public place of amusement.

The commission may, in its discretion, without examination thereof, issue a permit for any motion picture film intended solely for educational, charitable or religious purposes, or by any employer for the instruction or welfare of his employees, provided that the owner thereof either personally or by his duly authorized attorney or representative, shall file the prescribed application, which shall include a sworn description of the film.

No fee shall be charged for any such permit.

§ 7. Permits Revocable. Any permit issued as herein provided may be revoked by the commission five days after notice in writing is mailed to the applicant at the address named in the application. Thereafter, any such film may be submitted to the commission only in the manner provided for license.

§ 8. Fees. The commission shall collect from each applicant for a license or a permit, except as otherwise expressly provided in this act, a fee of three dollars for each one thousand feet or fraction thereof of original film and two dollars for each additional copy thereof licensed or permitted by the commission. The revocation or cancellation of any license or permit issued shall not entitle the grantee thereof to the return of any fee paid. All fees received by the commission shall be paid monthly into the treasury of the state of New York.

§ 9. Applications. No license or permit shall be issued for any film unless and until application therefor shall be made in writing in the form, manner and substance prescribed by the commission, and accompanied by the required fee. Such application shall immediately be given a serial number which shall by the producer, owner or applicant be made a permanent part of the principal title portion of the corresponding film and every copy thereof for which the permit or license is applied, in such style and substance as the commission shall prescribe.

§ 10. Review. Any applicant for a license shall, in case of refusal, have the right of review by the full commission, whose decision shall be determined by the concurring votes of a majority thereof within five days of the filing of the application for review and submission of the film. A determination of such commission refusing a license also shall be reviewable by certiorari, at the instance of the applicant.

§ 11. Licenses and Permits Void. Any license or permit issued upon a false or misleading affidavit or application shall be wholly void ab initio. Any change or alteration in a film after license or permit, except the elimination of a part or except upon written direction of the commission, shall be a violation of this act and shall also make immediately void the license or permit therefor.

A conviction for a crime committed by the exhibition or unlawful possession of any film in the state of New York shall per se revoke any outstanding license or permit for said film and the commission shall cause notice thereof to be sent to the applicant or applicants.

§ 12. Unlawful Use or Exhibition. It shall be unlawful to exhibit, or to sell, lease or lend for exhibition at any place of amusement for pay or in connection with any business in the state of New York, any motion-picture film or reel, unless there is at the time in full force and effect a valid license or permit therefor of the motion picture commission of the state of New York and unless such film or reel shall contain for exhibition upon the screen identification matter in the substance, style and length which the commission shall prescribe.

§ 13. Posters, Banners, et cetera. No person or corporation shall exhibit or offer to another for exhibition purposes any poster, banner or other similar advertising matter in connection with any motion picture film, which poster, banner or matter is obscene, indecent, immoral, inhuman, sacrilegious or of such a character that its exhibition would tend to corrupt morals or incite to crime. If such poster, banner or similar advertising matter is so exhibited or offered to another for exhibition it shall be sufficient ground for the revocation of any permit or license issued by the commission.

§ 14. Penalty. A violation of any of the provisions of the act shall be a misdemeanor.

§ 15. Enforcement; Rules and Regulations. The commission shall have authority to enforce the provisions and purposes of this act; but this shall not be construed to relieve any state or local peace officer in the state from the duty otherwise imposed of detecting and prosecuting violations of the laws of the state of New York. In carrying out and enforcing the purposes of this act, the commission may make all needful rules and regulations not inconsistent with the laws of the state of New York.

§ 16. Reports. The commission shall, on or before the fifteenth day of January in each year, make a detailed report to the governor, copies of which shall be distributed as are other similar reports. The report shall show:

(a) A record of its meetings and a summary of its proceedings during the year.

(b) The results of all examinations of films.

(c) A detailed statement of all prosecutions hereunder.

(d) A detailed statement of all receipts and disbursements made by or in behalf of the commission.

(e) Other information requested by the governor.

(f) A discussion of the work done by the commission, and any recommendations by the commission of legislative amendments to this act and recommendations as to the educational and recreational uses of motion-pictures and as to those especially suitable for children.

§ 17. Constitutionality. If any section or provision of this act shall at any time be declared to be unconstitutional, it is the expressed legislative intent that no other section or provision hereof be thereby affected.

§ 18. The sum of seventy thousand dollars ($70,000), or so much thereof as may be necessary, is hereby appropriated out of any moneys in the treasury not otherwise appropriated, for the purpose of carrying out the provisions of this act. Such money shall be payable by the treasurer on the warrant of the comptroller on the certificate of the chairman of the commission.

§ 19. This act shall take effect August first, nineteen hundred and twenty-one.

The time to begin a completely organized nation-wide activity against censorship, which will have as its purpose the removal of all present legislation from the statute books and kill for all time all new legislation to that end, is now. Every element of the industry must help and the public should be encouraged to express itself in a way that legislators will fully understand.

Censors and Blue Laws Are Irritating Ills That May Lead to Complications

I AM not here as physician to prescribe nor as a diagnostician. I am not saying we have so many ills, but that there are some which are most irritating and may lead to graver complications.

I would call your attention briefly to some of them.

We have heard much recently of the need of team work, tolerance and good will during the reconstruction following the war.

I ask you seriously if you do not observe reaction, confusion and much uncertainty?

Wobbling?

Are we not wobbling where we should be walking straight?

You who represent the transportation systems and shippers do not have to be reminded of unfavorable currents.

We all have our ideas and theories.

My judgment—and I offer it for what it is worth—is that we are suffering from a great variety of movements for government regulation, control or censorship of private and public enterprise and personal conduct.

I am convinced that the determination of the uplift to fasten on the rest of us their own particular and peculiar code contributes more to unrest than you may suspect.

This insistent effort to bend the majority to the will of a minority—not only to lead the horse to the water but to force him to drink—is one of the most disturbing elements of the day.

It goes on and on under the guise of righteousness and hence becomes formidable.

I say nothing against prohibition. That is settled.

But when one reform is accomplished the uplift casts an eye to the horizon and says:

What Next?

"Where do we go from here?"

The center of attack now, the most fertile field for the self-appointed guardians of the people, the most alluring goal of censorship is the motion picture.

I insist that if the reformers are permitted to say what we shall have at the theatre they can enter our homes and tell us what to do there.

Only recently one of them wrote President Harding demanding that he give up cigarettes for the good of the nation.

An anti-tobacco crusade has been under way for some time. You may smile, but it is serious.

We have reformers who are insisting that coffee must be prohibited.

We have vigorous advocates of Sunday blue laws. They would bar Sunday newspapers, Sunday amusements of all kinds, golf, automobiling and whatever happened to come into their mind.

You say such reforms can not be accomplished, but how do you know?

Indiana Censor Bills

As to picture censorship we had five or six bills in the last Indiana Legislature showing clearly the psychology of the reformers.

They agreed finally on a bill which provided for absolute censorship of pictures by three people; prohibiting a person from showing a picture in his own house without the authority of the state; making it a violation of the law even to have a film without the O. K. of the censors; authorizing the latter to appoint as many deputies as they desired and giving them the authority of constables, permitting them to make their own rules and fixing whatever fees for inspection of films they desired after the first six months of their operations and authorizing them to censor all picture advertising.

This merely summarizes a measure which recalled the blue laws of Connecticut, yet it was taken very seriously and even came near passing because the reformers said they spoke for the churches and all good people—and that practically all pictures were bad and demoralizing.

Ridiculous Extremes

I give you personal observations of the ridiculous extremes of these reformers. One of them stated publicly that after visiting all of the downtown picture theatres in Indianapolis she had been taught a sex appeal, to steal, to murder, to pick pockets and to commit other crimes.

The future of the young of Indiana, she said, demanded censorship of such pictures—yet every one of the pictures she had seen had been O. K.'d by censorship boards either in Ohio, Pennsylvania, Kansas or Maryland, the only states having censorship.

Another reformer after taking her son to a theatre here went to the manager next day and insisted that the Edgar comedy was vicious.

"My little son made faces all day just like Edgar," she said.

Edgar is the Booth Tarkington creation of the screen taken from his "Penrod" stories—the very best boy stories of today.

Another reformer insisted that the Charlie Chaplin picture, "The Kid," bred crime, because the "kid" threw a rock through a window.

Tarkington's "Kick"

Booth Tarkington tells me that in Pennsylvania the censors cut from one of his Edgar comedies a scene in which Edgar's father turned him over his knee and spanked him for one of his pranks. This scene, it was said, was bad for the young people.

I have had anonymous censors write me and insist that "Way Down East" should be cut for various silly reasons.

You all remember the great film "The Birth of a Nation." A censor board kept it out of Ohio for ten years on the ground that it might incite race riots.

I could give you many illustrations of the extremes of the reformers who would make pictures so drab that they wouldn't be worth your time. And I insist that good, wholesome, colorful amusement is absolutely necessary to a contented, energetic and businesslike people.

The reformers ever are busy. Within the past ten months forty censorship bills or ordinances have been introduced in various states and cities. To date all have been defeated but the movement continues.

It is easy for the reformers to get into the limelight by advocating censorship.

Publicity Sweet to Them

That they might trust the motion picture industry to correct whatever evils exist is not to their program. They would pass more drastic laws, curtail more liberty and create more boards. And the people would pay.

They do not trust the public to manifest a choice of pictures. As a newspaper man I have watched public manifestations, and I say from experience that the public can be trusted to pick out good entertainment.

It doesn't patronize the bad very long.

As for the picture industry 95 per cent. of the producers have within the last few weeks adopted a program cutting out all pictures at which censorship might be aimed with some degree of reason.

What I would impress on you men is not an interest in pictures or theatres, but the need of a firm resolve to set ourselves against the harmful tendency to regulate, to control and to censor. It is abroad in the land. We should not complain of the dire results if we do not offer some opposition.

I heard President Harding say in his inaugural address that we need less of government in business and more business in government.

He couldn't have said anything more apropos to the times.

From an address by Robert G. Tucker, dramatic editor of The Indianapolis Star, before the Traffic Club of Indianapolis, March 31, 1921.

C. D. Cooley Denies Merger with Lynch; Persistent Rumor Says Deal Is Pending

RUMORS that a deal has been closed for a consolidation of the Lynch and Cooley theatre interests in Tampa, Fla., were denied by C. D. Cooley, president of the Victory and Strand theatres. Mr. Cooley's denial followed a newspaper story that he had been bought out by the Lynch people, the same paper the following day publishing a correction stating that the Cooley interests had bought out the Lynch interests. Neither is yet the case, Mr. Cooley said.

Persistent reports state that the deal is still pending. These reports have it that the competing interests will get together by forming a stock company on a fifty-fifty basis, which will take over all the theatres of both concerns for fifteen years. The Cooley interests were reported to have the right to elect the principal officers and name the manager, which will be Mr. Cooley.

The Cooley interests control these houses: Victory, vaudeville and pictures, capacity 1,800; Strand, pictures only, capacity 800; Bonita, pictures only, capacity 500. The Lynch interests control the following: Alcazar, first run Paramount pictures only, capacity 400; Grand, first and second run Paramounts, capacity 300; Prince, second run pictures and vaudeville, capacity 350.

All of the Cooley theatres are first run theatres. The Victory shows Keith vaudeville.

Leases More Theatres

The Fitzpatrick-McElroy Company, of Chicago, which operates a number of theatres in Illinois, Indiana, Michigan and Wisconsin, has leased the Jefferson and Lincoln Theatres at Goshen, Ind., for periods of ten and five years respectively.

First National Retains Allen Holubar; Has Ambitious Plans for Future Films

ALLEN HOLUBAR Productions will continue to be distributed by Associated First National Pictures, Inc. The success which has greeted "Man—Woman—Marriage," the first independent production turned out by this young director, is the factor which has resulted in a contract between the distributing organization and the independent producing unit headed by Mr. Holubar, which was signed this week.

Mr. Holubar has definitely in mind six productions which he wishes to do. Miss Dorothy Phillips, starred in "Man—Woman—Marriage," will be starred in four of them, while the other two will be made with all-star casts. One story which he is anxious to begin work on first is still somewhat in abeyance due to a question as to whether he will be successful in acquiring the rights to it. It is a story that the director believes will suit Miss Phillips admirably.

If the rights can be secured, and negotiations for them have proceeded to such a point that Mr. Holubar has already done considerable work in planning the production, it will be the first play delivered under the new contract to First National. He also has in mind a second story for Miss Phillips, which will be the second to be delivered, unless the negotiations for the other story fall through, in which case it will be the first to be delivered under the contract.

The other two productions which he has planned for the star will not be directed personally by Mr. Holubar, but will be supervised by him, while the actual direction will be under the megaphone of a director to be selected later. Mr. Holubar plans to use all-star casts in the last two of the six productions he has already decided upon.

The formation of the company which will handle the Allen Holubar Productions has been progressing for some time and the personnel has been practically completed. James Crainger, now special representative for Marshall Neilan and Charles Chaplin, will supervise the releasing contracts for Mr. Holubar by courtesy of Mr. Neilan. Harold Bocquet, who assisted in directing "Man—Woman—Marriage," will continue in the position of assistant to Mr. Holubar in the new company, and Byron Haskins will act as chief cameraman. Mr. Haskins is responsible for the fine photography that distinguishes "Man—Woman—Marriage." The studio managers as well as the members of the continuity and scenario departments have not been definitely selected.

Speaking of his plans for productions, Mr. Holubar said:

"The stories in which Miss Phillips will appear in the future will not be spectacular. She does not need a mob or a gang to put her over. Her acting ability is marvelous, and the plans which I am now free to pursue will permit me to star her in the type of story which I know she can do in a manner that will be a surprising revelation even to those who now admire her for her past work.

"In addition to that, Miss Phillips requires very little direction. She is naturally a motion picture actress and the continuity is enough for her. While I will direct the first two of her productions, the two suceeding ones will be done with another director, for I know that she is competent to make it 100 per cent. perfect as far as the actual studio work is concerned. The production end and methods I will supervise, but while these two are in the process of actual filming, I want the time to devote to the preparation for the two all-star productions I have in mind. They will be spectacles and will require considerable planning before even the construction of the sets can be started.

"As to the place where the productions will be made, I can only state that the first two—the two Miss Phillips productions which I will personally direct—will be made in California. Beyond that I have not planned. If possible I want to arrange to make at least a part of the all-star productions in Europe and possbily parts of the other two Miss Phillips productions will be filmed abroad."

Motion Picture Life Gives Showmen Chance to Get Attractive Fan Paper

THE exhibitor, in large town or small. can have published for his theatre a high class fan magazine, with the theatre's name on the front cover, through a plan announced this week by Motion Picture Life, Suite 453, 47 West 42nd street, New York City.

Complete details have not been given out, but it is understood through Louis Marangella, business manager, that Motion Picture Life is a new departure in exhibitor service and co-operation, whereby the exhibitor profits not alone in publicity and advertising, but in a financial way as well.

Motion Picture Life is announced as a monthly, and interested exhibitors who understand the many benefits the publication will give their theatre are being mailed sample copies, with full details, as fast as the requests are received at the New York address.

Roubert and Young Win Suit Against Reelcraft

Judgment for $2,451 in favor of William L. Roubert and Al Young, doing business as Roubert Pictures, against the Reelcraft Pictures Corporation, has been awarded by a jury in Justice Leonard A. Giegerich's part of the New York Supreme Court.

The action was the result of an alleged breach of contract on the part of the Reelcraft over three moving pictures, known as "Summer Days," "The Old Swimmin' Hole" and "A Bold Bad Pirate," the positive prints and negatives of which were to be supplied by the plaintiffs.

Allegations Made

It was alleged by the latter that the consideration was to be $9,000, of which $3,000 was to be cash and the balance in notes. It was charged by Roubert and Young that they performed their part of the contract, but that when the notes fell due, Reelcraft refused to honor them.

Reelcraft set up as a defense that Roubert was to supply them with a seven reel comedy featuring his son "Matty," to be delivered January 5th last, which stipulation Roubert Pictures failed to carry out, although Reelcraft claimed it expended large sums of money on advertising and made contracts for the sale of state rights to the play.

IT SEEMS TO BE A WILD NIGHT

Here's Carter De Haven blowing "The Girl in the Taxi" to a bottle of old-fashioned hootch, waxing friendly as the evening progresses and then getting into a grand mix-up. But it's all right; the girl is Mrs. De Haven and First National vouches for its propriety

Illinois Exhibitors, M.P.T.O.A., Give a Rousing Welcome to J. L. Friedman

J. L. FRIEDMAN, for a few minutes the guest of the Illinois Exhibitors, M. P. T. O. A., on the first day of their convention in Chicago, at the Hotel Sherman, April 11, aptly remarked: "This day, Monday, April 11, is a big day for two reasons—because it is the date of this important convention and (if you'll pardon my modesty) because it marks the opening of the new Chicago offices for Celebrated Players Film Corporation."

Indicative of the general expressions of hearty good-will that were heaped on Joe Friedman on this day, was the great burst of applause that preceded and followed his remarks. All day long, the new offices at 810 So. Wabash, hummed with the coming and going of Celebrated's well-wishers. Three hundred and fifty times Mr. Friedman extended his hand, and said, "Thank you for those kind words. Have a cigar."

The exchange was rendered doubly attractive by the many beautiful floral gifts that began to arrive early in the day, and kept on arriving until night. One of these, that was much appreciated, was the good-luck horseshoe of carnations from Celebrated employees. On Mr. Friedman's desk in his private office is a handsome bronze ship's clock, sent by the members of the Federated Exchanges, with a congratulatory letter, in which the ship's clock is referred to as a fit token of esteem to one who has proven himself a Captain of a great organization.

The new offices are light and spacious. Mr. Friedman's office and all the others including an emergency office for the use of special guests are finished in polished oak. Only one "sign," and that an interesting advertisement for the Gumps has been permitted by the president to be on display.

Celebrated Players is now generally known as one of the biggest independent exchanges of short features in the country. In 1913 Mr. Friedman took it over from Alfred Hamburger, and since that time his energy and business foresight have built up a solid, prosprous institution, which in its handling of comdies, short subjcts, cartoons and serials is second to none. To Celebrated goes much credit for helping to "make" Christie comedies in this field. For the past year and a half Mr. Friedman has further identified himself with the industry by entering the producing field, making Celebrated Comedies and Gump cartoons. His influence was a great factor in organizing Federated Exchanges of America, of which he has been president for the past year.

E. A. Brown Has Been Named Sales Manager

A statement issued by the Canadian offices of the Equity Pictures Corp, Ltd., at Montreal announces that E. A. Brown has been engaged as sales manager of the firm. Brown recently severed his connections as Canadian representative of United Artists.

He is known to nearly every exhibitor of his territory and commands nearly a 100 per cent. following. He is also noted as the first man in the film industry of Canada to import foreign productions into the Dominion, it is said. "My position with Equity Pictures is a step higher, in my opinion, than the one I have held hitherto," Mr. Brown said.

The policy of Equity of Canada, as enunciated by Maurice M. Davis, vice-president and general manager of the new firm, will include not only the renting of the Clara Kimball Young productions, but the exploitation of these pictures besides.

Samuel Goldwyn Due Back from Europe on May 1

Samuel Goldwyn, president of Goldwyn Pictures Corporation, will be back in New York on May 1 after a European trip which included England, France, Spain, Italy and Germany.

Mr. Goldwyn went abroad in February to become acquainted with the latest developments in motion picture conditions in England and on the Continent, and to perfect arrangements for a wider distribution of Goldwyn pictures on the foreign market. He met Arthur Ziehm, manager of foreign sales for the Goldwyn Company, in Berlin, and together they visited the principal studios of Germany, Italy and France.

It is expected that Mr. Goldwyn will have an interesting statement to make on his return.

"The Bootleggers, Inc." Start with $25,000

Compared to a month or two ago, there was a decide slump last week in the number of companies incorporating through the Secretary of State's office at Albany for the purpose of entering the motion picture business. But five concerns incorporated and the total capitalization amounted to but $215,000, the largest single capitalization being $120,000. The companies incorporating, together with the amount of capitalization and the directors of each, are as follow:

Nick Carter Productions, $50,000, Flora Nathan, L. O. Jackson, J. L. Herz, New York; Campbell Comedy Corporation, $120,000, E. Kraychis, Arthur Skillman, H. G. Liese, New York; The Bootleggers, Inc., $25,000, P. J. McKown, H. M. Manney, Charles F. Martin, Brooklyn; American Corporation of International Inventions, $10,000, Arthur Schmid, O. P. Heyn, O. H. Wipprecht, New York; Maxsam Amusement Corporation, $10,000, Max, Lena and Louis Blum, Brooklyn.

A. H. Blank Acquires New Theatre Properties

A. H. Blank, of Des Moines, has recently acquired two important theatre properties. He has leased the new million dollar Capital, erected and owned by H. C. Kahl, at Davenport, which is considered the largest and finest picture house in the state. The Capitol was opened the first of the year and has been successful from the start.

Blank has paid $140,000 for a theatre site in Sioux City and will soon erect a new house. The site is at Seventh and Pierce streets in the heart of the business district. It is directly next to the new ten-story National Fidelity Building, which is under construction. The site was purchased of the National Fidelity Company.

Strand Opens

W. S. Butterfield, president of the Lansing Arcade & Theatre Company, has issued invitations for the dedication of the Strand Theatre, Lansing, Mich., on Thursday evening, April 21, at 7.30 o'clock.

JOE FRIEDMAN'S NEW OFFICE BECAME A BOWER
When the many floral pieces of congratulation had all arrived from the members of the Federated Film Exchanges. The bronz clock is another gift

MR. PRODUCER

Are You Looking For Me?

I have ten years' experience as accountant office manager, in various industries. Will give you 100% results. Am naturally quick to grasp ideas. Am capable to fill position as assistant scenario or assistant director. Am Thirty-three years old, single, Mason and come highly recommended. Will travel if position requires it. Compensation no object. Box 195, Moving Picture World, 516 5th Ave., New York City.

Northwest Exhibitors and Distributors Disagree on Cancellation of Contracts

CANCELLATION of contracts by exhibitors who have assumed more bookings than they can fill was condemned by the Minneapolis Film Board of Trade at its regular meeting last week Stringent action will be taken against this type of agreement breaker if the condition is not speedily cleared up, it was indicated from the sentiment of the board members.

Simultaneously, the United Theatrical Protective League, in its regular meeting, passed resolutions excoriating distributing companies for rejecting contracts which resulted in losses to exhibitors who had advertised pictures for which they had contracted. The league directors passed a resolution with the provision that in the case of the acceptance of an exhibitor's check by a distributor, cashing of the check constituted acceptance of the contract, which could be broken only by the operation of the clauses of the contract.

Steffes Upholds Theatre Owners

William A. Steffes, president of the league, announced that this action on the part of the officials of his organization resulted from the many complaints coming to his office from exhibitors who declared that their advance checks had been cashed by the distributors, and that believing their contracts were acceptable, they had spent in many cases considerable sums of money in advertising and preparing for showing the film, only to have the booking cancelled with its resultant loss.

Another resolution was passed by the league directors which denounced the tendency of some distributing companies to cancel contracts without giving notice to the exhibitors. It contained the stipulation that hereafter the distributor must notify the exhibitor of the cancellation of the contract at least two weeks before its scheduled showing.

Friedman Charges Trickery

The opposite view of the situation was taken by the film board directors at their meeting. They believe that the exhibitors have been putting them to a disadvantage by booking more pictures than they could possibly run and then taking from the list what appeals to them at the time.

"Many exhibitors book productions and never send in play dates, feeling perhaps that the contract is not binding until its date of showing is submitted," declared Benjamin Friedman, president of the board. "This practice must stop and exhibitors must learn the importance of fulfilling their contracts.

Louis Cohen resigned as treasurer of the distributors' organization because of the press of business. His place was filled by Tom Burke.

LAHORE, INDIA, ON A BUSY DAY

The city was built for the picturization of Kipling's "Without Benefit of Clergy." James Young, the director, just now appears to be the sole survivor

Oxford University in Famous Players Picture

The traditional beauty of Oxford University will reach the screen at last, because, according to reports just received at Paramount's home office, Donald Crisp, directing "The Princess of New York" at the London studio of Famous Players-Lasky British Producers, Ltd., is taking his company to the grounds of the classical institute for the finishing exteriors of his production.

The scenes taken around the university grounds embrace the entire campus, but feature the section which includes Oriel College for most of the action. For American audiences especially, the scenes should have an interest because of the wide popularity Oxford University has attained in this country through the many Rhodes scholars who have completed their education there.

Other settings are of British social and student life, the quaint old Temple in London's legal corner, a big scene of proceedings at the Bow Street police court, and the lounge of a famous Strand hotel.

Main Line Amusement Co. Will Build in Ardmore

Contract for a theatre seating 2,000 has been let to Stuckert & Co., who will build on the site of the Frederick's property on Lancaster avenue, east of Ardmore avenue, Ardmore, Pa., for the Main Line Amusement Company. The consideration is understood to be $105,000. The frontage is about 100 feet.

The theatre will have a facade of Green River stone. There will be four stores on the ground floor and offices on the second floor. Officers of the company, recently formed, with a capital of $400,000, are Charles S. Polell, Ardmore, president; F. A. Cabeen, Haverford, vice-president; M. E. Herman, Philadelphia, secretary; W. J. LaPorte, Ardmore, treasurer.

Himmel Confesses

Andre Himmel, founder of the Franco-American Cinematograph Corporation, has confessed in Paris that three documents with which he tried to induce French firms to join his corporation are forgeries. The fake documents guaranteed a capital of 500,000,000 francs subscribed by Americans.

New Features Coming

Mack Sennett soon will release two new feature subjects under the titles "His Dream Girl" and "Her Dream Man." Both pictures probably will be available for distribution through Associated Producers, Inc., before late summer.

NOTHING PLANE ABOUT RUTH

Even if Miss Roland, the Pathe serial star, did use an aeroplane instead of a car to attend an airmen's luncheon

Pathe Star Takes Plane to Attend a Luncheon

Ruth Roland, the Pathe serial star, was one of the guests at the first aeroplane luncheon ever held on the Pacific Coast. The function was held at the L. C. Brand clubhouse, near Glendale, on April 1, and it was no April Fool affair.

No one, it was announced, could arrive in any conveyance but a plane and the invitations included directions for making the landing field and parking the planes. It was clearly understood that no one could come sneaking up in an automobile with the explanation that the air bus broke down. The only entrance to the clubhouse was through the landing field.

Twenty-seven planes brought the guests, many carrying two or more passengers. Miss Roland made the trip with Ernest Robinson, who campaigned in the Canadian Air Service, and who had worked with Miss Roland in the aeroplane stunts in "Ruth of the Rockies." She was one of the first to arrive, and won the photograph which illustrated the newspaper accounts of the luncheon.

News of the West Coast

By A. H. GIEBLER

Western Firm Buys Two New Theatres

West Coast Theatres, Inc., have acquired two additional first-class first-run motion picture theatres, the Palace, at 127 E. Ocean avenue, and the Liberty, at 60 Pine street, Long Beach, to add to its chain of amusement houses on the Pacific coast. The deal, representing an investment of $250,000, was consummated between W. J. Johnson and J. E. Wrightman, and Gore Brothers, Ramish & Sol Lesser.

Both the houses are centrally located and each has a seating capacity of 1,000. The Palace, however, which will undergo alterations, will have its seating capacity increased when alterations are completed. These two houses bring the number up to 42 theatres now under the control of the West Coast Theatres, Inc.

Begins New Serial

Ruth Roland, who has signed a long term contract with Hal E. Roach, to produce her serials for release through Pathe, began this week on the first episode of "The Golden Canyon," by Val Cleveland. W. S. Van Dyke will direct, and the serial will be made in 15 episodes of two reels each. Earl Metcalf will play opposite Miss Roland, and other prominent players in the cast include Virginia Ainsworth, Alice Hesse, Harry Girard, and Otto Lederer.

Officers Elected

At a meeting of the Board of Directors of the Affiliated Picture Interests, Inc., on April 12, in the Blue Room of the Los Angeles Athletic Club, the following officers were elected: Chairman, Frank A. Garbutt; six vice-chairmen, William S. Smith, Sol Wurtzel, Joseph W. Engel, Frank E. Woods, William D. Taylor and Edward Roberts; secretary, Ted Taylor; treasurer, W. J. Reynolds; executive committee, Frank A. Garbutt, Frank S. Brown, Charles H. Christie, Abraham Lehr, Fred A. Miller, Glenn Harper, and J. H. Goldberg.

New Associated Member

J. L. Frothingham, formerly head of the Bessie Barriscale "B. B." Features, is now a member of the Associated Producers, and has made arrangements to start production soon at the Brunton Studios. Edward Sloman will direct. "A Ten Dollar Raise," recently completed by Frothingham, will be released through Associated Producers.

Resume Work on Grauman's

After interruption of several weeks, work was resumed this week on the new Grauman Metropolitan Theatre on Sixth and Hill streets. Contract has been let for the masonry work and the structure will proceed according to original plans for the building.

Will Address A. D. A.

Alvin Wyckoff, director of photography at Famous Players-Lasky studio, and in charge of photography of the Cecil B. De Mille productions, will make an address to the Assistant Directors Association at a meeting on next Friday night.

Santschi in New Series

Cyrus J. Williams, who has just returned from a business trip to New York, has again signed Tom Santschi as star in a new series of eight western pictures to be released through the Pathe organization.

Pigmy to Make Comedies

Pigmy Pictures, Inc., is a new film producing company just organized and incorporated under the laws of California with a capital stock of $100,000 to film short subjects with miniature animated figures. The films will be made in short lengths only, about 500 feet, and the only performers will be the little manikins, which have been invented and perfected by J. L. Roop, sculptor and artist, who is also an expert cinematographer.

New Hollywood Theatre

A new theatre to cost approximately $100,000 will be erected at Gardner Junction in West Hollywood, by Michael Gore, president of the West Coast Theatres, Inc. The building will be of Spanish architecture, and will contain stores and offices besides the theatre auditorium, which will seat 1,200 persons. Construction will begin immediately by the Milwaukee Building Company.

Ewart Adamson Added to Realart Editorial Staff

The latest addition to the editorial staff of Realart's West Coast studios is Ewart Adamson, noted Scotch newspaper writer and cartoonist, who will prepare continuities for Mary Miles Minter, Wanda Hawley and Bebe Daniels productions. Mr. Adamson's experience is a varied one. In addition to his work as a writer and sketcher for London and Scottish publications, he has had experience in various enterprises in Canada as well as in mining in the Malay States.

As a journalist Mr. Adamsons work has won his staff positions with such publications as London "Illustrated Bits," London "Sketchy Bit," Dundee "People's Journal," Dundee "Evening Telegram," Singapore "Times" and the "Lonsdale Spectator," Vancouver, B. C.

Hostettler Buys

The Hostettler Amusement Company, of Omaha, has purchased the Atlantic and Garden at Atlantic, Iowa, from R. W. Steen.

"THE QUEEN OF SHEBA" HAS MANY BIG, SPECTACULAR SCENES

The Fox production also employs many thousands of people as these two excerpts will attest. The scene at the left comes at the climax of the picture

Publicity! Publicity!

The following was received from the publicity department of the Actors Equity Association:

"John Emerson, president of the Actors Equity Association, is in the Post Graduate Hospital, following an operation for double hernia, it was stated last night. The operation, performed by Dr. J. Bentley Squier, was entirely successful and it is expected that Mr. Emerson will be on his feet within three weeks."

Publicity, oh publicity, where are thy limitations?

First Film Contract with Foreign Country Is Closed by 'Phone

"Hello, Havana! How's the weather there today? Hot as that? Oh, boy, I'll bet the water's fine—'n' everything. Can't do it. Cost me more than that. Take the entire 1920 production then. All right, split the difference. Contract to begin as of April 1. Totals about $100,000 for the year. Get away for a couple of weeks? Will try to leave Saturday night. Key West. Aeroplane across. Adios, amigo."

This, with other incidental light talk, constitutes the record of the first film contract to be closed by telephone with a foreign country, L. H. Allen, of the Foreing Markets Distributing Corporation, being at the New York end, and Vicente Blanco, of Blanco & Martinez, who handle the Vitagraph product for Cuba, at the Havana end. Not having been a pre-arranged affair, but the natural incident of a busy day—Monday, April 18, to be exact—it sure shows that the world "do move."

Philadelphia Soon to See New Killegarry Theatre

The new Killegarry Theatre, now being erected at Sixty-ninth and Market streets, Philadelphia, is being rushed and will open soon. It will seat 3,000 and be one of the largest and most beautiful houses in Pennsylvania. It is of fireproof construction and will have every modern convenience.

The latest improved heating and ventilating system has been installed. There will be a $50,000 organ, to be played with an orchestra of thirty soloists under one of the most able conductors in the country. The Killegarry will be under management of Herbert Effinger, director of the Strand in North Philadelphia and the leader in West Philadelphia.

French Cinemas to Close as Protest

Cinema interests in France will close their theatres unless the government repeals the discriminatory tax on American films. They declare that the burden of taxation is already so heavy that they cannot pay for the privilege of using American films. French producers are at present unable to supply more than one-twelfth of the reels needed for a full run performance.

Griffith's Decision Gives Creditors of Wark Producing Co. 100 Cents on Dollar

CREDITORS of the Wark Producing Corporation, of 1476 Broadway, New York, which produced "Intolerance," will receive 100 cents on the dollar on their claims. This result was made possible through the efforts of D. W. Griffith, who not only waived a personal claim of $84,334 against the debtor corporation, but also was instrumental in having the D. W. G. Corporation waive its claim of $60,250 and obtaining waivers from E. J. Banzhaf, president of the debtor corporation; Lillian Gish, the popular screen actress; Mae Marsh, A. H. Banzhaf, H. E. Aitkin and R. E. Aitkin.

Under the terms of the composition in bankruptcy submitted by the film company, which was approved by Judge Mack in the United States District Court on April 18, the creditors will receive 25 per cent. in cash immediately and the balance in deferred payments evidenced by notes of the corporation bearing the indorsement of Mr. Griffith.

The indorsement of Mr. Griffith on the notes which mature at periodical intervals between May 1, 1921, and December 31, 1922, satisfied the creditors that they will be met promptly at maturity, and all of the creditors readily assented to the composition which automatically terminates the bankruptcy proceedings which have been pending against the film company for some time.

Resumes Business

The total liabilities were $298,910, but allowing for the claims waived, the indebtedness is in the neighborhood of $120,000. The company resumes business with assets of $125,943, consisting of cash in banks, $47,016; accounts receivable, $13,927, and films in exchanges of the estimated value of $65,000.

In addition, the good will established by the business and the corporation's copyright on "Intolerance" are regarded as valuable assets.

Experts in Psychology Will Determine How Much of a Film An Audience Sees

HOW much of a motion picture the audience really sees is estimated by producers at from 40 to 70 per cent. The most liberal estimate that has been made is 85 per cent. This condition is most commonly expressed by the number of bets that are settled in the lobby after a showing. Disputes have occurred, bets have been made, and the challengers come to the theatre to test their arguments. For instance, a $50 bet was paid in the lobby of the Central Theatre, New York, recently by a well-known dramatist who had failed to see something in "Dream Street" that the eyes of his friend had grasped.

Every person, of course, contents himself that he sees "all" of a picture. The department of psychology in Johns Hopkins University knows differently however, and recently wrote to Mr. Griffith asking if "Dream Street" might be used as the subject of a national experiment in psychology.

The purpose of the investigation is to determine what percentage of a picture is seen on the average; what part of the audience is affected by the comedy and to what degree; what part of the audience "gets" the emotion scenes and what is the reaction; how much of the action is remembered at the end of a week, two weeks, a month and six months: how much of the detail of an intense scene is grasped compared to those in a slower building scene.

Mr. Griffith will co-operate by arranging for the experimenters to attend a showing of the picture in all parts of the country. The departments of psychology in other universities are to be enlisted in this experiment. It will be the first scientific investigation of the group effect of a picture.

Huntington Police Close Down Second Sunday Show

T. G. Perfect, proprietor of the Perfect Theatre, Huntington, Ind., who has been having a hard time bucking the reformers recently, opened his theatre last Sunday night and entertained a large audience for about a half hour before the police ordered the place closed.

An admission fee of 10 cents was charged and a two-reel comedy was well under way when the management announced that the police had ordered the place closed, and an invitation was flashed on the screen to "come been filed against Perfect, but it is underback some other Sunday." No charges have stood that an affidavit will be filed in circuit court soon.

Mr. Perfect opened his theatre two weeks ago Sunday, was closed up and arrested and was tried on Monday before a jury and Mayor Charles McGrew. The jury was unable to agree and was discharged late that day. The theatre was opened the following Sunday, but was closed by the police before many tickets were sold. Other attempts to open on Sunday will be made from time to time.

Max Spiegel Dedicates New Allentown Theatre

America's outstanding figures in the producing and exhibiting industries attended the dedication last week of the Rialto Theatre, Allentown, Penn., a model motion picture temple seating 2,500, and paid tribute to the enterprise of Max Spiegel, the potent factor behind the new venture.

Mr. Spiegel, of New York City, president of the Allentown Rialto Theatre Company, the organization responsible for Allentown's newest work of building art, was host following the dedication ceremonies to the leading men and women of the industry at a banquet held in the grand ballroom of the Hotel Traylor. Complimentary speeches addressed to Mr. Spiegel and lauding his enterprise, which is represented in fourteen of the largest theatres in the country, were made by heads of film companies and exhibitors from New York, Brooklyn, Philadelphia, Boston and other cities. Mrs. Spiegel received with Mr. Spiegel at the Traylor reception.

Mr. Spiegel aided by Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, supervised the opening performance with Sol Myers, resident manager. The policy of the Rialto will be the best productions booked by the New York Strand office and musical novelties also offered in the New York and Brooklyn Strand. The Rialto policy will be almost identical with that of the Strand chain.

First $250,000 Ziegfeld Picture for the Independent Market

EQUITY PICTURES CORPORATION buys
"The Black Panther's Cub"—The big spectacular drama starring
FLORENCE REED and remarkable cast

This announcement is published to inform the Trade, State Right Men and Exhibitors throughout the country, that Equity Pictures Corporation has purchased W. K. Ziegfeld's sensational production, "THE BLACK PANTHER'S CUB," whose premiere at the Times Square Theatre in N. Y., on Feb. 15th brought remarkable praise from press and public.

A record price was paid for this film and the Independent field will now have for the first time in many years, a real picture big enough to compete with any of the big productions of the regular distributing organizations.

The purchase of this film backs up Equity's judgment that, given the right quality of picture, the independent market can absorb, handle, and put over big pictures better than is now being done by any National distributing organization.

The policy of distribution has not yet been determined. Forthcoming announcements will give the details.

EQUITY PICTURES CORPORATION
Aeolian Hall, New York

Brady Made Head of Advertising and Publicity for Associated Exhibitors

ANNOUNCEMENT has been made of the appointment of Joseph A. Brady as director of advertising and publicity of Associated Exhibitors. Mr. Brady has already assumed the duties of his new position at the headquarters of the organization at 25 West Forty-fifth street, New York. He has been assistant to P. A. Parsons, advertising manager of Pathe, for the past year and his change to Associated comes through mutual agreement with Elmer Pearson, director of exchanges of Pathe, and Arthur S. Kane, chairman of the Board of Directors of Associated.

Mr. Brady brings to his new task an experience of several years in general newspaper work and in advertising and publicity. He was selected in 1912 as one of the publicity aides to the committee of progressive Republicans endeavoring to secure the nomination of Theodore Roosevelt. He later went with the Progressive National Committee and assisted in the establishment of the party newspapers. He founded and was part owner of the first Progressive newspaper, The Yonkers Record.

He later returned to metropolitan newspaper work with The New York American. He was invited to become a member of the staff of the New York Evening World by Charles E. Chapin, who was then city editor, and he remained with that paper until he entered the Army in April, 1917. He was commissioned a 2nd lieutenant and assigned to the Fifth Marine Regiment and served, first with the French on the Chemin des Dame, and later with the marines at Chateau Thierry, Belleau Wood, and Soisson where he was gassed. He was promoted a 1st lieutenant on the field at Belleau Wood.

Upon his return to the United States two years ago he joined the advertising and publicity staff of Robertson-Cole. After several months he was offered a position by Randolph Lewis, director of publicity of Pathe, and he accepted. He was later made assistant to Mr. Parsons and his familiarity with the work of Associated in that capacity brought about his present advancement.

W. W. Hodkinson Back in New York

W. W. Hodkinson, head of the W. W. Hodkinson Corporation, has returned to New York after a "swing around the circle." He has been constantly on the go for three months, during which time he has visited practically every town of any importance in the United States.

A great deal of his time was spent on the West Coast, where he was in almost constant conference with the heads of various producing units, and it is expected that in the near future he will issue an interesting statement regarding the future activities of his company.

Morris Kohn Completes Tour of Exchanges

"I find business conditions in the motion picture industry in the East similar to those prevailing in the Middle West, which means about twenty per cent. off normal," said Morris Kohn, Realart's president, upon returning to New York from a tour of key cities in the eastern states.

Mr. Kohn recently returned from an extended trip over the continent during the course of which he visited the principal cities in the middlewest, northwest and extreme western states. His latest trip included stops at Washington, Pittsburgh, Cincinnati, Detroit, Cleveland and Buffalo.

"While conditions now, as far as the exhibitors with whom I talked are concerned, are about twenty per cent. below what they have been, the prevailing impression seems to be that by fall there will be a change in the general situation and most exhibitors are looking to that time for important developments," said Mr. Kohn.

"In Detroit I found that exhibitors can see some improvement in conditions and the same thing is true of Pittsburgh."

While in Cleveland Mr. Kohn was called upon by a number of exhibitors and was guest at a luncheon given in his honor.

Mayor Lunn Pleads for Truth in Advertising

A ringing echo of the recent censorship battle at Albany was heard in New York City when Mayor George R. Lunn, of Schenectady, addressed members of the Associated Motion Picture Advertisers at the Cafe Boulevard on April 14. He combined a denouncement of unintelligent efforts to cleanse the screen with a plea for motion picture advertising that could not be misinterpreted.

Tell Truth in Advertising

Mayor Lunn pleaded for further improvement in advertising.

"Tell the truth, the whole truth and nothing but the truth in your advertising," he said. "Make it stand for the picture. I am a rabid fan and during my experience I have never discovered a single instance where a producer gained anything by placing in the advertising something that is not in the picture."

The A. M. P. A. unanimously adopted a resolution extending the association's appreciation of the intelligent stand taken by the New York Evening Mail and the New York Globe on the censorship question during the recent hearings at Albany.

Nathaniel E. Shiren Going to the Orient

Universal's Oriental popularity has risen to such an extent that additional exchanges and positions are being created by that company in the East. The latest move to increase its service in the Orient is the appointment of a traveling auditor for that part of the world.

He is Nathaniel E. Shiren. He now is on his way to the East and his territory will include exchanges in Australia and New Zealand, the Philippines, the Strait Settlements, Japan, China, Dutch East Indies, and India. He will work directly under Mr. J. B. Ohrt, Comptroller for Universal, in New York City.

Tony Sudekum Acquires His Fifty-first House

Col. Tony Sudekum, of Nashville, Tenn., president of the Crescent Amusement Company, has attained his fifty-first motion picture theatre in the South with the opening of the Capitol at Bowling Green, Ky. It is a 1,300 seat house, and in facing the beautiful Bowling Green public square probably has the most attractive theatre location in the city.

Mr. Sudekum acquired a franchise in Association First National Pictures, Inc., for the new theatre while it was in construction. "Dangerous Business," with Constance Talmadge, was the opening attraction. Leo L. Goldberg, secretary of Associated First National Pictures of Kentucky and Tennessee; Joseph Goldberg, of the Big Feature Rights Corporation, and a large delegation from Nashville attended the opening.

The theatre will be added to the chain operated by the company. This corporation has in operation two other theatres in Bowling Green, eight in Nashville, two in Murfreesboro, one in Springfield and two in Hopkinsville.

Loew Plans to Complete Theatre in Seven Months

Work on Loew's Union Square Theatre at Powell and Post streets, San Francisco, will be inaugurated before the close of April and efforts will be made to complete the structure within seven months. The structure is being planned by Reid Brothers, and will seat more than 3,000. Sam Harris, of Ackerman & Harris, western representative of Loew's, Inc., says it will be devoted to vaudeville and high class moving pictures and operated on a reserved seat basis, making a sharp departure from the general practice.

C. Seymour Clark Handling Robertson-Cole Publicity

Robertson-Cole has announced the appointment of C. Seymour Clark as director of the publicity and advertising department. Mr. Clark is an experienced publicity and advertising man, having been executive secretary of the Bureau of Special Campaigns of the American Red Cross at Washington, D. C., for the past three years in charge of publicity and advertising for the money and membership campaigns.

Aided Hoover

Mr. Clark was selected by Henry P. Davidson, chairman of the Red Cross War Council, to go to Geneva, Switzerland, to organize the publicity department of the League of Red Cross Societies, composed of the Red Cross societies of thirty-two different nations. His most recent connection was with Herbert Hoover of the European Relief Council Campaign to raise $33,000,000 for the relief of the children of Europe, to which the motion picture industry co-operated so generously.

G. SEYMOUR CLARK
Who was recently appointed director of publicity for Robertson-Cole.

Keeping in Personal Touch

By FRITZ TIDDEN

First we would like to indulge in a little justifiable self praise. Some weeks ago in commenting on the extended amount of motion picture material to be published in the May Bookman we congratulated that magazine and its sagacious editor on obtaining to write the movie articles men that were blessed with knowledge whereof they speak. Not just persons with weighty names in literary life and no perception of the motion picture as it stands today. If he didn't we knew what would happen. Witness, further down the page, what happened in another place.

Then we would like to mention that we are of the opinion that the New York Evening Post publishes the best conducted motion picture department of all local dailies. The reviews are not "sob sister" gushes concerning the personal reaction to the beauties of Wallace Reid, Thomas Meighan et al. They are sound criticism, designed with care, and there is the difficult combination of service to the general reader and those directly concerned in the business, all done with an effort on the writer's part to contribute his mite in the advancement of the motion picture. The name of the young gentleman that conducts the department is P. F. Reniers.

Finally we would like to say that we personally think the Literary Review supplement of last Saturday's Post pulled a bone. It published a front page editorial pretty generally condemning the motion picture. It was written by a man whose effusions clearly denote he has next to no knowledge about the matter on which he writes. The, we suppose youthful, gentleman's name is William Rose Benet. Mr. Benet's condemnation is crude, to extract a word he uses in describing the motion picture. It is crude because it shouts youthful immature judgment, and reminds us of Chanticleer. No one will deny that there is not room for improvement in the motion picture. But the motion picture WILL improve. It is yet young.

It is in, you might say, it's Chaucer state. It will and has advanced in countless instances. Mr Benet evidently has not the judgment to perceive that he has not attended the theatres exhibiting them or the fairness to admit of it. This is as positive as the sun will rise tomorrow morning, and the crowings of the Chanticleers will not have the slightest effect.

Of the thousands and thousands of good pictures how many has Mr. Benet seen or tried to see before he made his snap judgment condemning the motion picture generally? We resent the "poor thing" attitude toward the motion picture from a rank outsider who hacks out an editorial based on judgment of that sort, and from a man who knows nothing whatsoever about what is really wrong with the motion picture, which has been righted to a great extent and is progressing more and more every day.

In conclusion we reiterate our congratulations to the Bookman for securing persons in the know to do its considerations of the motion picture. The editor, John Farrar, foresaw what happens when outside talent dabbles in something of which it knows nothing.

* * *

After which let us get down to business.

Charlie Christie is continuing his visit in New York.

* * *

George Fitzmaurice and his wife, Ouida Berger, have gone to White Sulphur Springs, Va., to complete the preliminary preparations for the filming of "Peter Ibbetson," which will be Mr. Fitzmaurice's next Paramount release, co-starring Elsie Ferguson and Wallace Reid.

* * *

National Geographic Magazine has accepted for publication a complete account, illustrated, of Frederick Burlingham's recent expedition among the wild men of Borneo. Mr. Burlingham photographed some motion pictures on the trip.

* * *

Owen Moore owns a tract of swamp land in New Jersey that he calls his "hop field." Bullfrogs are Moore's only tenants, and they spend nine months a year croaking, although their rent is free.

* * *

Claude Saunders, manager of exploitation for Famous-Players-Lasky, has returned from a week's visit to Pittsburgh.

* * *

Major Jack Allen, wild animal filmer, will entertain two thousand Boy Scouts at the Broadway Theatre on Saturday morning. Several reels of the Major's pictures will be screened to illustrate his talk on living in the open and capturing wild animals. B. F. Keith's Boys' Band, through the courtesy of E. F. Albee, will provide music for the occasion.

* * *

Raymond Pawley, treasurer of Hodkinson, has returned to his desk following an illness of two weeks. The regular weekly get-together luncheon of the firm's department heads was held at the Hotel Lorraine on Monday. When Pawley, acting in his official capacity as chancellor of the exchequer, received the luncheon check from the waiter he had a relapse.

* * *

Speaking of Hodkinson, W. W. is back from his trip to the South, which included a fishing excursion in Florida. One day W. W. had signed up a 100 per cent. contract with the head of a southern chain of theatres. He slipped the contract in his pocket, boarded the boat for a day's fishing, and then while casting or something the paper fell overboard. He didn't know what to do. It would be almost impossible to get in touch with the exhibitor to secure his signature to another contract. Later in the day W. W. caught a huge tarpon and when the boatmen were removing the fish's digestive system the precious contract was found lodged in the stomach.

Please aim your missiles in the general direction of Richard Weil.

* * *

Frank Elliott, western representative of the Sun Light Arc Corporation, has been in town conferring with J. Justice Harmer, president of the concern.

* * *

Nathaniel W. Sherin has been made foreign auditor for Universal. He is on his way to the Orient, to fulfill a three-year contract.

* * *

The agile Bill Reilly, who seems to go everywhere, was present the other evening in the line in front of the box office of the Adelphi Theatre. Preceding him was a veteran but absent-minded movie fan who wished to find out when the picture started and asked, "When does 'The Nut' come off," says Bill.

* * *

Louise Du Pre, who leaped into fame as the former understudy of Mary Pickford and who was to have been presented this month as a star in her own right by the newly organized Fan Film Corporation, has gone to the French Hospital, New York, for a rest cure treatment. Artistic temperament and financial effort do not mix Miss Du Pre found when she attempted to be active in the organization work incidental to the incorporation of the Fan Film Corporation and the result is an order for complete rest under scientific treatment.

* * *

Harry Cohn, producer of the Hallroom Boys' Comedies, arrived early this week in New York from the coast to attend a Federated Exchanges meeting in Atlantic City on April 30.

* * *

R. H. Cochrane, Universal's first mate, has just returned to New York from Los Angeles, where he spent the winter. On his way back he ran through a snow storm in the Middle West. He says he never welcomed anything with more enthusiasm than he did that snow. He and his youngster got off at station stops and romped in it. It was a case of too much California sunshine.

* * *

Members of the famous "Alimony Club" of New York made up of men who have chosen jail sentences rather than pay alimony to former wives, who were given a private showing of Allen Holubar's "Man—Woman—Marriage" in the Ludlow street jail where they are confined, have supple-

TWO BAD BOYS

Jackie Coogan, who plays "Peck's Bad Boy" in the Irving Lesser production, shakes hands with Irvin Cobb, the bad boy of literature, who titled the picture.

The beautiful imported mosquito gauze fountain pen is awarded this week to Thomas Meighan for his ability to greet enthusiastic crowds without increasing the size of his hat.

mented their verbal praise of the production by the following letter written to Sheriff David H. Knott:

"The undersigned wish to thank you and Miss Dorothy Phillips, for your courtesy and kindness, in giving us the opportunity to view the picture entitled 'Man—Woman—Marriage.' It is a splendid production and the showing was much appreciated by all of us. We want especially to thank Miss Phillips for the opportunity of meeting her in person and to congratulate her on the wonderful way in which she showed what a woman and a wife ought to be."

The letter was signed by the full membership of the "Alimony Club."

* * *

It is understood that Samuel Goldwyn is to return to this country around the first of May. He has been in Europe for some time on a trip combining business with pleasure.

* * *

Eddie Lyons, of the former team of Lyons and Moran, is now in New York looking over some prospects for future productions.

* * *

It is not generally known that Sessue Hayakawa has been seriously ill. He had a very severe case of appendicitis and peritonitis developed. R. S. Cole, president of Robertson-Cole, received a telegram this week stating the Japanese star is out of danger, his strong constitution having helped him win the fight.

* * *

E. J. Smith, of Philadelphia, and Art Schmidt, from Cleveland, rendezvoused in town last week to go to the mat with the sales department of Universal over the matter of early prints of "Reputation." Both won. They were last seen swapping yarns, sales yarns, around the Astor.

* * *

P. M. (Afternoon) Sarazan of the First National publicity department, has organized himself into a one-man reform Society for the Lowering of the Cost of Recreation of Motion Picture Stars. It all started when Wesley Barry of the Marshall Neilan forces suggested that he would like to see a ball game. Paul issued the invitation and when Colleen Moore, another of the Neilan players, was declared in by Wesley and Jack Keegan was recruited from the First National a quartet was rounded out. After the ball game it developed into a dinner-theatre and after-theatre party and Sarazan has arranged to have three songs published in an effort to fill the hole in his pocketbook. One of the songs is most appropriately named, according to Horace Judge, "Try and Get It." The ditty refers to an expense slip.

* * *

Julius Singer, manager of Reelcraft's New York exchange, was away from his desk last week owing to illness.

* * *

Lowell Cash is now reported in Kansas, stirring them up in that state in favor of "Outside the Law." "Small Change" claims to hold the jump championship of Universal. Every jump takes him further West. He's probably packing a gun by now.

* * *

Harold Lloyd is expected in town in the near future.

* * *

W. E. Shallenberger, president of Arrow, has returned from a trip to Maine, where he went to watch the making of some of the scenes of the first of a series of James Oliver Curwood pictures which Arrow will handle in the independent market.

Less politics and more mutual understanding. That's what the industry needs and needs more than anything else.

* * *

Do you realize the significance of the appearance of Percy Grainger at the Capitol Theatre this week? He was secured by Rothafel as his chief contribution to Music Week. Unless we are greatly mistaken it marks the first time a musician of the calibre of Grainger has played an entire week's engagement in a motion picture theatre. Think of the field it opens up, and now that the ball has been started rolling who can tell who will be the next?

* * *

Fencing lessons have been the order of the day on the Goldwyn lot out in California, where Will Rogers is "Doubling for Romeo." Bill writes in to tell of an incident that occurred: "One of our fencing instructors got excited around noon time the other day and shouted, 'Lunge.' The whole company stopped work and beat it for the restaurant."

* * *

Jack Coogan is on the road to a rapid recovery from his recent and serious illness. It is probable that he will be well enough to make a personal appearance at the Strand Theatre next week in conjunction with the showing of "Peck's Bad Boy."

* * *

If you hear screams of agony emanating from the vicinity of Fifth avenue and Forty-third street, it means nothing except that we have heard that some producer is to make a picture founded on the Anderson-two wives theme.

* * *

Mrs. Lydig Hoyt is to become a motion picture actress, according to an announcement made by Beulah Livingston, personal representative for Norma Talmadge. She is to make her screen debut with Norma in "The Wonderful Thing," a picturization of the stage play that was produced last season.

Mrs Hoyt is regarded as one of the most beautiful women in New York society. She has always taken a keen interest in dramatic art and has appeared in numerous society plays and tableau. She will play the role of Mrs. Truesdale in the picture, the part being second to that played by Norma Talmadge.

When you hear a knock in this business wait until you hear the other side of the story before you believe it. It may save you much embarrassment. Besides which it's the fair thing to do.

Tracy Not Convicted

William Tracy, Platteville, Wis., exhibitor, was not convicted of a violation of the law for running Sunday shows when a jury was equally divided on the question recently. The prosecution of Mr. Tracy was started by the W. C. T. U., which plans to open a new fight against Sunday shows, now that the state will not seek a new trial of Tracy.

A TENDER, WHIMSICAL LITTLE DRAMA IMBUED WITH PATHOS

That's What J. E. Williamson's Submarine Picture, "Wet Gold," Distributed by Goldwyn, Isn't—No, It's a Thrilling Novelty of the First Water: Real Undersea Stuff, Torpedoes, Villains and the Girl and the Hero

New York Incorporations for Week Total $575,000

Companies incorporating in the motion picture business in New York State during the past week show the following capitalization and directors:

Distinctive Productions, Inc., $255,000. H. M. Hobart, C. S. Hervey and Elizabeth Fingeroth, of New York; Coox Glotzer, Inc., $4,000, Samuel Glotzer, Rae Seixas, H. L. Salpeter, Brooklyn; Tri-Star Pictures Company, $500, Charles H. Rosenfeld, M. F. Beier, Benjamin Berk, New York; Synchonized Scenario Music Co., of Washington, D. C., $25,000, Benjamin Mandel, Saul Greenberg, of Brooklyn, Jacob Silverman, New York.

Hol-Tre Producing Co., Ithaca, $60,000, Meyer Klein, Alex Werner, H. E. Diamond, New York; Theatre Development Corporation, $25,000, Lester Blankfield, Brooklyn, James G. Solomon, George F. Mattuck, New York; Short Screen Series Company, $24,000, Julius Timm, Larchmont, Louis de Lyons, G. E. Elliott, New York; Primex Pictures Corporation, $1,000, Howard O'Brien, Brooklyn, Albert Brauer, D. J. L. Spaine, Mahopac; Rosebin Corporation, $75,000, Max Shapiro, Brooklyn, Barnet and Selig Kaplan, Brooklyn.

T. P. K. Productions, Inc., $50,000, P. E. Thacker, P. W. Panzer, Emanuel Kraus, New York; Storey Pictures, Inc., $10,000, A. D. V. Storey, B. P. Arons, Adrian Durieu, New York; Newburgh Cinema Co., Inc., $40,000, Charles S. Duryea, M. P. and Henry P. Ramsdell, Newburgh; H. T. L. Amusement Company, $5,000, Long Beach, D. M. Lazar, May Thoms, Joseph Smith, Edgemere; Rainbow Film Corporation, $1,000, E. J. Parsons, James L. Dowsey, Florence Rosenblum, New York; Photoplay Classics Corporation, $100,000, F. M. Franklin, A. B. Ebin, Harry Bayer, New York.

Carroll-Republic Suit May Be Dismissed Soon

Unless the summons and complaint is served on Herbert Brenon and the British and Colonial Kinematograph Co., Ltd., within a reasonable time, "so that the judgment sought may be binding and conclusive on both," the suit of Earl Carroll against the Republic Distributing Company will be dismissed. This is the gist of a decision handed down by Supreme Court Justice Francis B. Delehanty in the suit brought by Carroll in which he seeks to compel an accounting of all monies received by the Republic people from the production of the motion picture, "Twelve Ten."

Carroll charges that Brenon invited him to submit a scenario and that if it proved acceptable, a contract would be made with Carroll. The latter claims he turned over the scenario to Brenon, who had Marie Doro pass on it as suitable for a picture and negotiations were started to make a contract with Carroll. Before this was completed Brenon left for England with the scenario, and the next Carroll heard was that the British and Colonial concern were producing and exhibiting his scenario under the title of "Twelve Ten" and had disposed of the American right to the Republic Corporation.

Tomlinson Charges Fox with Breach of Contract

Charging the Fox Film Corporation, Inc., with breach of contract in summarily dismissing him as special representative and manager of its interests in France, Daniel G. Tomlinson has filed suit in the New York Supreme Court in which he seeks to recover $4,650 and $600 for traveling expenses from the film corporation.

Tomlinson alleges that on June 20, 1919, he made a contract with Fox to be special representative and manager in France and Belgium for one year at a salary of $7,800, and in addition he was to be reimbursed for his traveling expenses. He says that at the expiration of the contract it was renewed for another year, and without any justifiable reason the defendants cancelled the contract on November 4, 1920.

Rialto Is Celebrating Its Fifth Anniversary

The birthday spirit was at the Rialto Theatre on Sunday, April 17, when the famous picture theatre celebrated the first day of its week's anniversary program to mark its five years of artistic existence. Every appearance of Hugo Riesenfeld at his conductor's desk, a place he has held despite his promotion to the managing directorship of the Rialto, Rivoli and Criterion Theatres, was marked with the heartiest applause— a tribute to the young musician who has been one of the most accomplished pioneers in developing the art of the motion picture presentation to its present high standards.

The fact that the Rialto's fifth anniversary comes during the same week that New York celebrates its second Music Week makes the work of Mr. Riesenfeld stand out the more prominently and draws attention to the theatre's work in creating a greater appreciation for good music with its pictures and in its supplemental programs.

Past Performances Prove That

VIGNOLA

Makes

Consistent Box-Office Winners

REMEMBER

"THE WORLD AND HIS WIFE"
"THE PASSIONATE PILGRIM"
"STRAIGHT IS THE WAY"

COMING RELEASES

"THE WOMAN GOD CHANGED"

AND

MARION DAVIES

IN

"ENCHANTMENT"

DIRECTED FOR COSMOPOLITAN

RELEASED BY PARAMOUNT

M. P. D. A.

Close-Ups Around Central New York

The Palace Theatre, one of the first-run houses of Syracuse, passed out of the hands of Howard Smith, owner of the Palace, Buffalo, Saturday, April 16. Any ambitious exhibitor with a bank-roll and exploitation ideas can take it over.

Pathe News is having a big boom in these parts. The Strand, Clinton Square, Grand and Leland in Albany, will begin using it day and date May 1.

Blue Law folks are trying to make Rome (N. Y.) howl. Recently they induced the authorities to bar unescorted youngsters from the picture houses there. After a time it developed that those leading the fight were either old maids or bachelors, who knew nothing about children. Bona fide parents began kicking over the crusade, because they said the picture shows kept the kiddies out of mischief in the afternoons.

Sol. Mannheimer, well known on Broadway, is selling and exploiting for Goldwyn out of Buffalo. Wherever Sol goes he first "sells" the idea of publicity for Goldwyn, then he sells Goldwyn pictures. Keep it up, Sol. You've got as big a "punch" as you had when you managed the Lyric in New York for the Shuberts.

Pat Rooney, "the best-dressed salesman out of Buffalo," breezed into Syracuse the other day selling for Fox. He succeeds Stapleton, who has gone to Cleveland to be with Gommersoll, formerly the Fox manager in Buffalo, who now is Cleveland manager for Robertson-Cole. Pat knocked 'em dead during his first week.

Sol. Kauffman is showing pictures Sundays only at the Empire, Syracuse. He opened April 17 to a big house.

Charlie Charles, formerly Albany manager for Stoll Productions, now is with Nuart. Charlie is a hustler of the 100 per cent. kind. He doesn't believe in 2.75 efficiency.

Charley Sesonske is putting over the Capitol, Oswego, in big shape. He plays to capacity houses nightly.

Proprietor Dolan, of the Hippodrome, is closing his house for three months to make elaborate alterations. He will raise the seating capacity from 700 to 1,250 and have a ceiling space of 37 feet.

Al. Sardino, owner of the Hippodrome, Syracuse, is making good as a distributor of film. He has taken over the Dooley, Great Northway and other companies and is going to "States Right it" on a big basis.

George Blackman, formerly manager for the Dooley Exchange, is now selling out of Buffalo for First National. George says there won't be anything but First National franchises everywhere when he gets a start.

Everybody is glad to see Tom Brady "knocking 'em for a goal" with Associated Producers. Tom knows the Central New York territory from the ground up, and while he sells "Lying Lips" he doesn't have to live up to the title to get big prices.

Harry Lux, owner of the Alhambra Utica, is recovering from an operation for a swelling in his leg. He was showered with messages of sympathy while in the hospital.

New Stories Bought for Film Production

Several big stories have recently been bought by Universal and will be produced as feature pictures as soon as they can be put into continuity form, announces Mr. John C. Brownell, Universal scenario chief.

Among them are "Harbor Road," a novel by Sara Ware Bassett; "The Mascotte of the Three Stars," by J. Allen Dunn, and "The Gossamer Web," by John A. Moroso.

"Harbor Road" has had unusual success as a novel. It is expected that it will be used as a starring vehicle for Edith Roberts, who now is producing "My Lady of the Island."

"The Mascotte of the Three Stars" is a strong western story which Universal thinks will make an excellent vehicle for Harry Carey. It probably will be produced as one of Carey's Universal-Jewel productions.

"The Gossamer Web" is a prize story which recently attracted much attention. It is scheduled to be produced with Frank Mayo in its starring role. It is the story of a man, sentenced to prison unjustly, who sees, in news reel moving pictures shown in prison, "shots" of his wife with the man who ruined him. This precipitates an amazing series of complications which gives unusual zest to the story and makes for suspense and a powerful climax.

Fox Negotiating for Paris Opera House

Winfield R. Sheehan, general manager of Fox Film Corporation, now in Europe, took abroad with him two prints of "Queen of Sheba." Now it is announced that negotiations are under way for its presentation at the famous Paris Opera House.

French titles have been arranged for the big spectacle, and all the preliminaries taken care of, so that if the Opera House deal is closed the Parisian showing will follow immediately. It is possible that "Sheba," which has settled down for a run at the Lyric Theatre, New York, may soon be duplicating the success of the New York engagement in other foreign capitals than Paris.

Another Blue Law Condemned

There will be no Sunday closing law enacted at this session of the California State Legislature. The Senate has made this clear by defeating the "Blue Sunday Act" of Senator L. L. Dennett. The author of the measure declared that it was simply one to enable a workman deprived of one day rest in seven to cease from his labors on Sunday, but other senators took the stand that it was the opening wedge to close all places of amusement on Sunday, and the bill was defeated by a vote of nineteen to ten. Governor William D. Stephens declared that he would have votoed the measure had it been passed.

CLARA KIMBALL YOUNG ILLUSTRATES THE ADVANTAGES OF MARRIED LIFE

In This Equity Release, "Straight from Paris," the Well Manicured Guy Falls Hard at the Moment of Introduction, Wins the Right to Support Her and Then Clara Lays in a Few Typically Gorgeous Gowns at Hubby's Expense

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Got the Pick of New York Windows for the "Four Horsemen" Production

HARRY SWIFT can grab off windows by the dozen, but he never got a chance to win the display the Metro publicity men gained for "The Four Horsemen of the Apocalypse." All of the big stores were hooked up, and they got displays where other plays have never been featured. The six windows shown below represent the pick of the New York windows.

McDevitt & Wilson are the big downtown booksellers, catering to the financial and big business districts. The floor of the window was carpeted with stills with two lettered cards and a display of the books, though the background was an assortment of standard and new titles. Probably more business men patronize this store than any other single establishment in New York.

The Publishers, of Course

W. P. Dutton & Co. are the publishers of the novel in America, and they gave a full window in the heart of the exclusive shopping district on upper Fifth avenue. They used window cards and stills with the book and an autographed portrait of the author.

Lord & Taylor, further down Fifth avenue, also gave a full window, designed in their usual good taste. They reached the fashionable shopper as contrasted with the bookish crowd along publishers' row further uptown.

Gimbel Brothers and Macy have their stores in the Thirty-fourth street section of Broadway, catering to the less fashionable shoppers and the big traffic from the Pennsylvania-Long Island station, as well as the crowd from the Hudson tubes, while Abraham & Straus have the chief store in the "Ladies' Half Mile" of Brooklyn's shopping district. Stern Brothers, on Forty-second street, also made a large display (not shown in the cut), reaching the commuting crowd which uses the Grand Central Station, the local and the Steinway tubes.

Crèam of Display

No seven stores could give a greater display value or reach a larger number of persons than these seven. All made a drive on the book sales, but advertised the picture heavily to renew interest in the book. It stands one of the best window campaigns ever worked anywhere, and a hundred windows in less distinctive locations could not have done as well. It means both quantity and quality appeal.

Perhaps the one outstanding achievement in the publicity for this film is the lengthy story in "The Literary Digest," but this window showing is going to require a lot of work to get a beating. It is helping to hold business up to capacity, for the windows appeal to more than a million a day.

As a Side Line

You may remember that George Schade took up the "Dinty"-freckles contest and offered his prize to the most freckled negro. The winner was a dusky kid from a local orphan asylum. When Schade put in "The Kid" he remembered the youngster and made him the host to all of the forty-five children in the Orphans' Home.

He didn't try to keep it from the newspapers and as a result all of the sheets ran human-interest stories on the visit and the enjoyment of the kids, with plenty of mention of the fun to be found in the Chaplin film. It proved to be worth a lot more than 45 tickets.

Works Key Ticket Stunt for Serial Introduction

Otto C. Clinger, of the Main Street Theatre, Galeton, Pa., has been working the card stunt for launching serials with great success. His last use was for Eddie Polo in "King of the Circus."

Five cards were prepared, each about 2 by 3½ inches, printed on one side with talk of the coming serial. Each card in the set was numbered from one to five.

They were handed out indiscriminately, but one set of cards was limited to the number of free admissions intended to be given out to the first episode of the serial.

The distribution was continued for two weeks before the first episode was shown, and the cards were given out as they ran. Mr. Clinger used three for his control card and had only a certain number of these printed up, but there were several times the number of the one, two, four and five cards. It did not matter how many of these were given out, for a set of five cards was needed for a free admission and there was only the limited number of threes out.

Not the least valuable feature of the stunt is the effort of the holders to exchange their duplicate cards for numbers they did not hold, which is an effective form of word of mouth advertising.

Try it for your next serial. You'll be pleased with the way it works.

More Taylor Stunts

Owing to the storm of last week, the mails were late and O. T. Taylor's lobby stunt arrived too late for this issue. One will be offered next week and each succeeding week. Make a collection of these. They will be worth your while.

SIX OF THE BEST WINDOWS IN NEW YORK WERE GIVEN OVER TO "THE FOUR HORSEMEN OF THE APOCALYPSE" There never has been such a showing in the best windows for any film attraction as was given the Metro special. On the top row, reading from the left are the windows of McDevitt & Wilson, Lord & Taylor's, and Gimbel Brothers. Below are those of R. H. Macy, W. P. Dutton & Co. and Abraham and Straus, Brooklyn. This stands as a record for class.

Selling the Picture to the Public

Stressed Local Points to Sell "Love Flower"

Phil Gersdorf, of the Arcade Theatre, Jacksonville, in his campaign for Griffith's "The Love Flower" used almost all local points in his advertising.

At times the water hyacinth completely fills the St. John's river, sometimes to the detriment of navigation, and by making this the "love flower" Gersdorf was able to work the papers for much more than the usual publicity and to get keen local interest.

Another local point was that parts of this picture was made in Florida locations. With the people of Jacksonville making strenuous efforts to recapture the picture studios, this was an even stronger point, and local pride brought an unusual turnout.

Another departure was splitting the Sunday space into small reading advertisements of Griffith, the Florida scenery, the stars, the play and the hyacinths, all hooking in to the Arcade. It did not make the big splash that a single space could have gained, but it worked through iteration to even better effect. Even the largest space strikes but one blow. A scatter will hit as many times as there are advertisements.

Mailed Bogus Money

The Money heralds for "Brewster's Millions" have been used in a multitude of ways, but Norman M. Dixon, the Paramount exploiteer in Cincinnati, found a new use for them.

The film was to play at the Lewiston Theatre, Cincinnati, and the heralds were mailed out in "pay" envelopes. At first flash it looked as though a pay envelope had been mailed by mistake and most of the heralds were read through, once the recipient got started.

Hyman's Novelties at the Mark Strand

Following "National Music Week," Edward L. Hyman offers for the week of April 24 a Mark Strand Musical Festival. A shorter feature permits him to give more room to the musical selections, and the program is varied and attractive. It opens with the overture "Tannhauser" played straight, with the curtains to the production stage left down an account of the following number. Magenta flood on the orchestra and orange spots on the curtains.

EDW. L. HYMAN

Immediately following come selections from Tschaikowski's "Nutcracker" suite ("Casse Noisette"). This opens with the Chinese dance, is followed with the "Miniature Overture," with the "Dance of the Sugar Doll," and concludes with the "Dance of the Flowers." Dances will be given with these numbers. The first will be danced back of a scrim curtain and before the black cyclorama. On the scrim will be thrown several lines of Chinese ideographs. The same setting will be used for the dance of the Doll, with a number of balloons suspended over the stage. For the third, the cyclorama will be caught back, and a flower film will be run on the scrim, and between the cyclorama curtains will be a window with a flower effect. Red lights will be used for the first dance, blue for the second and light pink for the third.

This is succeeded by the Sport Pictorial, "The Cradle of Champions," and the film gives way to two excerpts from "Rigoletto." The first is "Caro nome" sung by a contralto and the second the quartet, which will mark the Strand debut of Joseph F. Sheehan, well known through his connection with the Castle Square and other grand opera enterprises. The selections will be correctly costumed and set. Green foots on the production stage, a white spot for the solo and overhead orange spots for the quartet, with light blue from the sides

The Topical Review is the next number and this runs into the prologue to the feature: First National's "The Sky Pilot." The prologue is in two parts, the first showing a western exterior with the preacher entering and being dragged into the saloon. A dark change reveals the interior of the saloon, in which someone recites "Dangerous Dan McGrew" with the appropriate action carried out to the point where the shot is fired, when the picture comes on the screen.

At the end of the feature the baritone will sing Tosti's "Ninon" and Rogers' "The Star" and Buster Keaton in "Neighbors" will close the smashing bill. The organ postlude is the intermezzo from "Cavaleria Rusticanna."

THE PERFECT WOMAN AND THE PERFECT BOOB OUT WEST

This is a picture of the Ostenberg stunt at Scottsbluff, Neb., described in these columns a couple of weeks ago and worked for the Constance Talmadge First National attraction, "The Perfect Woman." It really worked

All Talked "Billions" in Full Page Hook-up

Eight merchants kicked in with the Forum Theatre, Hillsboro, Ohio, on a page for Nazimova in "Billions," each starting in with the title. The theatre hooked in with "What are these billions they are talking about?" and supplied its own answer with a reference to the play.

One-page hook-ups are not much to record these days, but Hillsboro gets on the map for the first time in a couple of years. There was a time, when Mr. Chaney was down there, that we heard of the town more often.

Placing Slides

Lem Stewart finds that there is an art even in the manner of showing slides of coming attractions, and Southern Enterprise managers are advised to employ few and to place the most important slide first and the next most important last of all.

Exhaustive tests conducted by the New York University have shown that the first page of advertising read in a magazine is the most apt to be remembered that the last is next best, while the first ten pages are more important in the mind of the reader than the rest.

The experiments resulted in changing the advertising rates of one of the largest national weeklies and Mr. Stewart finds that it works the same way with slides. Managares are advised to run not more than ten and to put the most important first of all, while the mind is still fresh and fully receptive.

Selling the Picture to the Public

Dispensed with a Band for this Ballyhoo Gag

Sam Cornish, of the Sun Theatre, Faribault, Minn., did not bother with a band when he wanted to ballyhoo for "Dinty." He hired a truck and provided it with side banners for this First National Marshall Nielan production.

Then he ran it down to the loading platform of one of the newspapers and made a little speech to this effect: "All you kids who want to go on a three mile joy ride around town and then see 'Dinty' hop aboard. All you have to do is make all the noise you can."

The last injunction was really unnecessary, for a truck load of kids could not keep still if they were in a funeral procession. They yelled their heads off as they went through the city streets and they kept on yelling all through the show at the exciting parts—and "Dinty" is mostly made up of excitement. It's cheaper, noisier and better than a band ballyhoo.

Sure Raised the Devil at Barbee's Loop House

There was something prophetic in the sign "They are playing 'The Devil' with George Arliss at Barbee's Loop Theatre," which was painted on a sign at one of the busiest street intersections of Chicago's busy loop district. They played the devil all around, for the girls got pinched and fined, but was Barbee discouraged? Not on your life. The stunt brought him more money than the fines of an army of sign painters would amount to.

And they were real girls; not camouflaged men, as the closeup will prove, and they were chaperoned by a very red Devil, who ballyhooed the lobby and came in handy in a lot of ways.

There were two girls, and they painted over a sign already carefully drawn in pencil. From the street it looked like freehand work, but it was all prepared. They picked out a busy hour and pretty soon the crowd was so dense that a policeman went up the fire escape and made a pinch. Then he called the patrol wagon (which did not have the effect of lessening the crowd), and they went off to court, where the girls were arraigned for impeding traffic, and the papers told all about it, and told they were playing "The Devil" with George Arliss, which was precisely what they were doing, and then the whole world knew, laughed and gave a look.

It was big town stuff and went over with a whoop.

Tried "Pay as You Exit": Lost Only Four Fares

Robert C. Frost runs the Arcade Theatre, Fort Meyer, Fla. When he had "The Inside of the Cup" run the day before the showing, he felt so certain that it would go over big that he wanted to get every one in to see it. He hustled down to the newspaper office and got them to run the front page announcement that no admission would be charged at the Arcade, but that patrons who were satisfied could pay as they left the house.

The same offer was made on 300 throwaways and a sign over the box office read: "Go in and see the picture. If it appeals to you, pay as you come out. If it does not, it costs you nothing."

A careful count was kept of the patrons as they entered and at the end of the day it was found that only four persons had failed to pay on their way out. When you realize that this means standing in line **after** the show to get a chance to pay, it means a lot more than it would seem to at first glance, but Mr. Frost figured that he was playing safe to get the limit of business, and he was correct.

More than that, twenty-five people complimented him on the idea the following day and told him it was the fairest proposition they had ever heard of, and more than one said that it brought him out against previous intention. This won't work in some houses, but if you have faith in your patrons and the attraction it's a whizzer.

Kept Gilded Lilies Fresh with Fountain

Those who have sought to exploit Mae Murray in "The Gilded Lily" with real flowers have experienced difficulty in keeping the flowers fresh. B. B. Garner, of the Casino Theatre, Lakeland, Fla., got over this difficulty by putting his lilies in an electric fountain which he was able to rent at a small cost.

The tiny streams of water playing over the illuminated bowl made a strong attractor and "gold" incandescent globes gilded the lilies to harmonize with the title while the spray kept them moist and fresh. Ferns and lilies in combination gave a most ornamental display. This and a hundred inches of extra advertising put over the play to about 30 per cent. increase on the usual business.

Jazzy Fashion Show Was New Los Angeles Stunt

Staging a fashion show was the way the California Theatre, Los Angeles, put over Goldwyn's "The Concert."

It was planned by Peggy Hamilton, who designs the gowns the picture players wear, and she introduced four new creations named after Nazimova, Clara Kimball Young, Helen Chadwick and Katherine MacDonald, using models as much on the style of those players as it was possible to procure. A special stage was built, with a runway down the center aisle.

But the point that will interest other producers of fashion shows was the wedding climax. This featured a wedding party, and to ballyhoo the show, the party arrived in limousines and entered through the main lobby, coming down the aisle and the runway to the strains of Mendelssohn's Wedding March.

The review was staged by Purl Wilkerson, who is probably to be credited with adding the ballyhoo feature to the old standby. Try that angle on your own next show. It doubles the pull.

ON THE LEFT, THE LADY PAINTERS; ON THE RIGHT, THE CROWDS THEY DREW IN CHICAGO'S LOOP

They painted the sign for Barbee's Loop theatre announcing that "They are playing 'The Devil' with George Arliss, at Barbee's Loop theatre" and then the cops came and got them and led them away in the patrol wagon and the newspapers carried stories on the front page, but Barbee should worry about a little thing like that. He got more than enough coin to pay the fines. It was fine all around.

Selling the Picture to the Public

Exploitation Often Works in Cases Where Advertising Will Not Suffice

RECENTLY a well-known publicity man wrote in the suggestion that the exploitation pages be dropped in favor of a more exhaustive analysis of newspaper advertising, advancing the opinion that newspaper advertising alone was worth while, though he admitted that his house now and then obtained good results from some special stunt. He expressed the opinion that "cheap ballyhoos" were of no use to any manager.

His position entitles him to attention, but we think he regards the matter from too narrow an angle. He approached his subject from his own experience and from the viewpoint of his own string of houses, which carry larger newspaper advertisements than ninety-nine out of each hundred houses can afford.

Exploitation Pays

Exploitation, by which is meant advertising other than in the columns of the newspapers, is purely a matter of individual need. There are, perhaps, some houses so situated that newspaper advertising will bring them all the patronage they require, but we differ with this manager both as to the need of other aids and as to the "cheapness" of the idea.

By "cheapness' he meant that it was unworthy of the house; not that its cost was small. To him all exploitation was in the same class with the side show ballyhoo.

That exploitation is inexpensive is by no means the least of the reasons why it has been so generally adopted, but it is by no means the chief motive for the almost overnight general adoption of the idea.

Exploitation came into use because it brought results to be gained in no other way. The time had come when pictures must be sold to the prospective purchaser. They could no longer attract on the strength of the fact that they were pictures. It was found that the patron did not respond to titles. He must be made interested in the play.

Where newspaper space is cheap and newspapers are widely read, there is no valuable means of getting business than through newspaper advertising. However, it is not always possible to reach all patrons through the press, and in the larger cities the space rates prohibit the use the newspaper columns by the smaller house.

To contend that those who cannot buy newspaper space should do nothing, is absurd. The reply is found in exploitation.

A Life Saver

Exploitations sell the picture through direct contact. The man who **wants** to see a picture will turn to the columns of the newspaper for a guide to his amusements, but the man who does not feel the urge remains unsold. The thing to do is to get that man into the house as well as his more eager brother, and nothing but exploitation can do this.

This has held good since the days when picture managers plastered their house fronts with gaudy posters; not to advertise the show, but to advertise the fact that they had a show. It was exploitation in embryo.

In many instances, the unwise selection of posters did untold harm to the picture business in general. The public got the wrong idea, not only of the house, but of pictures. Gradually it was found that the pictures on the house fronts were not typical of the entertainment inside, and the true-to-the-film posters gave the last blow to the "stock" poster.

More Was Needed

For a time the film poster sufficed. People went to see the Biograph, or the Vitagraph or the Imp or the Pathe subjects. They played brands as later on they played stars. The brand was the guarantee.

With the growth of the business and the change in the names of releasing firms the brand no longer sufficed and there came a time when not even the stars possessed the old appeal.

It was found that direct interest must be gained in each particular release. Then came exploitation. It was merely a broadening of the appeal.

Instead of selling from a single angle, as many and varied appeals were made as were found possible. Something of this sort had always been done. There were individual managers who prospered because of their stunts. Others merely followed their example.

Idea Won Out

The idea won and today the best exploitation gets the best business. And sometimes the best exploitation costs the least. Merchants welcome window hook-ups because they find that these sell their own goods along with theatre tickets. Newspapers are glad to get contests, because a tieup with a motion picture or house gives greater interest to a scheme than would the paper's own stunt. Even the big city papers are glad to co-operate and to give valuable free publicity in return for what they get from a stunt.

MULTIPLY THE NUMBER OF KIDS BY THE NUMBER OF CANS AND DIVIDE
The result will be better business, for the tin can matinee is something that will give a big ballyhoo and at the same time win the plaudits of the townfolks, for it rids the back lots of a lot of useless junk. Try it right now

The Tin Can Matinee Is Spring Business Tonic

In the spring the young man's fancy may turn to thoughts of love, but the poor married man thinks of the job of cleaning up the yard, and regrets that he is not a bachelor boarder instead of the head of a household with 2,000 exemption on his income tax.

About this time, work the tin can matinee and help Dad—he'll know and appreciate. It's one of the best spring tonics for sliding business and will win the approval of everyone.

Arthur Salter, of the Liberty Theatre, Roswell, N. M., took the suggestion of Fred V. Green, Jr., the Paramount exploiteer for Denver, and now if Green tells him to climb a telegraph pole and stand on his head, he'll give the suggestion respectful attention, for the can stunt worked for Bill Hart in "The Testing Block."

Salter offered free tickets to all who would bring to the theatre an assortment of tin cans and old bottles. One youngster accumulated twenty-four cans, wired them together and rode up and down the street on his bicycle with the cans hitched on behind. He got an extra ticket as did the boy who brought 64 cans in a flour sack. You can see him in the back of the group. But the best way is to stipulate that the cans must be strung together, must be not fewer than ten, and that the children shall parade, dragging their cans behind them, like Little Bo Peep's sheep. If you offer a prize or several prizes for the largest string, you'll have something they will talk about for months.

But the can idea was not the only thing Green gave or that Salter used. He had the "only a jackass" perambulator, tied up a number of windows and used the papers. The week before the house did an average business of $68 a day. Hart pulled $197 the first night, with Chaplin in "The Kid" for opposition. The cans had something to do with it, for they got liberal editorial and news mention for the house and the attraction, and you have to advertise even for Bill Hart.

Selling the Picture to the Public

Change of Pace Found Most Essential for Best Results from Exploitation

PROBABLY no one is more closely in touch with exploitation than Lem L. L. Stewart, who is publicity director for Southern Enterprises and its affiliations. Through a system of reports on each picture, he is able to study closely the development of the exploitation idea, and to correct errors. We know of no one else who is put in possession of so much material, and his observations are of more than usual interest on this account.

Recently he made a hurried business trip to New York and found time to discuss the problem. He was not being interviewed, but just talking the matter over at the lunch table, and his comments prolonged the lunch almost until the waiter brought the dinner menus.

What Stewart Has Found

"I would not need three guesses, or even two," he said, "to name the most common fault in exploitation. There is one great, outstanding fault, and I believe that it will be found to exist in all parts of the country. You may pick up a single report, note what has been done and decide that the exploitation has been brilliant. But call for a file on the same house and the trouble at onces becomes apparent. The exploitation is good, taken by itself, but it lacks variety when you consider the stunts in conjunction with the file, for it is all too much alike. There is no change of pace.

"The best exploitation fails if too often repeated. A page advertisement makes a wonderful splash if used now and then, but if it is used every week, a page display means no more than a much smaller space. It is the effect of bigness which counts, and that is largely a relative matter.

"Here in New York where ten lines single column is regarded as a large daily space, the four to six-inch advertisements across two columns now being used by Fox and Griffith are more notable than the full page would be in a newspaper where the average daily space is a four tens. It is all a matter of proportion.

Vary the Lobby

"It is the same in other regards. Take the lobby display. If it is always the same, the fact that new pictures are introduced in the frames three or four times a week does not matter. The general effect is the same.

"When I was running a house in Asheville, N. C., while a resident manager was being found, I used a common three-fold screen for my special attractions, affixing the stills to this. It was not much, but it was different. In no time at all the public began to associate the appearance of the screen with the idea of an unusual attraction.

"Used every day, the screen would have meant nothing. Now and then it meant a great deal. It did more than my newspaper announcements to convey the suggestion of the bigness of the subject. And yet, because it worked so well, it was put into constant use, and became stale.

"It is precisely the same way with newspaper space. A manager has an extra attraction. He takes extra space for the announcement. He does more than the usual business. Perhaps his next attraction is a minor program release. He feels a little uncertain about it. A quarter page put over the special. He takes a quarter page for the program subject. Probably it puts that over, as well, but pretty soon he finds that he cannot put over any particular play in a quarter page. He has to take more space for a special. He does. Again it works so well that he uses it for regular features. Very soon the half page is his standard advertisement. He must take a page to make anything stand out. It is good for the newspapers, but it makes the house costs rise alarmingly, and it brings in no more business.

"The only idea of spending another dollar or another ten or hundred dollars is to sell more than a dollar's worth of tickets for each dollar invested in advertising. If it fails to do that the money is wasted. If, under other circumstances the same results could be gotten with dimes or quarters or half dollars, the investment is wasted no matter what the ads bring in.

Change the Pace

"But this does not mean that large spaces should be taken for large attractions and smaller spaces for current program stuff. That would supply too certain an indication of the manager's appraisal of the story, and often it will be found that a straight program release will give greater satisfaction than a high priced special. That policy is just as fatal as the use of standard spaces.

"By varying your appeal you can keep business always good. You can sell one picture through lobby work, another through street work and a third through advertising in the newspapers. You can sell all three to equal advantage if you vary your stunts.

"In my territory a change for the better is evident. In time we will sell the best way, no matter what that way happens to be, but we won't try to sell two or three pictures in succession by the same means, no matter how good the results may be for a time. It is the secret of successful selling."

By Watching His Chance Got a Lobby Frame Cheap

Take a look at Eddie Hyman's new lobby display frame and figure out what that would mean in your lobby. You could get a new frame like that for three or four hundred dollars, maybe, but it cost Hyman just $25.

Hyman spotted it in an auction house and figured that it would look fine in the lobby of the Mark Strand, Brooklyn. It had framed an oil painting which had been for disposal. The painting had brought a fancy price, but the purchaser wanted a smaller frame, feeling that this was disproportionate, so he threw the frame back on the market.

Bought It Cheap

Hyman sent a man over and when the bidding stopped it had been knocked down to his representative for a quarter century. It was a little chipped and some of the moulding was knocked off, but a little work in the property room gave him probably the handsomest display frame ever used in a lobby.

He used it for three weeks for "Man, Woman, Marriage," with a design that commanded attention, and actual tabbing up proved that eight out of ten incoming patrons came to a full stop in front of the frame.

WANT TO BUY THIS BIG FRAME FOR TWENTY-FIVE DOLLARS?

That's all Eddie Hyman paid for it, and his experience suggests that if you watch the auction rooms you might pick one up for a song even if you are not a very good vocalist. It's a wonderful lobby flash and worth its cost each day

Selling the Picture to the Public

Had "The Master Mind" Answer All Inquirers

Herbert H. Johnson got an exploitation stunt and an act as well in his campaign for "The Master Mind" when it played his Luna Theatre, Lafayette, Ind.

He announced that "The Master Mind" would answer all queries at the Luna, and as patrons entered they were invited to write their questions on pads, tear off and retain the question, and wait for the reply. After the film was shown the answers were given on the screen by means of slides. Where possible, straight replies were given. Where this could not be done, the answer was guyed, supplying the needed comedy.

It was a mysterious stunt, but it is very easily worked if you will practice a little to get the hang of the thing.

These pads, which are used by the Fays and other pseudo spiritualists, consist of a few sheets of soft paper clipped into pad form with a hard pasteboard base.

The first and second sheets are plain paper, but the third is waxed on its under side, care being taken to get soft wax. A little almond oil added to the melted wax will give the necessary softness, and you can tell through experiment how much oil to use. The paper is brushed on one side with this melted wax, the coating being kept too light to be visible to the casual glance.

The pads and a **hard** pencil are given the entering patrons. When the question is written the wax on the **under** side of the third sheet is pressed into the soft paper of the fourth sheet. These fourth sheets are sprinkled with finely powdered graphite, and in a darkened room the question can be read with little trouble. Then it is merely a matter of forming the replies.

Where the pads are used inside of the house, they are keyed for location on the back, to show where they were issued, so that the reply can say that "someone down front on the right hand side wants to know," which will further increase the mystery. The top and fourth sheets should be renewed for each performance.

Like all good tricks, it is very simple when you know how, but it has made millions of dollars for spiritualistic fakers.

Apples Again

Sowing an apple in a barrel and reaping a harvest of shekels is the logical experience of E. J. Barnette Theatre, Galveston, Tex., who worked the apple stunt with a slightly new appeal in his exploitation of Cecil B. DeMille's special for Paramount "Forbidden Fruit." The apple was red and so was the barrel and the card on the barrel was read, too. It read:

"Stop—Inside this Barrel you can see Adam's Downfall; but that's ancient History—Just Step inside and see 'Forbidden Fruit.'"

The apple had a bite missing from one corner. Placed on top of a mirror it told its own story. The stunt was simple and inexpensive, but helped get in business.

Clean Up Week Idea

For clean up week in Marion, Ohio, the Orpheum theatre got out official looking postcards which read:

Clean up your back yard.
You are
Outside the Law.

This had the householders puzzled, particularly as the initials "P. D." were signed, presumably meaning "Police Department," which is exceedingly poor dope. Leave off the "P. D.," but try the rest on any local movement of that sort if you have the film. If you have the film and no movement, start something yourself.

SOME CUSTOMERS MIGHT THINK THESE WERE THE EGGS

Day old chicks may cast eggs under suspicion in a restaurant window and silently slander the freshness of the eggs, but in Saratoga they know this restauranteer raises his chicks in an incubator and not in the kitchen

Rubed the Streets With Fake Camera and Larry

I. C. Holloway, a student manager of Southern Enterprises, is at the Savoy, Anniston, Ala. He dug up a good old-timer in a fake motion camera operated by an impersonator of Larry Semon, when the latter was being shown in "The Stage Hand."

The camera was well built and was good enough to fool a lot of people, many of whom were promised a strip of film.

THE FAKE LARRY SEMON

It worked very well indeed, and was so old that it was new again.

A better stunt, because it was more permanent, was utilizing the closing of Noble street, one of the main thoroughfares. When Holloway heard the street was to be repaired, he offered to provide a sign free, and the city fathers told him to go ahead. He made a policeman cutout standing beside a "Stop! Street Closed" sign, and added a few words about the theatre, changing this copy as occasion required. As the job was a long one, he got a sign practically everyone in town *had* to see at a ridiculously small cost.

Swift Picks Saratoga as New Window Field

Harry Swift is giving Utica the absent treatment on windows for a time and is training Saratoga to like the idea. The window idea is new in Saratoga and it helped him to put over Douglas MacLean in "Chickens" like a Tom show with two Topsys.

Swift had to eat somewhere, so he picked on Skidmore's restaurant, having learned that the proprietor was a chicken fancier. After he had paid his check he sold the boss the idea of putting day old chicks in the window to advertise Paramount.

He painted a couple of signs which read: "We haven't the largest chickens in town. You will find those at the Congress with Douglas MacLean in 'Chickens.' They're dreams." That last remark did not sink in until after the picture had played and they saw the nightmare stuff, but the day old chicks won a lot of attention to the restaurant and interest in the show.

Selling the Picture to the Public

IT WAS ALL RIGHT TO PLAY STANDING ROOM IN ST. LOUIS

The Firemen wanted an eight hour day and William Goldman wanted an attraction. He let the firemen's glee club play a week's engagement at the Missouri Theatre, singing a song specially written, and the ballyhoo—BOY!

Hook Up With Firemen Boomed St. Louis House

William Goldman, of the Missouri Theatre, St. Louis, got a big publicity stunt the the other day and won the thanks of the community, as well.

The local fire department has been agitating for an eight-hour day. Mr. Goldman had a catchy special song written, embodying their appeal, and the Fire Department Glee Club got leave of absence and appeared at each performance Easter week.

More than that, they got the loan of a piece of spare apparatus for a lobby display and put several thousand window cards into the very best locations in the town. People let in these cards who would refuse the bribes of the theatre distributors, and the town was flooded with bills.

As a direct business bringer it was the best stunt Mr. Goldman ever had, and he was not counting so much on helping himself as giving the firemen a lift. As it was he made important additions to his receipts and got the good will of the municipal employees as well.

Kick in on every popular local move. It won't hurt you and it may help more than you realize. If the police pension fund is low, give a benefit, if the firemen want something, help them. Take the lead in all popular local movements. It means both money and prestige.

Summer Is Coming

Get ready now to get the summer business. Have your fans overhauled by some competent repair man, get the slip covers out and have them laundered or have new ones made, if needed. Look after the summer uniforms of the staff, and get light drapes to replace the heavy curtains you use in winter.

Then the first warm spell start in some special summer advertising with, "Spend your summer at the Strand," explaining why the house is cooler than the front porch. Catch them the first warm days before they begin to drift away and you'll hold them through the summer. Let them once get the idea that your house is warm, and you may not see some patrons until fall.

Right on the Job

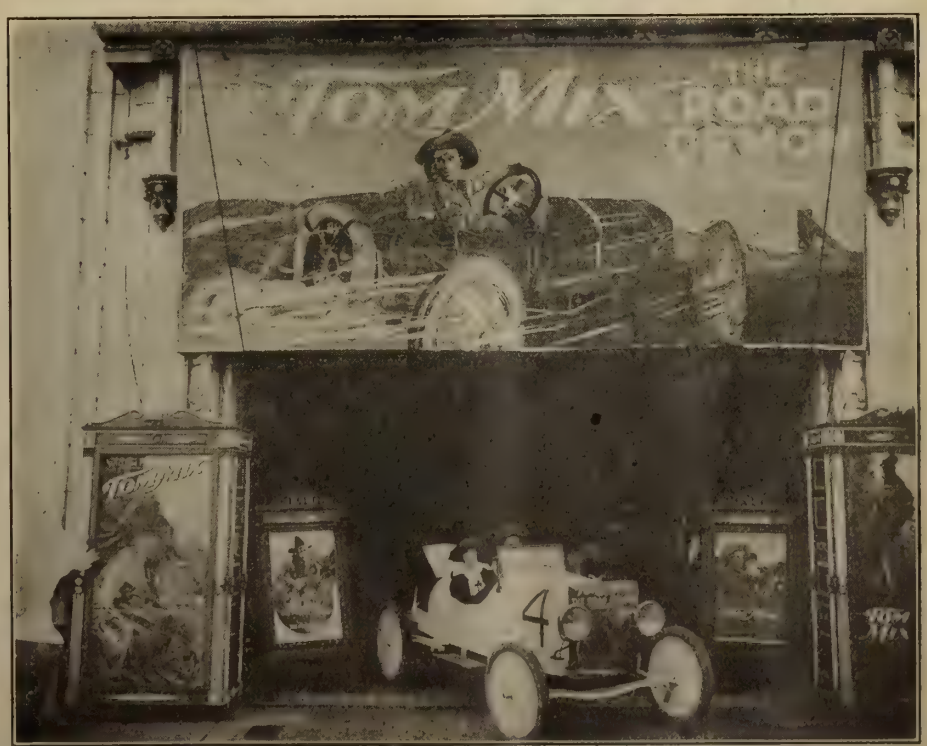
A couple of weeks ago Gadsden, Ala., had a garage fire. It was a big fire for the town and it drew a huge crowd. Ray Smart, of the Imperial Theatre, got on the job as soon as he saw that it was going to be a worth-while blaze, and while the crowd was at its largest and the fire was still being fought at the rear of the building, he tacked across the front of the structure a hastily painted fifteen-foot sign which read: "The next most exciting thing in town is Thomas Meighan in 'The Frontier of the Stars,' showing at the Imperial, right now!"

Made Local Race Car Sell Mix Attraction

When Tom Mix came to the Rialto, Augusta, Ga., in "The Road Demon," Manager Frank J. Miller borrowed a small white roadster, which looked not unlike a racing car, painted a number on in water colors, put a man and a girl in the car and then backed the car into the lobby for a ballyhoo.

He backed this up with a 24-sheet, hung as a banner, three sheets, ones and stills, but the novelty of the car parked in the lobby was what chiefly sold tickets above the average Mix "book."

The paper was usual. The car was unusual. The car sold the paper and the paper helped sell tickets. A car in the lobby does not make a film production any better, but it does make people think that a story over which so much fuss is made must be above the average.



IF SHE'S A "ROAD DEMON," WE WANT TO BE A TRAFFIC COP

But we don't think it is polite of Manager Miller to put a pretty girl in a car and call her names like that even by inference. Still she does not look as though she cares, and it certainly did help to sell the tickets

Selling the Picture to the Public

Money and Cutouts in Window Sold the Show

Oscar Kantner got five windows in Noblesville, Ind., for "Brewster's Millions" at the Olympic.

The Paramount hustler came down from Indianapolis and took off his coat before he left the train. This window used the familiar hook-up with the "You may not have a million dollars, but you can enjoy a millionaire's entertainment" if you have a phonograph. In addition to the cutout he used money bags liberally, and stuck stage money into the display wherever he could find a crack to stuff. It gave a punch to the cutout and the title alike. That stage money is mighty useful in a window display, and Kantner used several thousand dollars' worth of tens.

Gave Out Four Thousand Free Papers to Newsies

When Ascher Brothers opened their new Capitol Theatre in Cincinnati, they arranged with the Post for a special supplement covering the opening of the house, and gave these free to the newsboys. Very naturally the kids sold Posts to the exclusion of all else.

This made such a hit with the newspaper that the publisher sent a receipted bill to the theatre management, feeling that it had gotten more good out of the stunt than the papers cost.

Another good stunt was the offer of $25 for the best photograph of the front of the house. This was not confined to the amateurs, but some of the amateur prints gave better viewpoints than the professional stuff. A third appeal was a bunch of girl sign painters who put up signs at different points. It all helped to put the Capitol over.

IF ALL THOSE BAGS WERE MONEY, YOU WOULD SEE SOME BROKEN GLASS

Oscar Kantner, the Paramount exploiteer for Indianapolis, got five windows for "Brewster's Millions," playing all the phonograph stores instead of the Victrola alone, though that is used in the production

If you can't "say it with flowers" try telling it with stunts. That often works better.

NO WONDER THESE KIDS SMILE: THEY GOT THEIR PAPERS FREE

Ascher Brothers opened the Capitol, Cincinnati, and arranged for a special edition of 4,000 copies with a Capitol supplement, which was given the newsboys to sell. The paper liked the stunt so well it remitted the cost to the theatre

More Testimony

Recently we told of a jeweler who sold a brooch used to decorate a portrait in one of his hook-up window displays. Now comes A. C. Cowles, of the Galax Theatre, Asheville, N. C., to give another instance.

He got photographs of all the stars who appear at the Galax and formed them into a window display for a jeweler. The window was given a slanting floor and the pictures were framed and placed in a horseshoe; the larger ones at the back. Two cards made reference to the fact that these were the Galax stars.

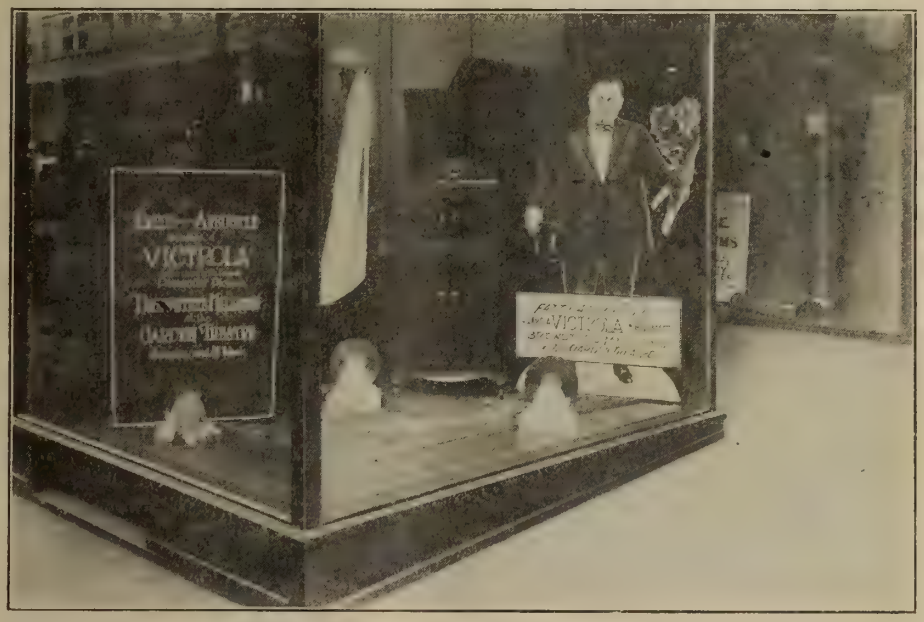
The second day two of the largest sized frames were sold, the purchasers asking for the frame "with Viola Dana's picture in it" in one case, and in the other mentioning the occupant of the second frame.

It was the first time the jeweler had sold two such frames in one day. A sale a week, in those sizes, was regarded as a good turnover. Now he is so keen on window displays that he tries to suggest something to Cowles instead of waiting to be asked.

Beat Book Tieups

Book tie-up windows are to be expected with productions from well known novels, but the Alcazar Theatre, Birmingham, did better than that for "It's a Great Life." Acting on the suggestion of Jean Darnell, the Goldwyn exploiteer, window displays were not only obtained for the book, "The Empire Builders," but a drug store opined that "It's a great life and a thoroughly enjoyable one to milady if she uses Blank Dash perfumes," and a sporting goods store said it was a great life for the kiddies if they played tennis and basket ball. All told, the stunt put over a dozen windows instead of just the bookstores.

Selling the Picture to the Public



THE SMILE OF SATISFACTION SELLS THE PHONOGRAPHS

Fatty Arbuckle's winning smile helps a lot to sell the window idea to phonograph dealers. Max Doolittle, the Paramount Des Moines exploiteer, goes armed with a still of "Brewster's Millions" in which the comedian is shown with a Victrola. That's all he needs

Fatty Arbuckle's Smile Helps Phonograph Sales

Because Fatty Arbuckle is shown in one of the stills for "Brewster's Millions," leaning against a Victrola, they are tying up to the idea all over the country. Max Doolittle, of the Paramount Des Moines office, has worn out two stills and is now on his third, but he has sold the idea widely.

Plays Up the Smile

The cut shows his window for the run at the Garden Theatre, Des Moines. The cut-out legend reads, "The smile of satisfaction. Fatty Arbuckle hears a Victrola in his latest, 'Brewster's Millions,' at the Garden Theatre."

That gets over much better than the other card which reads that Fatty "selected" the Victrola. Most people are apt to figure that it was the property man or the advertising agent who did the selecting, but that smile of satisfaction wins.

Stunt Hunted Exhibitor Who Played Up "Passion"

There is a hint to others who play "Passion" in the experience of Harry Watts, of Omaha. His exploitation came and hunted him up instead of waiting for him to hunt it out.

He had "Passion" announced, and was surprised to receive a visit from a young woman who explained that she was promoting Hudnut's "Du Barry" face powder and who asked permission to hook in with a sample distribution. Watts restrained his impulse to fall upon her neck and kiss her, but told her to go ahead, and all the week the sampler got more attention for her wares by selling the show as well.

That and sixty 24-sheets, and a double order of smaller paper put over the show so that they had to start a "grind" at ten o'clock and run until midnight, with a show every two hours on the Sunday openings. The first show was not an overflow, but it took care of a lot who might have missed the later shows, and it made people realize that something unusual was being shown to cause so early an opening. "Passion" was the entire bill, not even a news reel being shown.

Placarded Autos

Leslie F. Whelan, Paramount exploiteer, slipped up to Lansing, Mich., and placarded most of the automobiles in town with "What's Your Hurry?" signs when the picture came to the Gladmer Theatre.

According to the newspaper account one man followed another car down the street, laughing at the sign, and got out only to find his own car similarly treated. Their use was so common that not to have a sign marked the car and most of the motorists let them stay on. It followed the lines of a safety first drive and goes to show that the idea still works.

Day Old Chicks Drew Crowds to "Chickens"

Frank J. Miller, who manages the Modjeska and Rialto theatres, Augusta, Ga., evolved one of the prettiest displays for Douglas MacLean in "Chickens" that you could possibly ask for. He built a triangular pen in the lobby of the Modjeska, using two-foot chicken netting. Dirt was laid down and in the enclosure were placed about twenty five-day old chicks, fluffy little balls of yellow that got all the women and most of the men.

Lane to the B. O.

White paling fences on either side led the patrons directly to the box office, and the stunt made most of them more than willing to hit the trail. Back of the picket fences were all sorts of farm implements and the box office, which does not show clearly, was also draped with harness and trace chains. A man and a girl were hired to run the farm, and showing times they had to stand out in the street to make more room for the patrons. The loan of the implements was covered by the display of the bags of patent chicken feed, which also served to protect the exposed corners of the fence.

HERE'S A WHALE OF AN IDEA TO SELL MAC LEAN IN "CHICKENS"

It was laid out by Frank J. Miller and cost only three dollars because the stuff was loaned, the bags of feed at the corners giving the advertising to the donor of the chicks. It's simple and it sells like a book agent in a hurry

Selling the Picture to the Public

Made Huge Painting Sell Churchhill Play

Spending $150 for a painting 22 by 16 feet was the exploitation used by Morris Weiser, of the Sunshine Theatre, New York, to put over "The Inside of the Cup" for a four day run instead of the usual one or two days.

He had it figured that the newspaper exploitation the play had received through the Hearst publications, plus the value of the film itself would make it worth while going to some extra effort, and he had the painting made.

The house is on the lower East Side where interest in the Christian church is largely academic, but the theme interested, and as the house is on a corner, Mr. Weiser got ample display for his painting—and you can get an ordinary painting down there for $15 to $20, so that $150 work must have been something to look at.

Simple Float Design Planned by a Manager

Last week we told how S. S. Wallace, Jr., of the Imperial, Columbia, S. C., tied up his house with a local fiesta by having a girl in an airplane shower flowers on the crowd watching the parade.

Here is another angle of the show; the float he built himself for the parade, featuring the house name and the Paramount trade mark. Two of his ushers served as footmen and the frame was built so that it could be slipped on the truck instead of being nailed to the car; which permitted the car to serve its ordinary purpose up to the last moment instead of involving hire for a couple of days.

The design is shown here because it is at once simple and elegant and will serve as a suggestion to other managers for flower parades and the like. The entire cost was only about $90, and the holiday crowds returned the investment several times over. and Bill Hart in "O'Malley of the Mounted" was put over to a record.

Put Fatty in a Cradle to Sell "Brewster"

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., found a new way to exploit Fatty Arbuckle in "Brewster's Millions." He played the usual stuff with clothing stores and got the phonograph hook-up, but he also used the baby cutout for a furniture store where a run was being made on automobile cradles, placing the cutout in the cradle. The baby blanket was made of the money heralds.

The heralds were also used to cover the lobby ceiling and the box office, while a four foot dollar mark was the lobby attractor. The whole special exploitation cost only $25.68 and brought in several times that sum.

Tagged the Kiddies

Albert J. Boudway, of the Academy of Music, Northampton, Mass., had 1,500 tags printed up with advertisements for "The Kid" and distributed these to the children as they were leaving school about ten days before the showing.

Each tag was provided with a cord loop for attaching to a button of the coat or dress, for Mr. Boudway was counting on the natural love of the child for any decoration, and these little sandwich men and women took the message of the new Charlie Chaplin picture to many others than those in their own homes, for the prevalence of the tags induced the curiosity of the childless. You could not escape the billing.

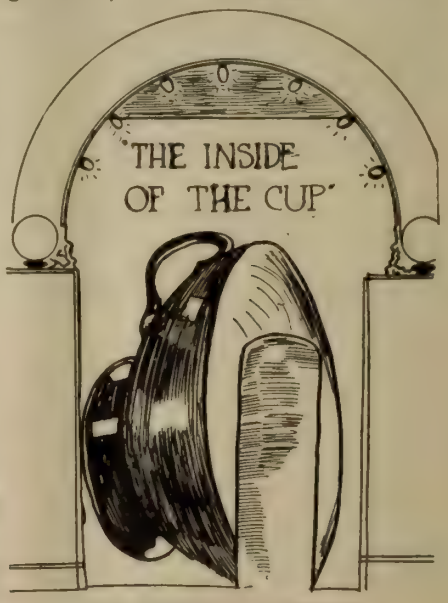
The text read "Follow all the kids to the Academy of Music and see Charlie Chaplin in 'The Kid,' Friday and Saturday, matinee and evening. (Date) 6 reels of joy."

Both sides of the tags were printed so that they were bound to show.

You Went Through Cup to Get on the Inside

The Imperial Theatre, Charlotte, N. C., has a "tunnel" lobby, being only about ten feet in width, and deep. This makes it almost impossible to get much of a lobby flash, but Manager John B. Carroll built his receipts about 50 per cent. at a cost of only $15.60 for "The Inside of the Cup."

He had a painting made to completely cover the lobby. This showed a cup standing on edge with the handle in the air. And you walked right through the cup to get inside, as the cut shows.



THE IMPERIAL PAINTING

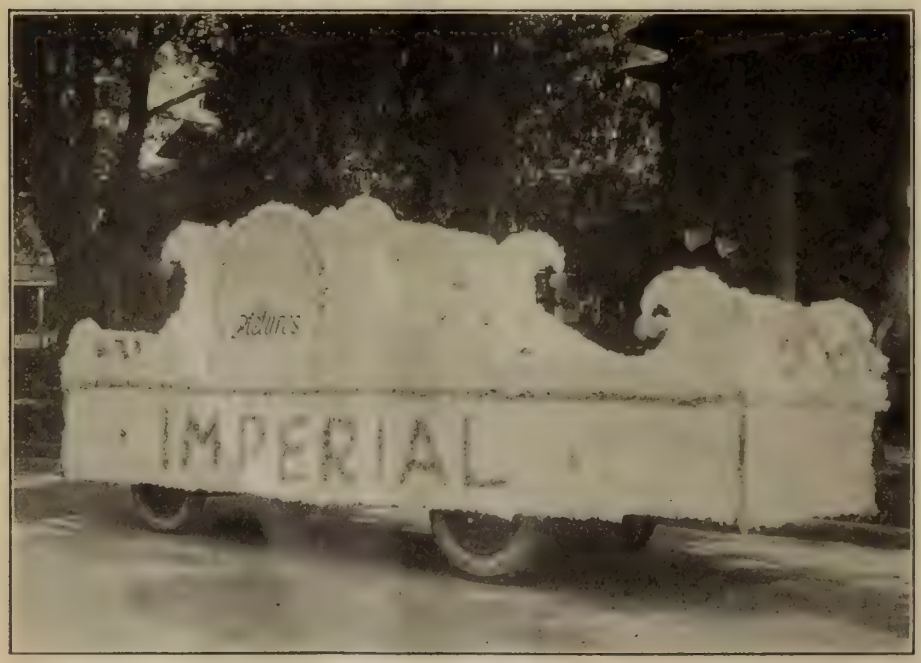
The novelty of the idea and the application to the title pulled the crowd through the narrow entrance.

Every large store selling coffee was hooked up with three sheet displays and signs suggesting that you use Blank's coffee inside the cup. Another hook-up was made with china stores, but the big smear was an advance showing of the film two weeks ahead, when ministers and educators formed a special audience and gave signed endorsements which were used with telling effect. The general trend of the criticisms was that the play had even more value than the book and gained its effect in an hour where it took perhaps a day or two to read the book.

Limericks Hooked-up

Getting six leading merchants to come in with the Victory Theatre on a two page smash for "Passion," the management offered $30 and 200 ticket prizes for the best missing lines for the limericks which appeared in each of the advertising spaces.

These blanks referred to the merchandise handled by the advertisers.



HERE'S A GOOD FLOAT TO USE IN LOCAL PARADES

It was planned by S. S. Wallace, of the Imperial, Columbia, S. C. The basis was cloth covered with cut tissue. The body of the float is white with a purple house name, black and white trade mark lettering and the design in natural colors

Selling the Picture to the Public

Saves Fifty Per Cent. On a Union Program

For something more than a year the Palace, Colonial and Lyceum theatres, in the Oranges, used three programs; one for each house, each a four pager. As one page sufficed for the program announcement, and the rest was not used for house talk, but given largely to underline and filler, there was a lot of waste. By combining the three into one six page railroad-style folder, the saving in the printing costs is 50 per cent., and yet the results are the same, and by sending the same program to all, it will often happen that a patron will be drawn to a more dis-

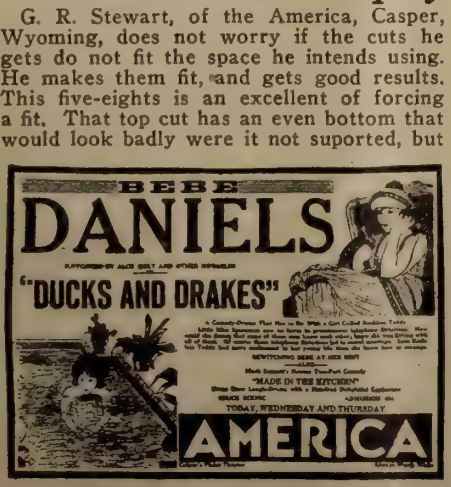
THE TRIPLE PROGRAM

tant house if the home attraction does not appeal and one of the other two does. Orange and East Orange are practically one town, a suburb of Newark, N. J., and the three programs should interest all patrons. Combining the program effects a saving from every angle and brings a direct good.

—P. T. A.—

Short Cuts Fitted in to Make Good Display

G. R. Stewart, of the America, Casper, Wyoming, does not worry if the cuts he gets do not fit the space he intends using. He makes them fit, and gets good results. This five-eights is an excellent of forcing a fit. That top cut has an even bottom that would look badly were it not suported, but



USING CUTS TO ADVANTAGE

by running a bank of type just below it suggests that the cut was trimmed to let the type in, just as the house signature backs up the swimming pool design, which could have been set into the space so as to kill the entire display. Mr. Stewart gets excellent results with his announcements and we think it is because he stands in with the printers and gets them to carry out his ideas. We've an idea that he takes his copy to the newspaper himself instead of sending it by messenger, and that he goes with a couple of passes sticking out of his vest pocket. There is magic in a pass if you word it right.

—P. T. A.—

Made a Two Column Cut for Four Column Space

Here is another good display from George Mitford for the Regent, Toronto, Canada, showing a use of a two column cut in a four column space. Just one thing saves the cut from being rotten, but Mitford saw that it was saved, and put it in. Had the drawing been less stilted the built-up sides

A thrilling story of love and society intrigue will hold you in its spell
"The Passionate Pilgrim"
Regent
FAMOUS REGENT ORCHESTRA

A MITFORD EXAMPLE

would have spoiled it for use in anything wider than the two column space for which it was intended, but the pose, the trees and the composition are all so stiff that they match the straight sides and make it possible to set it into a wider space. A more graceful drawing would have looked badly, but this is all so stiffly formal that it gets over nicely. And Mr. Mitford has dotted the space nicely with his other announcements. He does not make the mistake of trying to fill all the space with big type. He puts in small paragraphs which look less formidable and are just as easy to read. It's a workmanlike job and it makes a more effective display than would an announcement in which the type choked the cut to death.

—P. T. A.—

Pittsburgh Still Lacks Good Advertising Form

A few of the Pittsburgh houses are showing some improvement in their work. The Olympic and Blackstone are using the "Shea style" displays with light hand lettering, but the letters lack the clearness of the Eddie Hyman designs. A few of the houses, Loew's and the Cameraphone, for example, use type displays but the Rowland and Clank houses cling to the old form, though the artist is evidently trying to improve his work and it is certainly more legible than it was. But the page, as a whole, still has a long way to go. Better advertising means better business. Better business means more advertising. It would pay the newspapers to work in with the theatres for the improvement of the advertising style, just as it has paid the Cleveland papers, the Baltimore American and other publications. But it will pay the house agents an even greater return to take the initiative.

—P. T. A.—

Take a Brace

If business drops off, don't seek to cut expenses by taking a cheaper service. Get better films. Perhaps the quality of the entertainment is at fault. Sometimes the costliest attraction is the cheapest film. It does not cost much, but it brings in even less. Be a good sport and give better stuff a chance.

—P. T. A.—

Sam Sivitz Swelled for Run of "Passion"

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, got a real chance to show what he could do when the Liberty played "Passion" lately, and he could take a five eights, or 550 lines for the single attraction. In Pittsburgh that is as much as a half page in many towns and a whole page in some, and he made a nice disposition of his space and was able to set in type mortises. Hand lettering had to be done in the reverse, but this does not matter much. The selling is done on the two banks on either side of the portrait, one titled "The Art of Pola Negri" and the other "'Passion,' Play of Plays." In other words he sells the star and the play; the two things he has to sell, with the musical program below. Mr. Sivitz writes that he changed

THE SIVITZ "PASSION" AD.

artists in an effort to get better lettering but did not very materially better the result, adding "which shows what we are up against in Pittsburgh in the way of securing desired art work." We wonder if Mr. Sivitz ever thought of trying a sign writer instead of an artist when he wants his designs. It seems to us that there must be someone in a town the size of Pittsburgh who can do clean-cut lettering, though Mr. Sivitz and all of the others have been unable to locate him. If there is not, we believe that some good man could obtain enough work, through correspondence, to pay him to go down there. It is not Row-

Selling the Picture to the Public

land and Clark alone who need a good man. None of the Pittsburgh spaces are ever decently lettered, and Mr. Sivitz is turning more and more to type, though here, too, the results are discouraging because of the indifference of the printers to their art. It used to be an art, but now it seems to be more a job. This seems to be about the best Pittsburgh can do under pressure. This is the best. You can imagine the worst. And yet it is possible to get better results. Boston used to be worse than Pittsburgh, but it is all right now. What has been done can be done again as a rule. You can't break the same egg twice, but that is an exception to the rule.

—P. T. A.—

Capitol, Springfield, Plays up Fairbanks

The Capitol, Springfield, Mass., sends in a good layout for Douglas Fairbanks in "The Nut," using what appears to be a stock cut with some lines of its own. We think that the singer is announced too close to the title of the film to get full effect. Set in smaller type in the same space, with white between the singer and the play title, both would gain in display though a smaller face was used. Here Peggy Moore is so close to the title that the suggestion is given that she is Doug's leading woman

THE CAPITOL ON "THE NUT"

and not a separate attraction. Very little space is given the second feature, another five reeler. Here the Capitol practice differs from the Newark houses, where an effort is made to sell the two features. The Capitol picks the best and sells that to the limit and lets the second feature care for itself, which is the better way. This space drops nearly nine inches across four columns and gives an ample display without too great a cost. It sells just as well as would a quarter page and does not cost as much. To buy more space than is needed is wasteful. An extra inch would have sold no more.

—P. T. A.—

Eddie Hyman Handles Two Features Nicely

Edward L. Hyman had a funny proposition lately. He starts his week on Sunday at the Mark Strand, Brooklyn, and he was not able to get "The Kid" until Monday, when it was released to Brooklyn. He ran "Jim the Penman" on Sunday and added the Chaplin the following day, retaining the drama because he could not book it for a single day. This necessitated a double show,

MARK STRAND BROOKLYN
FULTON ST. AT B'WAY-CUMB. PL.
Beginning Today
Added Feature Beginning Tomorrow
LIONEL BARRYMORE in "JIM, THE PENMAN"
"VERITURE"—"ENTRANCE OF SPRINGTIME"
A Spring Shower of March Musical Hits and Electrical Ornamations with Dorothy Bell Soprano and Mark Strand Male Quartette
"Over the Billowy Sea"
Walter Smith
Chaplin Prologue Comique—
"Sally in Our Alley"
Male Quartette
CHARLES CHAPLIN IN "THE KID"
NOTE—Performances with LIONEL BARRYMORE in JIM, THE PENMAN and CHARLES CHAPLIN in THE KID
Tomorrow (MONDAY)
11 A.M.

HYMAN'S DOUBLE DISPLAY

and this 65 lines across three shows how he handled the announcement. The space on the left is "begining today" while that on the right is "Added feature beginning tomorrow," with a note at the bottom to make certain there would be no misunderstanding. And the funny part is that many came on Sunday out of force of habit and then returned later in the week to get the Chaplin. To some people it is not Sunday unless they go to the Strand.

—P. T. A.—

United Artists Cuts Give Good Displays

Scarcely a day passes that Charles E. Moyer does not send in one or more examples of the adroit use of the cut material supplied exhibitors by the United Artists. These cuts and cut copy are so generally available that there are comparatively few other examples. More than 90% of the advertising is based on the use of the supplied material in either cut form or art copy, and the stuff is too much alike to call for reproduction. But now and then some unusual use is made. For instance the California Theatre, Los Angeles, made the 24-sheet the basis of a five eights. Just took the design and reproduced it, then ran a bank of top above and let it go with the signature. They could do this with a five-word 24-sheet, but "The Nut" poster is about the only one that could stand reproduction without heavy change. In the same way the Winter Garden and Clemer theatres, Seattle, used the window card for this Fairbanks attraction as the basis of a page display. It did not fit in the page, but they gave it a border of squirrels, put the signature above and it might have been made to order. It had the additional advantage of a direct tie-up with the window advertising, which is not to be overlooked. Ever since Moyer took over the exploitation end of United Artists he has been delivering the goods as the exhibitor wants them, yet his success does not seem to have materially altered the form of the other press books. He could be studied with profit.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Circle Ads far Away from McCormick Style

This cross page elevens from the Circle Theatre, Indianapolis, is as far away from the old McCormick style as McCormick is away from the Circle. This is not saying that it is not good work, but it lacks the distinctiveness McCormick gave to those Circle spaces, and this is in a single color instead of two or three. It is well set display with a few good points strongly played up. This is not offered for the purpose of

A CIRCLE HALF PAGE

comparison, but to point out that even advertising can be made distinctive. The McCormick style was as individual as his signature; not that it was so far removed from other announcements as that it possessed certain earmarks. The new style uses more cut and less copy and is one of the best laid large displays for this First National "Big Five" that has yet come to this desk. It gives contrast both in the cut and the copy, one supplementing the other. It is a study in composition, as good as McCormick, yet very different. No one form of advertising is the best advertising. All displays are good that put the message over and sell tickets, no matter how they are laid out. The only thing we do not like about this is the omission of the Circle signature cut which was one of the best ever.

—P. T. A.—

Neat Boston Display Is Far Cry from Old Times

A year ago a space like this of the Old South for "The Gilded Lily" in Boston would have been almost a sensation in the Boston papers, but today it is only a little better than the average. It is very nicely laid out and the artist has been content to do his share of the work instead of trying to hog it all. The drawn design is apt and the use of the black panel gets all the effect of reverse without any of the evils. He also contributed a lettered title which gives a better effect than would straight type, then he stopped and lets the compositor do the rest. We think that the

Selling the Picture to the Public

star's name would have sold better than the title of the play, and should have been played up the more prominently, though perhaps Miss Murray is not the local favorite she is elsewhere. Apart from that the balance of the announcement is very just, and a nice touch is the bold "New York" above the title, with its reference to the gay night life. That will sell in Boston just as well as it sells in the sticks, but

THE BOSTON DISPLAY

if the whole of that bank had been set in bold face, it might have been lost. As it stands, the single word in black gets the eye. The reader wants to see what is said about New York, and he reads that and the rest of it. The space is only 80 lines across three columns, but this is larger than most of the spaces, and through the handling of the drawn work it stands above some of the larger displays. The Gordon houses are doing some of the best work in Boston, and they are showing consistent improvement.

—*P. T. A.*—

Once More Rochester Strikes the Bull's Eye

For some time past we have been using the displays of Loew's Star Theatre, Rochester, without being able to name the men who were responsible for the uniformly good work. James H. Thompson, the manager, writes that his artist is Charles E. Bracker, and Mr. Bracker writes that he merely develops Mr. Thompson's ideas, so it seems to be a 50-50 proposition, but between them they have been raising the general standard of theatrical advertising in the Rochester papers. For a long time the Star had a monopoly on artistic advertising. The other houses used the same old line of work that was handed down by the drama houses. Then the other managers began to sense that perhaps these announcements of Mr. Thompson had a beneficial effect on business. They figured it out that he would not keep on using larger spaces for what could be said is smaller compass unless the design had something to do with good business at the Star. Now they are falling into line, and we think that Mr. Thompson should be able to collect a commission from the newspapers on the additional advertising the other houses do. It almost always happens that good advertising means the betterment of other spaces, and not only the betterment but the use of larger spaces, that a decent display may be gained. The picture theatres have materially raised the standard of general amusement advertising wherever the newspapers have given even a half-hearted cooperation with the houses, and the newspaper income from amusement advertising is probably twenty times as great as it was ten years ago. And the greatest gains have

"WHAT EVERY WOMAN KNOWS"
PERHAPS you think you know who runs this weary old world! Does man really run it or does woman only let him think so? Barrie has solved the question in a play
with
LOIS WILSON and CONRAD NAGEL
All Week, Beginning To-day
L O E W ' S
S T A R
Sh!

ANOTHER THOMPSON-BRACKETT AD.

been made in those cities and towns where the fullest co-operation has been shown. The more the newspapers help, the more they, too, profit, and yet there are still a lot of editors and advertising men who will not see the light. If the newspapers realized what the theatres have done for *them*, fake reformers would not dare make the pictures the target for their job-making "reforms." The papers would be solidly behind the pictures, working for better pictures, but realizing that censored pictures do not mean better pictures in any sense. Have you talked with your local editor about this? You should.

—*P. T. A.*—

Jameyson Is Wrong

H. E. Jameyson, who used to hang around Wichita, sends in some stuff for the Doric and Liberty theatres, Kansas City, and writes that he is not using as much white space as he did because space must be given both papers to keep the peace, and it costs $11.20 an inch, so he is "not indulging in orgies" as he formerly did. Jameyson doesn't know it, but he's wrong. He couldn't jam his stuff too full of type. It is not in him. He is too good an advertiser not to realize that what is read is better by far than what is merely printed. He does not use as large spaces as he could afford to buy in Wichita, but he is using the same relatively open display in what he does take, and we would be disappointed in him were he to do otherwise. White space, like everything else, is merely relative. It does not matter whether you have a quarter page or only a few inches to work in. You can keep it open and readable no matter what the size, and Jameyson does that. He is still selling on good copy and open display. Get this copy for "So Long Letty." Mrs. Miller loved moonlight, while Mrs. Robbins craved the mazdas. One shook a mean mop and the other twisted a nasty lipstick. Mr. Robbins wanted a cook. Mr. Miller wanted a "stepper," so they switched wives, and then—OH! S-s-s-h! See this picture. That's in a three nines, and it has an inch of white above and half an inch from the bottom to the title, and Jameyson says he does not use white space! He is wrong and he doesn't know it. A half inch of white in a four-inch space is just the same as an inch of white in an eight-inch space. We were shocked when we read Jameyson's letter, but reassured when we saw his samples. So long as he can slap a typewriter keyboard he is going to be able to get out one strongly selling remark and put it where it can be seen. He can't help it. It's born in him.

—*P. T. A.*—

Here's an Attractor Which Tells the Title

This three five and a halfs from Baltimore is one of the best small attractors we have seen in a long time. The face and the hands grasping the English country seat suggest the title. The cut is unusual and it makes you believe that the picture must also be out of the ordinary. There is no

GARDEN
ETHEL CLAYTON
—in—
"The Price of Possession"
a Paramount Picture
Beauty, love, luxury and adventure in a trail of romance blazing half around the world.
All her life she had had nothing and now her chance had come, but the price of possession was love.
BIG VODVIL

A SELF-TELLING CUT

hand lettering or other flossy endeavor. It is all plain, businesslike and pretty, with the lines displayed in their proper values and with every word readable. Because it is different from others, it holds its own on the page, and will attract the attention before the others are noticed; getting first chance at the possible patron. It is a display which is good from every angle.

—*P. T. A.*—

Playing Up Sherman

"Sherman was right" is a slang classic which was used by the King Theatre, Ida Grove, Iowa, to put over Constance Binney in "39 East." The manager of the Realart exchange is named Sherman O'Brien and the King starts off a throwaway with a four line "Sherman was right" telling that O'Brien had been right when he said that "The Furnace" was a good attraction. From press reports the King believes that Sherman is right when he says that Miss Binney is another good one and the reader is entreated to come and see if Sherman is again right. The line is used four times, and it gets the interest as no blatant praise could ever do.

Chicago and the Middle West

By PAUL HINZ

Buster Keaton Says Five-Reel "Funny" Is Making Rapid Gains in Popularity

THE five-reel 'funny' is a steadily growing institution, but like every other innovation that's worth while, it has to prove its worth before it takes its place among standard products," said Buster Keaton, who spent a few minutes in Chicago, April 11, on his way from California to New York. "One of the biggest successes of this season was a picture of this type, but the exhibitor is not easily convinced that a comedy in five reels with a popular star will have several times the drawing power that one in two reels, featuring the same comedian, has. He is apt to think that the name of the star will draw the same number regardless of the length of the feature.

"But gradually the advantage of the longer comedy will be realized as the results of being able to inject a good story with possibly a few pathetic or dramatic situations in it are seen. Before the end of this season I expect to be participating in the production of five-reel comedies for Metro.

"My last comedy will never seem quite so funny to me as to any one else," Mr. Keaton confided, with a glance at his crutch. "That revolving stairway episode was supposed to be about the biggest scream in the piece—and it was all of that for me! Instead of being thrown out of the window and landing on feathers, I went the other way, got my leg caught and broke it! But in a few weeks time it will be as good as new, and I'll be ready to go back and break the other. This particular comedy, however, will be shelved for the time being, and my next will be a little less rough. I've been thinking of doing a double-exposure, which is not common in comedies, and playing the heavy in addition to the lead."

Regarding the object of his trip East and the rumors concerning his being about to marry Miss Natalie Talmadge, Mr. Keaton said, "Don't know yet. Better ask Miss Talmadge!"

Artists Supplied By Symphony Company

To bring within the range of the exhibitor stage entertainment that is superior to the ordinary vaudeville act is the special aim of The Symphony Amusement Offices in the Hartford Building, which have been offering service since March 1. None but high-grade artists whose performance will be a credit to the finest of picture houses will be booked by this firm, according to an announcement made by Peter Swensingson, musical director. Acts will be supplied for Chicago theatres and those within a radius of five hundred miles of the city.

This endeavor marks a departure for the Symphony Amusement Offices, which, up to now, have booked entertainers only for clubs, churches and similar institutions. Benjamin F. Wheeler, a former Chicago exhibitor, has been selected as director of the new department devoted exclusively to motion picture theatres. In addition to furnishing vocal and instrumental soloists, this agency will plan and arrange prologues and special stage settings. This latter department is in the hands of Burton Bates, production director. The success of their artists has been satisfactorily proved at a number of the large Chicago theatres, including Lubliner & Trinz's Senate and Ascher's Commercial.

W. C. Brimmer Appointed Manager for Vitagraph

E. F. Tarbell resigned as branch manager for Vitagraph's Chicago office April 9. His place was taken by W. C. Brimmer, who has been star salesman in the same office since last November. Mr. Brimmer's experience in various departments of the industry has covered a period of about thirteen years. For three years he was on the sales staff of Famous Players-Lasky in Chicago, and previous to that manager of the General Film Co. in Milwaukee.

Manager Brimmer announced that Vitagraph will screen a picture for the benefit of exhibitors regularly every Thursday at 2 P. M. In the event of there being no prerelease special available, one of the recent releases will be shown for the sake of continuing the newly-established policy.

"Black Beauty" will have its Chicago premiere at Barbee's Loop Theatre, where it will run two weeks, beginning Sunday, April 17.

Arrange for Annual Ball

The Motion Picture Operators' Union of Chicago is now planning its eleventh annual ball, scheduled for May 5, at the Arena, on Broadway and Thorndale. President Reynolds, who was guest at the regular meeting of the Motion Picture Press Club, Friday, April 15, announced that arrangements were being made to make this year's affair the biggest and most elaborate ever attempted. Proceeds will be used, as usual, for the Benefit Fund which goes toward the support of all members that are incapaciated for work. A goal of $10,000 has been set. There will be special entertainment in addition to dancing, and the presence of one or two screen stars may also be a feature. Tickets will sell for $1.00.

Laemmle Visits Chicago

Carl Laemmle spent the week of April 11 in Chicago, on his way from the studio to the coast. Both he and Manager I. L. Lesserman highly praised Eric Von Stroheim's latest, which is "Foolish Wives."

"It is the costliest production Universal has ever turned out," said Mr. Lesserman, who was recently an eye witness to the making of this picture, during his trip to California. "The Monte Carlo exterior alone represents a cost of $250,000. It is the most marvelous set of its type ever produced."

Mr. Laemmle expressed great confidence in the drawing power of the story and the acting, as well as the material splendor.

Old Film a "Novelty"

The re-distribution of "The Old Time Movie Show" by Selected Films, Inc., is meeting with great success in Chicago according to a recent report. A reminiscence of the first achievements of moving pictures, it includes a one reel feature with Mary Pickford and Owen Moore, an old-time comedy, "A Runaway Leopard" and an illustration by slides accompanying a comedy song, "My Little Kangaroo." The Rialto and Central Park are among the larger theatres which have booked this novelty.

Manning Named Manager

Harry Manning was recently appointed office manager of the Famous Players-Lasky exchange in Chicago. Tom Kilfoil, traveling auditor, recently visited the Chicago office where he installed new efficiency methods. From Chicago he went to Minneapolis and Des Moines for the same purpose. He expects to return to the Middle West shortly to install the new Milwaukee exchange which Paramount is opening.

Opening a Big Success

F. W. Fischer opened the Majestic Theatre in Madison, April 10. The fast-increasing list of Fischer-owned houses now includes in addition to the new one, theatres in La Salle, Jacksonville and Kewanee. The Madison opening was a satisfying event, financially and socially, as a crowded attendance included the presence of the Lieutenant Governor, Senators and legislators. The opening screen attraction was "The Inside of the Cup."

Rialto Opens in Elgin

Thielen & Neuman opened the Rialto Theatre in Elgin, Ill., Monday evening, April 11. The Rialto is the "reincarnation" of the old Grand Theatre which was destroyed by cyclone about one year ago. It has been completely rebuilt into a modern, attractive house, seating 1,600. Norma Talmadge in "The Passion Flower" was the introductory feature.

Marks' Election Pleases

The recent election of Adolph Marks to the State Senate, as representative of the First District of Illinois, which includes the entire loop district of Chicago, is an announcement of interest. For many years he has assisted in the elimination of legislation detrimental to theatre owners. At the time of the release of Ambassador Gerard's "My Four Years in Germany," it was through Mr. Marks' efforts that the objections of the Chicago censors were overruled and a permit granted for its showing. He succeeded in winning a showing for "Madame X" against the oposition of Major Funkhauser ,then chairman of the censorship board.

In the Independent Field

By C. S. SEWELL

Equity to Distribute Ziegfeld Feature "Black Panther's Cub"

What constitutes one of the biggest pieces of good news for the independent market is the announcement of the purchase by Equity Pictures Corporation of W. K. Ziegfeld's spectacular drama, "The Black Panther's Cub," suggested by Swinburne's well known poem "Faustine." The story was written by Ethel Donoher, adapted by Philip Bartholomae and directed by Emile Chautard.

Equity considers the transaction an event in the independent field, saying it presents an opportunity for "a real clean-up, at the same time giving independents a picture that enables them to meet any big picture competition on the market."

A wealth of material for exploitation and advertising backs up the production. It boasts an excellent cast, including Florence Reed, Norman Trevor, Tyrone Power, Mlle. Dazie, Henry Stephenson, Earl Foxe and Philip Bartholomae. Its big scenes include a death combat in the Coliseum, the barbarous splendor of a Roman court, the dances of the Apaches, gorgeous gambling dens and sumptuously gowned women, it is said.

Space prevents the publication of the high praises paid to this first of the Ziegfeld offerings. The distribution plans of Equity have not been determined, but judging from their manner of handling big pictures, this film will be distributed backed by publicity and advertising that should place it on an exhibiting par with any of the biggest and most spectacular productions the industry has seen in months.

An unusually elaborate and beautiful advertising campaign, including a sumptuous press book and accessories, is now being prepared by Nat Rothstein.

Midwest Buys

C. B. C. Film Sales Corporation has sold to the Midwest Distributing Company of Milwaukee, rights to "Screen Snapshots" for the state of Wisconsin.

New Reelcraft

Tweedy has finished his first two-reel comedy for Reelcraft, on which he has been working more than a month. It is titled "Here He Is" and will be released on May 16. The same date is also set for the release of the first of the series of new "Sunlite" comedies, "Baby, Baby," with Billy Quirk and the midget comedian, Harold Rice, in the cast.

Writes Two

Willard King Bradley has completed the first two stories for the series of pictures to be made by Arthur Donaldson Productions, starring six-year-old Billy Thompson. They are titled "Colonels Two" and "Pirates Bold."

"Chats" in England

Charles Urban, president of the Kineto Company of America, has received advice from Butcher's Film Service, Ltd., distributing the Urban "Movie Chats" in the United Kingdom, that this series is meeting with great success in Great Britain and Ireland.

Arrow Co. of Denver Extends Operations to Four More States

J. J. Goodstein, the executive head of Arrow Photoplays of Denver, who has been in New York for the past week, announces he will open an exchange in Seattle to serve the states of Washington, Oregon, Idaho and Montana, his present territory consisting of Colorado, Utah, Wyoming and Montana.

Since his arrival, Mr. Goodstein has secured from C. B. C. Film Sales Corporation rights for the eight states mentioned for the western feature, "Dangerous Love" adapted from the novel, "Ben Warman," with a cast including Pete Morrison, Carol Halloway, Spottiswoode Aitken, and Harry Von Meter; and from Arrow Film Corporation rights to six Jack Hoxie features for the same states.

Proving the Problems

WITH exploitation, by which is generally understood stunt ideas as distinguished from newspaper work, now become the chief dependence of the average exhibitor, the quality of the exploitation stunts offered in the plan book has become a matter of importance, and Nat Levine and Al Sobler, of Plymouth Pictures, are to be complimented upon the origination of a new idea in state rights exploitation.

In no field, perhaps, is exploitation so essential as in state rights, where there is not available the appeal of the general program. Practically every picture must be sold by itself upon its merits, and this requires more intensive exploitation.

In preparing the exploitation for "Every Woman's Problem" the plan book was held up until the stunts they intended to suggest to exhibitors could be tried out through an actual engagement.

Paterson, N. J., was selected as the field for the practical laboratory work, and after the picture had been booked for a week's run the exploitation staff of Plymouth Pictures concentrated upon this engagement in a two weeks' campaign, the results of which demonstrated the soundness of the plans.

As the result of this interesting experiment the stunts suggested for "Every Woman's Problem" will be those which have been proven of merit in actual use for this particular picture.

This overcomes the chief objection to many plan books in which stunts suggested are not always applicable to the picture in question, whatever may be their merits as general advertising. Every stunt offered in the plan book is good because it has worked. Theory has been displaced by practice, and the results can be accepted by the exhibitor as of money-getting worth.

Many plan books are valueless because the stunts suggested are impracticable, and we believe that Plymouth Pictures have led the way toward a more practical and helpful campaign book for state rights production.

C. S. SEWELL.

Jackie Coogan in Screen Snapshots

Jackie Coogan, "The Kid" in Charlie Chaplin's feature comedy of the same title, and who is now in New York, where his trip has created considerable attention and unusual newspaper publicity, has been filmed in several scenes which will be included in a No. 25 of "Screen Snapshots," released by C. B. C. Film Sales Corporation.

The scenes show him visiting a Broadway shop, then the Strand Theatre where he was filmed with Mr. Mark and Mr. Plunkett, and, being a regular boy, he visited the Polo Grounds where he was introduced to "Babe" Ruth and Mayor Hylan.

Fine Photography in "Things Men Do"

A feature of M. B. Schlesinger's independent production, "Things Men Do," is the excellent photography, which has been used in such a way as to materially enhance the picture. "Soft focus" is employed in a novel way, in many of the scenes this effect is employed in "blurring" the edges of the scenes so as to emphasize the action and make it stand out in greater contrast.

In the Independent Field

Jimmy Callahan Will Produce Comedy Series in Atlantic City

The Callahan Film Company, of Atlantic City, headed by Jimmy Callahan, has been incorporated, and has leased the Curtis airport grounds in that city as a studio. One of the hangars, 40 by 150 feet, has been equipped as a studio, and Mr. Callahan is now in New York engaging his technical staff. Another hangar will be used as a paint and carpenter shop, where the sets will be made.

Mr. Callahan will produce twenty-six two reel comedies during the coming year, which will be distributed by Robert W. Preist, president of the Film Market. Four are now ready and the first will be released about May 16. Ralph Whiting is general director of the company, and Edward McReynolds his assistant.

While the Atlantic City studio is being put in shape, Mr. Callahan has been at work at the Victor Studio in New York. He has been actively engaged there for two weeks but expects to transfer his activities to the new studio within another week.

For his support, Mr. Callahan has engaged a large company of competent screen players. Florence Dixon, star of Robert W. Priest's "The Supreme Passion," will have the leading role.

Another prominent member of the company is Lottie Kendal, widely known as a musical comedy comedienne. She is of the statuesque type and has been on the stage since she was fourteen years old. In addition there are fourteen other girls who have been selected for their beauty, including Frances Beaumont.

Mr. Callahan began his screen career with the Lubin Company in Philadelphia after an experience with Miller Brothers' 101 Wild West show. He has a reputation as an amateur athlete and football player. Prior to the organization of his present company he had completed four comedies, "October Morn," "The Lucky Dog," "The Wonderful Wollop" and "Huckleberry Gulch."

Three Well-known Players in Arrow's New Broadway Comedies

Arrow will distribute a series of twelve "Broadway Comedies" featuring Harry Gribbon, Eddie Barry and Helen Darling, three well-known comedy players formerly with Christie. Final arrangements were consummated by Dr. W. E. Shallenberger and Norman Manning, who recently visited New York. The first is entitled "His Hansom Butler" and will be ready about May 1.

Among the new offerings of the Arrow Film Corporation are also two features. One is "The Star Reporter," featuring Billie Rhodes, which is an adaptation of the novel, "Anthony Trent." The other feature is "The Stranger in Canyon Valley," starring Edythe Sterking in a "cowgirl" role.

Special Paper for Snapshots No. 24

C. B. C. Film Sales Corporation announces that special billing is being prepared for "Screen Snapshots" No. 24, calling attention to an unusual feature of this reel, that is, scenes in which not only two of the greatest screen stars, Charlie Chaplin and Douglas Fairbanks appear, but also Jack Dempsey, Kid McCoy and Jim Corbett.

These scenes were given a prerelease showing at the Rivoli Theatre in New York and attracted great attention, and the special paper is being prepared to assist exhibitors in putting over this special attraction in the same manner.

Flashenberg in Big Exchange Deal

Louis M. Flashenberg, president of the Harvard Film Company of Boston, reports that he and Max L. Gould, treasurer of the same company, have taken over the interests of the Popular Film Company at 14 Piedmont street, Boston.

"Water Babies" Is New Kineto

An interesting subject prepared by Charles Urban for release through National Exchanges is "Water Babies," showing creatures, both large and small, that take kindly to water.

The reel includes elephants, frogs, a capybara, the largest rodent of the South American rivers, hippopotamii, newts, which are of the salamander family, otters, turtles, polar bears, sea lions, etc.

In addition to seriousness, there is considerable humor in this reel.

Blanchfield Has Helen Holmes Film

Helen Holmes, Jack Connolley and Leonard Clapman are among the well-known players in the cast of "The Ghost City," a new five-reel film under production at the studio of Special Productions, Los Angeles. The picture, taken from the story by George Rix, is being directed by William Bertram. The sale of this production is in the hands of C. O'D. Blanchfield, Superba Theatre Building, Los Angeles.

"Their Dizzy Finish," Second Federated-Hallroom Comedy

The second of the Hallroom Comedies for release through Federated Film Exchanges has been titled "Their Dizzy Finish." As its name implies it is another of the comedy-thriller type, in which Sid Smith, who is featured, performs many daring stunts.

Much of the action revolves around Smith' exploits at the edge of a cliff and over it, at the end of a rope attached to an automobile, and the stunts are said to be even more hazardous than in the previous Hallroom thrillers.

Harry Cohn, under whose supervision this series is being produced, is now editing "Their Dizzy Finish" and announces it will soon be ready for release.

The first Hallroom release through Federated Exchanges will be "False Roomers." Sid Smith is featured in both comedies.

CALLING YOUR ATTENTION TO THE FACT THAT JIMMY CALLAHAN WILL HAVE **SOME** *SUPPORT*

In the two-reel comedies which he is making for release through Film Market. They are, in the usual order, Florence Dixon, Lottie Kendall and Frances Beaumont

In the Independent Field

Charles Urban Names Titles of Second Series of Kineto Reviews

Charles Urban, president of the Kineto Company of America, announces the titles of the second series of thirteen Kineto Reviews which will be released through the National Exchanges.

As was the case with the first series, this series also covers a wide variety of subjects, including travel, scenics, nature pictures, scientific studies, hunting trips, animal pictures, etc.

The series consists of "Was Darwin Right," showing a wide variety of apes and monkeys; "Bonnie Scotland," a beautiful scenic especially prepared for showing in connection with "Sentimental Tommy" at the Criterion Theatre in New York during its entire run; "Birds of Crags and Marshes," showing at close range many different kinds of birds.

Then comes "Village Life in Switzerland," filmed among the quaint Swiss villages; "Peculiar Pete," showing many unusual companions that have been adopted by mankind; "Combatting the Elements," a sensational reel of nature's devastation and the means taken to overcome it; "Dexterity and Mimicry of Insects (Acrobatic Flies)" an unusually interesting reel showing insects performing odd and remarkable stunts; "Primitive Life in Tennessee," showing the unusual and primitive life way back in the mountains.

"Bear Hunting in California" illustrates an exhilarating and thrilling sport; "Paris, the Beautiful," contains views of the beauty spots of the French capital, while "A Naturalist's Paradise" shows the Barbadoes-Antingua expedition at their thrilling work. "Morocco, the Mysterious" is a travel reel of mystery and beauty and "Let's See the Animals" is a tour of the well-known zoological park in Philadelphia.

"Welcome Children" Ready for Release by National Exchanges

National Exchanges, Inc., announces that the Drascena Productions' feature picture, "Welcome Children" will be released immediately and that prints are now being shipped to the various members of National Exchanges. It is described as an unusual comedy drama, and Hunter Bennett, vice president and general manager of the company states it is complete with heart interest, thrills, sensational scenes, comedy and pathos.

"Welcome Children," was directed by Harry C. Matthews and enacted by a carefully selected cast of players. The second feature production of National will be "Shadows of the West," to be released the latter part of May.

Mr. Bennett also announces that Drascena Productions are now making a series of one-reel King Cole comedies, the first six of which have already been completed. These comedies will star Milborne Moranti. National Exchanges have also contracted for a series of two-reel comedies produced by Paul Gerson Pictures Corporation of San Francisco and directed by W. A. Howell. The first subject, "Brewing Trouble," will be released in May.

Sameth Enlarges His Sales Force

J. Joseph Sameth, president of Forward Film Distributors, reported he has received requests from numerous exhibitors for screening of the first production starring Muriel Ostriche, and that in order to dispose of territory on this production as rapidly as possible he has added additional salesmen to his organization.

Sample prints are now being made and a drive started which it is hoped will result in the entire territory being sold within sixty days.

Rosenfeld on Exchange Tour

Charles S. Rosenfeld, president of the Allied Distributing Corporation, left recently on an extended trip throughout the country in the interest of his company's productions.

He will visit the exchange centres and outline to buyers his company's franchise plan, and will also take with him prints of several productions on which territorial rights will be sold.

Allied's franchise plan provides for a definite number of features during the coming year, in addition to comedies and other short subjects.

Mr. Rosenfeld expects to be gone about six weeks. His tour will include Los Angeles where he expects to conclude negotiations for additional productions. Another object of the trip is to obtain direct information as to the calibre of productions desired by buyers in the various sections.

Russell Finishing "Tell-Tale Eye"

"The Tell-Tale Eye," a five-reel mystery film surrounding the secret service, has been completed by Allen Russell, of Russell Productions. The picture, in which Betty Linley plays opposite Russell, is being state-righted by C. O'D. Blanchfield, Superba Theatre Building, Los Angeles. Frank H. Marshall, sales-manager, has left on a tour of the United States and Canada in the interests of this production.

HALLROOM BOYS COMEDIES

featuring

SID SMITH

THE NERVIEST MAN IN PICTURES

HAVE BEEN PASSED BY THE NATIONAL BOARD OF LAUGH-LOVERS

THE PUBLIC HAS BEEN LAUGHING AT THEM FOR TWO YEARS . . . .

AND THEY WANT 'EM NOW MORE THAN EVER

BOOK AT ONCE AT ANY FEDERATED EXCHANGE

INTER-OCEAN FILM CORP. FOREIGN DISTRIBUTERS.

Array of Short Subjects to Be Released During Week of May 1

A notable array of short subjects has been scheduled for release by Pathe the week of May 1. In the serial field, "The Strange Pact," episode eight of "The Avenging Arrow," starring Ruth Roland, presents the daring American girl in further thrilling feats and moments of fast action. Episode fifteen of "Double Adventure," starring Charles Hutchison, concludes the most successful serial yet released by Pathe.

The third of the "Adventures of Bill and Bob," entitled "Catching a Coon," presents the further adventures of the two small boys so skilled in woodcraft. Besides the actual capture of the animal and a discosure of the methods of trapping, there is a breezy comedy element.

"Hurry West," the Rolin comedy, featuring Eddie Boland, assisted by the beautiful Rolin girls is included among the releases for May 1.

A number of carefully selected features are presented in the current issue of the screen magazine, Pathe Review No. 101. "All to the Bow-Wows" is an amusing Capitol Travelogue presented by the cartoonist, Hy Mayer. "The Windmill Dance of Old Holland" is an artistic terpsichorean novelty under the direction of Julian Ollendorff.

"Over the Bars" is a Novagraph presentation in slow-motion of difficult feats performed by daring athletes, and "The Children of the Sun" is an intimate glimpse of home life on the fringes of the Sahara in Pathecolor. "The Sheriff of the Mojave" is the current offering of the Tom Sanschi series of Western features.

Commendation for "Inside of Cup"

"The Inside of the Cup," the Cosmopolitan production released through Paramount, is doing a big business all over the country, it is reported. Maxwell M. Chetkin, who operates six large motion picture houses in Brooklyn, has written a letter to Cosmopolitan Productions complimenting the picture. J. Hatten, general manager of the Marcy Broadway Corporation, which operates the Marcy and three other Brooklyn theatres, also has written words of appreciation.

Praises "Proxies," Stating It Gives Splendid Moral Lesson

"Proxies," the latest Cosmopolitan Production to be released through Paramount, was shown at Sing Sing Prison, New York, Wednesday, April 13. Eleven hundred prisoners saw the picture, and Major Lewis E. Lawes, warden of Sing Sing, also attended.

"'Proxies' is a picture with a splendid moral lesson, which is well told," Major Lawes said after the showing. "No picture could be more appropriate to show to both prisoners and those who will receive prisoners back into their fold after their sentences are finished."

The inmates of Sing Sing were impressed with the accuracy of the material in the picture. It was adapted for the screen by Frank R. Adams. George D. Baker wrote the scenario and directed the picture. Norman Kerry and Zena Keefe play the leading roles.

Madeleine Clare Plays Leading Role in "If Women Only Knew"

"If Women Only Knew," produced by J. M. Naulty and Gardner Hunting, will be distributed by Robertson-Cole. It contains, it is said, a cast comprising some of the best known players of the screen. It was directed by E. H. Griffith, and most of it was made with the beautiful country around Ithaca, New York, and Cornell University as backgrounds.

The leading character, Madeleine Marshall, is played by Madeleine Clare. In this role Miss Clare manages to save the rather weak young man who is the hero, and to give him happiness.

Virginia Lee, who has the second feminine role, plays the part of a frivolous young heiress who turns the head of the hero, causing him to enter into what proves to be an unhappy marriage.

Frederick Burton is another player of the cast. Blanche Davenport, Leon Gendron and Charles Lane are three other players who have leading parts.

"Adventures of Bill and Bob" Show Trapping a Mountain Lion

Those two fine examples of American boyhood, William and Robert Bradbury, the 11-year-old twin heroes of the "Adventures of Bill and Bob," have, it is said, outdone all their previous exploits in the trapping and subduing of dangerous wild animals. This is said to be the instant verdict of all who have enjoyed a preview of the latest one-reeler of the series, called "Trapping the Mountain Lion."

Cyrus J. Williams, producer of this series for Pathe distribution, has sent on from the California mountain location some details which add zest to enjoyment of the picture. On the screen the lion is seen coming toward the trap, his capture, and then his being taken back to camp.

TALKING IT OVER

Constance Binney and Director John S. Robertson, now making "The Magic Cup" for Realart

Soon for Release

A remarkably capable child actress is disclosed, it is said, in Rita Rogan, a little girl who appears in "The Wild Goose," a Cosmopolitan Production soon to be released through Paramount. Little Miss Rogan is five years old.

"Queen of Sheba" Tomb Is Authentic

One interesting portion of the spectacular "Queen of Sheba" film produced by Fox is that where the action shifts to the tomb of the ancient kings. This reflects in a marked degree the extent that the producer went to achieve the most careful and painstaking treatment possible. The drawings were made from old engravings found in Professor Graetz's "History of the Jews."

The tomb is a dark stone structure fifty feet by 125, and thirty-two feet in height, Babylonian in architecture and decoration. Fourteen sarcophagi, engraved with Assyrian letters, indicate this as an old tomb of Assyrian kings, adopted by later kings. In this is the Tomb of David, set on an altar, and on either side of it is a seven-branch candlestick. Back of the tomb of David sit two Assyrian gods, perhaps thousands of years older than David's time. A beautiful biblical touch is the capitals of the heavy stone pillars, on each of which is set a giant pair of angel's wings.

"Sunset Jones" Proves Popular

"Sunset Jones," the latest American Special, is again proving the popularity of Westerns all over the country. Because it has been argued that the East prefers its society plays, that with which it is more familiar in most cases, demanding always the "something new" in the home surroundings, the volume of Eastern bookings at this time comes as a surprise.

Among the most recent bookings in the Pathe exchanges are listed the Fox Theatre of Elizabeth, N. J., the Majestic of New York, Plaza of Washington, Fox's Terminal of Newark, Comerford Amusement Company of Scranton, Pa., Crescent of New Orleans, Bijou of Decatur, Ill., Colonial of Akron, Ohio, Empress of Omaha, and the Nixon of Erie, Pa.

"Now or Never," Harold Lloyd Film, to Be at Capitol Theatre

The Broadway premiere of Harold Lloyd in his first Associated Exhibitors release, "Now or Never," will be at the Capitol Theatre, where S. L. Rothapfel will give it a special presentation. Mr. Rothapfel has closed with Associated not alone for "Now or Never," but for the entire first series of three comedies.

Lloyd recently has scored in many of the finest theatres in the country. "Lloyd is the scorer on the bill" was the comment of the Cleveland Plain Dealer on the day and date showing at the Strand and Metropolitan in Cleveland. "Lloyd has set a high mark to shoot at with his future offerings," remarked the critic of the Cleveland News. The Kansas City papers characterized the comedy as one of the best ever shown at the Doric and Liberty theatres where it played day and night. The comedy scored a big success in Baltimore also.

ORGANIST

Experienced Broadway (N. Y.) organist on larger type of organ. Large library of best music. Solo work and orchestra. *Open for engagement.* Union. Box 192, M. P. World, 516 5th Avenue, New York City.

Norma Lorimer Novel Made Into Picture Is for Release May 15

An unusual photodrama is said to have been made by the Federal Photoplay Company of Los Angeles, in "The Lure of Egypt," which Pathe has just scheduled for release on May 15.

Taken from the novel by Norma Lorimer, entitled "There Was a King in Egypt," the newest Pathe release was directed by Howard Hickman. The adaptation was made by E. Richard Schayer and Elliott Clawson.

In the cast are many popular motion picture figures, including Claire Adams, seen in "The Killer" and "The Money Changers," Robert McKim of "The Devil to Pay," and other features; Joseph J. Dowling, of the "Miracle Man"; Carl Gantvoort, Maude Wayne, William Lion West, Frank Hayes, Zack Williams, Aggie Herring, George Hernandez, and Harry Lorraine.

Cairo, capital of Egypt, and the Libyan and Thebian deserts, where ruins of cities that existed thousands of years ago are buried under the sand, make an interesting and fascinating background.

A variety of scenes is offered by tropical gardens; the residence of Prince Dagmar, who gives a sumptuous costume ball; the artistic studio of the painter, Michael Amory; the wonderful desert tent home of Millicent Mervill, an aventuress; the simpler tent home of the scientist and his daughter and the desert with its ruins of cities that lay buried for thousands of years.

Norma Lorimer, author of the story from which "The Lure of Egypt" was adapted, is known to many thousands of book lovers. Miss Lorimer does not dream her locations. She wrote her story of Egyptian lure, only after a year spent there investigating the very facts contained in her story. She is an adept at weaving fiction with fact, and her results are always fascinating literature.

Forman Coming East

Tom Forman has returned to the Lasky studio from San Francisco with his technical staff after having obtained a number of special scenes there for "Cappy Ricks," which he will make in New York with Thomas Meighan as star for Paramount. This is Peter B. Kyne's series of short stories which have been woven into a most entertaining tale by A. S. LeVino. The San Francisco scenes include wharf and harbor shots and street views.

Starts Work on Fourth of Series

Production has started on the fourth of the Edna Schley comedies based on the Scattergood Baines stories of Clarence Budington Kelland. "Scattergood Borrows a Grandmother" is the title.

Two other productions already completed are "Down the Line" and "Soothing Syrup," which also will make their premiere here shortly. Al McKinnon directed. William Brown, enacting the title role, is featured.

Plans Campaign for Early June

Maurice Fox, manager of the American Theatre in Terra Haute, Ind., is preparing to put on a special Selznick week early in June and is planning a big advertising campaign.

Among other things arrangements have been made by the Select Indianapolis Exchange to furnish Mr. Fox with autographed stills of Selznick stars and these are to be given away by all leading stores in Terra Haute.

Seven Productions in Work for Paramount at the Lasky Studio

George Melford began work recently on his production for Paramount of E. Phillips Oppenheim's popular story "The Great Impersonation." It is understood that James Kirkwood will be featured and that Ann Forrest will appear in the leading feminine role. The scenario is by Monte M. Katterjohn.

Last week marked the start of Wallace Reid's new picture, directed by Frank Urson and written and scenarized by Byron Morgan. It is called "The Hell Diggers." Following the completion of this picture, Mr. Reid will leave for New York to co-star with Elsie Ferguson in a film version of George Du Maurier's famous novel, "Peter Ibbetson," produced by George Fitzmaurice.

Cecil B. DeMille has gone on location for opening scenes of his next production, the title of which remains unannounced. Gloria Swanson is almost through with her first star picture for Paramount, Elinor Glyn's "The Great Moment," scenarized by Monte Katterjohn, and directed by Sam Wood. Edward Sheldon has written an original story which will be Miss Swanson's next vehicle.

William D. Taylor is busy on his production of Henry Arthur Jones' play, "The Lifted Veil," in which Ethel Clayton is starred. Julia Crawford Ivers wrote the adaptation and Charles Meredith plays the leading male role.

A lighthouse will be built for Betty Compson's first Paramount star picture directed by Penrhyn Stanlaws. In this lighthouse some of the most exciting action transpires. The picture is an adaptation by Adelaide Heilbron from a play by Ernest Klein, an European dramatist. The scenario is by Edfrid A. Bingham.

William DeMille will start sometime in the near future upon his next production written by Rita Weiman, noted short story writer and dramatist. No title or cast has been selected. Under the direction of James Cruze, Roscoe (Fatty) Arbuckle is making progress with "Gasoline Gus," Walter Woods' adaptation of two stories by George Pattullo.

Selznick's Plants Alone Busy in Fort Lee's Nest of Studios

In all the field of motion picture activities no greater changes are to be observed than in Fort Lee and vicinity, where the cradle of an infant industry was rocked by the foot of the production pioneer Where nearly a dozen studios, great and small, once hummed with production activity, the vast majority are now deserted.

Names such as Solax and Peerless among those first associated with picture production are still attached, for identification purposes, to buildings now guarded only by a watchman. Studios where the big stars of picturedom have made their way to fame; "locations" that were pictured in hundreds of the old one and two-reelers are now only landmarks.

The exodus to California has changed the map of Fort Lee and Coytesville; studios in the East have been constructed in other sections of the metropolitan territory and if it were not for Lewis J. Selznick and his production activities very few passengers on the Edgewater ferry would be concerned in moving pictures. Selznick stars and studio workers (with the exception of an occasional production at one other plant) are alone in keeping Fort Lee on the map.

Selznick's studio, facing Main street, on the Selznick-Paragon studios are not only solely and regularly active but they are as busy as though the "old days" were here again and Fort Lee was the center of all things in production activities. In these two Selznick plants, Elaine Hammerstein, Conway Tearle, Eugene O'Brien, Owen Moore, Ralph Ince, Martha Mansfield and Zena Keefe operate in the production of Selznick pictures.

The Universal, Coytesville; Solax, Kessel, Ideal, Lincoln and Eclair are idle so far as the actual preparation of pictures are concerned. At the Peerless an occasional independent picture is produced. There are other small buildings, previously used as studios, but the above are the best known outfits.

Location Chosen

North Beach, L. I., has been selected as the location for the "Beaver Beach" scenes in "The Conquest of Canaan," Booth Tarkington's story which Thomas Meighan is making into a Paramount picture at the company's eastern studios. Director R. William Neill and the company, augmented by 150 "extra" people, have been working nights for three days at North Beach. All other exteriors were taken at Asheville, N. C.

Eddie Boland in New Comedy

"Hurry West" is the title of the next Rolin Comedy featuring Eddie Boland, which Pathe has scheduled for release May 1. A Western background, fierce bad men, and the beautiful Rolin girls furnish an amusing atmosphere giving the comedian plenty of opportunity to put over his particular brand of comedy, it is said.

EXHIBITORS HERALD

April 9, 1921

ALICE CALHOUN IN

CHARMING DECEIVER

(VITAGRAPH)

An interesting, simple story told with agreeable speed. A very good cast with attractive backgrounds and excellent characterizations. Directed by George L. Sargent.

Here is a star worth watching. Alice Calhoun, only recently come to the screen as a Vitagraph star, is an ingenue who really displays artistic possibilities. In this latest of her vehicles she plays with all the qualities that make screen success a certainty — intelligence, grace, poise, uncommon good looks and naturalness. She is altogether charming.

She appears herewith as Mrs. Don Marston, a young woman who was tricked into marriage with a forger in prison at the time of the story's opening. A letter comes to her brother Frank in a Canadian hospital, where he is recovering from the war injuries, conveying information that the grandfather, who had disowned the mother of the young people when she married against his wishes, had relented and wished the girl and Frank with him in his old age. The girl goes and is followed there by her husband, of whom she tells the household nothing until he escapes from prison and follows her to the old homestead in Connecticut. She persuades him to pose as the brother. Richard Walling, a good friend of the grandfather, a young neighbor, falls in love with the girl. The climax comes when the husband, in a state of intoxication, makes known the real situation. She is about to leave home when the brother is discharged from the hospital and comes to tell the whole tale. The husband, pursued by Canadian officers, takes his life, and the girl is left to the love of Walling.

The picture, while not particularly uncommon of plot, is very well presented in every way and will be liked by adult patrons.

Jack McLean makes an attractive brother. Eugene Acker carries well the part of the husband. John Adams in the part of the grandfather is an unusually good character impersonator. Roland Bottomley, as Richard Walling, is clean cut and exceedingly likeable, and the part of Duncan, an aged servant, is made impressive by Robert Gaillard.

National Motion Picture League President Praises Charles Ray

"Charles Ray is one of the pioneers in proving to the motion picture public that clever, wholesome, pictures carry a universal appeal which is filling the theatres and bringing a permanency to the motion picture industry."

This sentence is contained in a report just issued by Mrs. Adele F. Woodard, president of the National Motion Picture League, an organization represented in every state of the Union, with clubwomen, college professors, school principals, teachers and community workers forming a large part of its membership. The league sends out weekly nearly 1,500 bulletins containing a list of pictures recommended by its reviewing committee in New York, and thousands of institutions and organizations in all parts of the country are governed by its reports in arranging entertainments.

Introducing her statement with the sentence quoted, Mrs. Woodard said in part:

"Personally, Charles Ray can act, which can be said of very few of the so-called motion picture stars of today. His pictures generally contain two elements which are greatly in demand now and for which the demand is increasing as the months go by—that is, wholesomeness and a clever comedy element. To be wholesomely amused is the hope of almost every movie patron. He will be satisfied with wholesome entertainment, but most everyone really wants fun.

"Charles Ray pictures are not stupidly labelled 'comedy,' as are so many others, but the comedy element scintillates throughout the whole of each production, mingled and intermingled with the human pathos of an awkward, lovable boy making strenuous efforts at self-control, and through this heroic struggle, overcoming a self-consciousness which constantly tends to wreck his happiness and usefulness. There is real character growth manifested in his portrayal of this type of youth, which in itself produces a wholesome effect."

"GO TO THE DISPATCHERS' OFFICE AND TELL THEM WE HAVE COME THROUGH"

Says Wallace Reid, to the evident satisfaction of the young woman, when the engineer asks him for further orders in a scene from the Paramount release, "The Love Special"

First Conklin Film for Independents

Charlie Conklin, who with Charles Murray and Ben Turpin formed the comedy triumvirate in many Mack Sennett productions, is now a full fledged independent producer. His first two-reel independent production is called "Married 'n Everything" and will be the first Conklin comedy released by the Mount Olympus Distributing Corporation, 110 West Fortieth street, New York. The Conklin studios in Los Angeles are at work on the first series of two-reel semi-slapstick stories, of which there will be twelve. Release will be made at the rate of one each month, through the state right buyers.

Conklin's decision to make his own productions is the fulfillment of an ambition the comedian has entertained since he deserted the musical comedy stage for films. His former work in the Sennett pictures, "Two Tough Tenderfeet," "East Lynne With Variations," "Uncle Tom Without a Cabin," and "Salome Versus Shenandoah," and other hilarious stories, has popularized his fun-making until today he ranks among the topnotchers in the favor of the exhibitors and fans.

James Calnay, general manager of the Mount Olympus Distributing Corporation, recently arrived in New York to take charge of the screening of the company's pictures, which include not only the Conklin comedies, but a group of negro pictures and four other series of comedies and farces.

"Hold Your Horses" Chosen to Open Ascher Brothers' Capitol

A Goldwyn photoplay, Rupert Hughes' "Hold Your Horses," made from his popular Saturday Evening Post story of "Canavan," was selected by the Ascher Bros. of Chicago, whose chain of motion picture houses embraces twenty theatres in that city and one each in Rockford and Peoria, Ill., in Manitowoc and Milwaukee, Wis., and in Dayton, O., as the opening attraction for their newest theatre, the Capitol, in Cincinnati. The picture did a wonderful business throughout the entire week.

The Capitol Theatre is one of the most up-to-date in the Middle West. It seats 2,000 persons.

E. Nikodem was selected to manage the house. A thirty-piece symphony orchestra has been installed.

Pursues Snow Storms for Right Settings for "Fanny, Herself"

This week at Universal City marked the actual start of production work on one of the Universal's big Jewel Specials for next Fall. After exhaustive preparation lasting over sixteen weeks, Tod Browning made his first film tests for the opening scenes of Edna Ferber's famous novel, "Fanny, Herself."

Sixteen weeks may seem a long time to be preparing for a story, but one of the reasons for the delay was that Browning was unable to find, for a long time, a snow storm in a big city that would suit his purposes.

Another reason was the difficulty of selecting the proper star to play the title role. Almost every available leading lady star and leading lady on the Coast was considered and some even were given film tests under various conditions, to determine their adaptability to the difficult task of playing "Fanny, Herself." Eventually, Mabel Julienne Scott was chosen by a jury consisting of Tod Browning, Mr. Laemmle, and Mr. Cochran, to play this all-important role. Miss Scott attracted attention first by her work in Rex Beach's picture, "The Barrier," although it was not her first work in pictures by any means. She has also played in "The Sea Wolf."

Hodkinson Books Two New Theatres

J. C. DeWalt, Hodkinson representative in Oklahoma City, has secured a number of extraordinary fine contracts in his territory, the most important of which are with the Rialto Theatre and the Criterion, both of them big new houses as yet unopened, which will make their bow to the public with Hodkinson releases. The Rialto Theatre will open on April 15 with "Down Home," while the Criterion will open on April 20 with "Sex." Mr. DeWalt is working on a big style show to be used in conjunction with the latter production and is getting exceptional publicity.

Both theatres are 100 per cent. Hodkinson users and will play every Hodkinson released production during the current year.

"I LOVE YOU JUST THE SAME, ALTHOUGH YOU'RE NOBODY'S KID"

Speaks up Paul Willis, smitten with calf love, to Mae Marsh in "Nobody's Kid," a Robertson-Cole production of the novel "Mary Cary"

Federated Reports Completion of "Don't Leave Your Husband"

"Don't Leave Your Husband," the first of the series of big features to be released by the Federated Film Exchanges of America, Inc., has just been completed and will be ready for release shortly through the twenty-two Federated exchanges throughout the country. The production is in seven reels and William Desmond and Margaret Clayton are featured, supported by an all-star cast including Frank Losee, Marion Elmoro, Frances Devereaux and Lillian Greene. Samuel R. Bradley directed and the original story was written by Edmund Goulding.

Sumptuous sets, gripping scenes and unique plot mark the production. Miss Clayton, as the young girl of modest means with a hunger for wealth and fashionable trappings, displays emotional power and, incidentally, wears a number of gorgeous gowns.

Frank Losee is said to give a remarkable characterization. The scenes in the millionaire's secret apartment on Park avenue and in the fashion salon of a Fifth avenue shop have been produced with a disregard of cost and a lavishness which make the production of a high artistic standard, it is said. The working title was "Dangerous Toys."

Directors Act, Actors Direct, in Selznick's Flexible System

The value of experience in the individual equipment of actors and directors for photoplaying is being demonstrated at the Selznick studios in Fort Lee just now when actors are directing and directors are acting while production speeds up as a result of professional utility. To be an actor is one thing and to be a director is another—and to pinch hit in each instance is "something else again."

Myron Selznick, vice-president in charge of production, is just now demonstrating in the presentation of several new items in the Selznick output that versatility is a very desirable accomplishment. In Elaine Hammerstein's presentation of "Handcuffs or Kisses" her leading man is Robert Ellis, who has just finished directing Owen Moore's "A Divorce of Convenience."

Martha Mansfield, who is soon to become a star in her own right, is supporting Eugene O'Brien in "The Last Door," directed by William P. S. Earle. Zena Keefe and Ralph Ince, both Selznick stars, are concerned actively in Conway Tearle's new offering, "Ye Shall Pay," as leading woman and director, respectively.

That Robert Ellis, a director, should be "pinch hitting" as a leading man is nothing remarkable—in the Selznick equipment of directors. Henry Kolker, who directed Conway Tearle in "Bucking the Tiger" and "The Fighter," was not alone a stock-company leading man, but starred under the management of Henry W. Savage in several stage productions before he decided to abandon acting to become a Selznick director. George Archainbaud, who directs Miss Hammerstein, has also had experience as an actor on both stage and screen.

Ralph Ince is probably the most conspicuous example of the actor, director and screen star in the Selznick employ. His impersonations of Abraham Lincoln in "The Highest Law" and "The Land of Opportunity" have been generally accepted as the standard of characterization where the Great Emancipator is concerned. Moving Picture World only recently took occasion to editorially commend the work of Mr. Ince in "The Highest Law." William P. S. Farle, also an actor of repute on stage and screen, is another member of the Selznick group of actor-directors.

Harold B. Franklin, managing director of the Shea picture houses in Buffalo, has inaugurated weekly conferences with department heads of the various theatres.

Sherry Added

J. Barney Sherry has been added to the cast of "Back Pay," the Fannie Hurst story which Frank Brožage is directing for Cosmopolitan Productions at the International Film Studios. Frances Marion adapted this story to the screen.

Vignola Plans Exploitation Before Production Is Begun

What is probably the most radical departure from the accepted methods of production of motion pictures yet attempted, has been successfully consummated by Robert G. Vignola in "The Woman God Changed," his forthcoming special Vignola Production for Cosmopolitan-Paramount.

The idea, which exhibitors will hail with delight, consists of putting the exploitative element into the picture before it is made. This plan runs counter to the general practice of today, which seems to be to make a picture first and then trust to luck that enough exploitation possibilities will be found afterward to enable the exhibitor to sell the picture to his patrons.

Under Mr. Vignola's plan nothing is left to chance. Having given considerable time and study to the exploitation phase of the motion picture business, he is thoroughly familiar with the exhibitors' needs, and he brings his knowledge and experience into use by putting it into his pictures before he makes them.

His method is simple. He goes over his scenario before he takes a single scene, plans out his exploitation ideas and ties them up with the action of the story in such a way that they become an integral part of the story, thus not only avoiding a superfluity of action but actually adding to the artistic value of the production.

In "The Woman God Changed," Mr. Vignola's next Cosmopolitan-Paramount release, which is his first production, and possibly the first production anywhere to be so treated, the value of Mr. Vignola's plan will be apparent. Opportunities galore are afforded live and imaginative exhibitors for unusual prologues, lobby displays, and general exploitation.

"The Scarab Ring," Recently Completed, Is Alice Joyce Film

"The Scarab Ring" is the title of the forthcoming Alice Joyce special production recently completed at Vitagraph's Brooklyn studio. It was directed by Edward Jose, who directed Miss Joyce in her most recently released production, "Her Lord and Master." He has also been engaged for Miss Joyce's picture to follow "The Scarab Ring," production on which already has started.

The play takes its name from an Egyptian scarab ring which plays a most important part in the story. The picture has been produced in a lavish manner, it is said, and with a splendid cast which includes Joe King as Miss Joyce's leading man; Fuller Mellish, E. Phillips, Claude King, who played one of the leading roles in Ethel Barrymore's stage version of "Declassee"; Joseph Smiley and Maude Malcolm. The picture is said to be replete with exploitation possibilities.

Goldwyn Closes Contract with Poli Picture Theatre Circuit

Goldwyn announces the closing of a contract with the Poli circuit of motion picture theatres for the showing, in the near future, of nine recent Goldwyn productions. Included in the list of photoplays are the picturization of George Ade's comedy, "Just Out of College," "Roads of Destiny," "The Highest Bidder," "The Concert," "Guile of Women," "The Song of the Soul," "A Voice in the Dark," "Boys Will Be Boys," and "Made in Heaven."

These nine productions are booked in the Poli theatres in Springfield, Mass., Hartford, Bridgeport, New Haven and Waterbury, Conn., and Wilkes-Barre and Scranton, Pa. Goldwyn has also recently signed a contract with the Saenger circuit by which twelve Goldwyn productions will be shown in fifteen southern theatres.

Selznick Directors Who Also Appear in Prominent Roles of the Company's Productions.

THE HERO MUST BE SHOOTING CRAPS
Anyway, He's Badly Needed in This Scene of Universal's "The Big Adventure," and He'd Better Hurry Up

"Conquest of Canaan" Shows the Results of Co-operation

The close co-operation in which authors, scenario writers and directors work in the production of Paramount pictures, is illustrated in the making of Booth Tarkington's "The Conquest of Canaan," which is now in production at Paramount's eastern studio with Thomas Meighan starring.

Mr. Tarkington was unable to be on the ground during the making of the picture, so Thomas Geraghty, supervising director for Paramount, sent a continuity to the author at his home in Indiana for his comment. The script was returned to the studio with Tarkington's suggestions written in the margin.

"A very good continuity," wrote Tarkington of Frank Tuttle's script. "It is ingenious in 'knitting the drama,' and I think the film will be very successful, particularly on account of this ingenuity."

In adding his ideas to the continuity Tarkington had made it possible for R. William Neill, the director, to get more in the picture than the author had in his book. The character of "Judge Pike" has been altered by Mr. Tarkington for the picture and many of the scenes have been rearranged.

Christie Comedy Will Prove Nile Beauties Were Blondes

Al Christie, director general of the big comedy organization which bears his name, has sent word from Los Angeles that he means to set a new mark in two reel comedies, which are released through Educational Exchanges, with "Nothing Like It," on which he has just started work.

Eddie Barry and Helen Darling have just been added to the cast of featured players, which already included Dorothy Devore, Earl Rodney and Eugene Corey. Practically every member of the Christie organization will have some part of the production, even though some may not be recognized in the make-ups.

Christie has built a complete stage on his biggest open stage, including the theatre stage, orchestra seats complete, entire galleries, and then the scenes backstage, including the dressing rooms. Al Hayes and Ward Caulfield, two of the cleverest of the Christie comedians, add to the fun in their roles as stagehands.

According to Christie, his research department has found that there were many beautiful blonde maidens living along the river Nile in the days of Cleopatra. At least all the women participants in the picture will be blondes, and not only has the entire Christie force been used, but the whole Los Angeles studio colony has been scoured to round up all the blondes.

Charles Christie, general manager, who is in New York in consultation with E. W. Hammons, president of Educational Film Exchanges, Inc., declares that this picture is merely representative of the new policy of his company as the result of his experience with Educational distribution during the past year. "We have been able to get so much larger returns from our product, and so much more speedily," he explains, "that we are able to put more money and greater effort into the comedies than before without increasing the rentals to exhibitors. When I left Los Angeles there were six companies at work, all on product to be released through Educational—all one and two reel comedies."

"A Trip to Paradise" Adapted to Screen from a Stage Play

Coincidentally with the production on the screen at Metro's West Coast studios of "A Trip to Paradise," Bert Lytell's next starring vehicle, the stage version of the play, which is an adaptation of Franz Molnar's European success, "Liliom," is in course of rehearsal, preparatory to its presentation to the public on April 20 by the Theatre Guild in New York.

"A trip to Paradise" was adapted to the screen from the Molnar stage play, "Liliom." The story is of a man's regeneration through the love of a woman and the influence of a dream. The chief locale of the picture is Coney Island, where the leading character, "Curly" Flynn, is the barker of a sideshow called "A Trip to Paradise." The picture is directed by Maxwell Garger

Marion Fairfax Has Decided to Direct Personally Her Own Films

Marion Fairfax, who has staged a half dozen of her own plays on Broadway with marked success, will direct her own pictures for the first time in the presentation of the productions bearing her name.

Few authors have so richly contributed to the progress of the screen drama as has Miss Fairfax during the past six years and fewer have been so closely identified with the actual production of their writings.

At the invitation of William DeMille some six years ago, Miss Fairfax gave up a successful stage career as a dramatist, author and actress to become identified with him in the production of motion pictures. Her work for DeMille in the presentation of Paramount successes soon attracted attention.

At the Lasky studio she wrote a number of original stories that were unusually successful. After some four years with Lasky, Miss Fairfax accepted an offer from Marshall Neilan when he formed his own production company. Up until the formation of her own company two weeks ago, Miss Fairfax has devoted her time exclusively to Marshall Neilan Productions with the exception of writing a script for Mary Pickford a few months ago through courtesy of Mr. Neilan. This story, an original plot of Miss Pickford's, entitled, "Through the Back Door," will shortly be seen on the screens.

To further facilitate her physical direction of the scenes of her own pictures and the preparation thereof, Miss Fairfax has engaged Hugh McClung.

Vignola Picture Soon for Release

A story of tense dramatic power is promised by Cosmopolitan Productions in "The Woman God Changed," scheduled for early release through Paramount. This picture is based upon a story by by Donn Byrne that appeared in Hearst's Magazine under the title of "Redemption Cove."

It was directed by Vignola.

WHY MANY PEOPLE PREFER TO DO THEIR OWN HOUSEWORK
In "Proxies," a Paramount picture, the maid made her own opportunities to listen in on a busy wire, as it were.

Barrie's "What Every Woman Knows" and MacLean Feature Are Current Paramounts

SIR JAMES M. BARRIE'S best known work lives again on the screen in the presentation of "What Every Woman Knows," William DeMille's film version of the famous author's play of the same name, which is one of the two Paramount pictures scheduled for release on April 24. The other is "The Home Stretch," a Thomas H. Ince production which offers the star, Douglas MacLean, the best comedy part he has had in many months.

It is perhaps typical that the two Barrie plays which have reached the screen as specials have been directed by brothers. Film fans throughout the country remember the superb filming of "Male and Female," directed by Cecil B. DeMille, which was an adaptation of Barrie's "The Admirable Crichton." Under the masterly hand of William DeMille, equal effect is promised in this second Barrie film play which Maude Adams immortalized on the speaking stage.

Conrad Nagel and Lois Wilson have the two leading roles. The supporting cast includes Charles Ogle, Fred Huntley, Guy Oliver, Winter Hall, Lillian Tucker, Claire McDowell and Robert Brower. The scenario was prepared by Ogla Printzlau.

Every red-blooded American who has ever played the races, and countless others, will have a good chuckle over Douglas MacLean's latest starring vehicle, for "The Home Stretch" takes up the quandries of the turf and injects a generous prescription of comedy into them. The picture is different from anything he has previously done, but the element of humor typical of his pictures is essentially the same.

Beatrice Burnham makes her initial appearance opposite MacLean. The cast also includes Walt Whitman, Margaret Livingston, Wade Boetler, Mary Jane Irving, Charles Mailes, Molly McConnell, Jack Singleton, Jo Bennett and George Holmes. The story is an adaptation of Charles Belmont Davis' story of the same name. It is the third Douglas MacLean picture that Jack Nelson has directed.

Oakman Stars in "The Half Breed"

Production on "The Half Breed," starring Wheeler Oakman, is nearing completion and the film soon will go to the cutting room.

The producer, Oliver Morosco, has expressed himself as desirous of setting a standard above even that of his stage successes.

Oakman's work in the picture has already called forth praise from those critics who have watched bits of the production.

Some of the World's Greatest Films Are Said to Be in Preparation

The W. W. Hodkinson Corporation says it has for release in the very near future some of the greatest pictures that have ever been brought to the screen. Within the next few weeks there will be released the newest Benj. B. Hampton production, "The Man of the Forest," made from Zane Grey's novel. To Carl Gantvoort has been entrusted the central role, that of "Milt Dale." Claire Adams plays "Helen Raynor," which is the principal feminine role.

Then there will be "The Light in the Clearing," which is now being assembled on the West Coast by T. Hayes Hunter who directed it for the Dial Film Company. It was made from Irving Bacheller's novel.

As regards "A Certain Rich Man," Benj. B. Hampton believes it is a picture that merits extended runs in the best theatres everywhere but is not prepared at this time to confirm the rumor that a special arrangement has been made for an extended run in Los Angeles and New York at advanced admission prices.

It will be several months before the first Irene Castle Production, made under the direction of Edwin L. Hollywood, reaches the screen. But Director Hollywood has stated that it will be a memorable one. Mrs. Castle's vehicle was provided for her by Clarence Buddington Kelland. The continuity is the work of Eve Unsell, whose skill in this work is well known.

Hugo Ballin's third independent production which is being completed under the working title of "Ave Maria," will shortly be available for the exhibitors. Wyndham Standing and Mabel Ballin are seen in the leading roles.

These are but a few of the Hodkinson releases scheduled for presentation during the current year, it is said.

Hoffman Discusses Salesmen, Including Calamity Howlers

In his monthly talk to the sales forces of the Pioneer Film Corporation, Vice-President and General Manager M. H. Hoffman has a few words to say about calamity howlers. Hoffman never had any use for a salesman in any line of business who spends three-quarters of his time finding fault and the other quarter reporting weather conditions in his section of the country.

"The successful salesman," says Hoffman in his April bulletin, "studies his product, learns how to sell it and absorbs all the good there is in it. He has no time to listen to rumors of alleged happenings. He is too busy selling his goods. His manager usually works with him; helps him solve his problems and overcome all the obstacles and handicaps that present themselves. The mail from such a salesman invariably contains contracts. He keeps on sawing wood and gets there regardless of conditions, censorship, over-supply of pictures, complaints from exhibitors, holidays and a thousand and one other excuses which represent the ammunition of the 'other kind' of salesman whose term of employment never exceeds three months. And the only reason why he is employed for three months is because it takes some managers this length of time to discover that he is a liability instead of an asset.

"Just a few words more about this type of salesman. Most of the time is taken up in reading about and listening to rumors of the depressions, past, present, future. He is a good historian and prophet—he remembers all the panics and when they occurred and knows there are more coming. His competitive product is always better than his own, there is always something wrong with the pictures he is selling; there is always something wrong with his managers, his organization and with the world as a whole. He can't even understand why he should be compelled to be out selling pictures when he ought to be president of some enterprise at $1,000 per."

Cathrine Curtis's First Film Shows the New York Strand

The Cathrine Curtis Corporation of New York and California made its formal bow to the industry and the public as a producing organization with the opening at the Mark Strand Theatre, New York, Sunday, April 17, of a week's run of "The Sky Pilot," an elaborate production of the famous novel of the same name by Ralph Connor.

The occasion signalized a novel event in the annals of screen production, since the picture being released by First National is the first work of a producing company, the president and responsible head of which is a woman. Miss Curtis is the only woman in this country and perhaps in the world to ascend to those heights of power behind the screen such as accrues to the guiding geniuses of resourceful producing organizations engaged in the production of big feature photoplays. Though Miss Curtis' accomplishments in the social and business events of this country are many, she had no connection whatsoever with motion pictures previous to forming the corporation which bears her name and whose policies she directs.

"The Sky Pilot," which was directed by King Vidor and has a cast including Colleen Moore, John Bowers, David Butler, James Corrigan, Donald McDonald, Harry Todd and Kathleen Kirkham, brings to the screen another favorite work of fiction. Since its publication some time ago, the novel by Ralph Connor has won great prominence.

The picture was filmed in Northwestern Canada and California and has won praise from newspaper reviewers as a faithful and realistic presentation of the original work, and a screen thriller of exceptional picturesque qualities.

April 9, 1921
MOVING PICTURE WORLD
Newest Re

"The Heart of Maryland"

Tom Terriss Production of Famous Stage Play Released by Vitagraph Makes Fine Picture

Reviewed by Edward Weitzel.

The success achieved by David Belasco's "The Heart of Maryland" is one of the cherished traditions of the stage. In giving the screen a version of the drama Tom Terriss has set an example to moving pictures which they would do well to follow. He has preserved the dramatic action of the original. The story moves forward at just the right tempo to keep the interest unbroken. Every incident is told by action, and the scenario writer has followed the original construction as closely as the screen would permit. Given a plot that throbs with life and uses the Civil War merely as a background to a love story that is the center and the inspiration of every foot of film, scenario writer and director have been content to abide by these desirable conditions and have wasted no time on symbolic distraction which has no place in a drama that has sufficient vitality to set its own pace.

"The Heart of Maryland" is entertainment purely. The conflict of human wills is never absent and there is never a false note in the character drawing and the proper unfolding of the plot. The cast, lead by Catherine Calvert, is thoroughly capable, and the mechanical details of the production are right at all times. There is a red blooded "kick" to this picture which forces the closest attention from every spectator. Give us more like it!

The Cast

Maryland Calvert ..Catherine Calvert
Alan Kendrick ..Crane Wilbur
Col. Fulton Thorpe ..Felix Krembs
Bob Telfair ..Ben Lyon
... William Collier, Jr.

"The Wandering Jew" Will Be Mayer-First National Feature

"The Wandering Jew," based upon the story related in the famous novel of the same name by Eugene Sue, is shortly to be produced by Louis B. Mayer. It will be the second in the list of special big spectacles for distribution by Associated First National Pictures, Inc., which were provided for under this producer's program of augmented production during the present year.

"King Lear," the first of these special features, has already been announced by Mr. Mayer. The Shakespearian production will be directed by John M. Stahl, whose direction of "The Woman in His House" and "Sowing the Wind" for Mr. Mayer resulted in the formation of a special producing unit for the handling of John M. Stahl productions. Mr. Stahl is just completing the first of the productions by his independent unit, "The Child Thou Gavest Me," and will begin work immediately upon the filming of "King Lear." The story and a great many of the sets are ready awaiting the director.

Preparation of the continuity on "The Wandering Jew" has been started. Mr. Mayer has not announced his selection of a director for this spectacle, but inasmuch as the actual filming of it probably will be started before "King Lear" is finished, it is not likely that Mr. Stahl will be called upon to do it. Both features will be released through Associated First National Pictures, Inc. The Sue story probably will be the last of the big spectacles to be undertaken this year by Mr. Mayer.

Priscilla Bonner in Leading Role

Priscilla Bonner has been selected to play the leading feminine role in "The Son of Wallingford," the Vitagraph special production which is now being filmed at the West Coast studios under the direction of the author, George Randolph Chester.

She will play the role of Mary Curtis, a little country maid who isn't so easily won by the breezy, young city-bred Jimmy Wallingford. Her appearance in "The Son of Wallingford" will mark the third production in succession in which she has appeared opposite Tom Gallery, who has been engaged by Vitagraph for the title role of Jimmy Wallingford.

"The Highest Law" Is Rated as Ideal for Memorial Day

From all Selznick branches, reports are centering at the office of Sam Morris, vice-president and general manager of distribution, in effect that picture showmen throughout the country who look to timeliness in their offering are booking "The Highest Law," an outstanding feature for Memorial Day. This offering, that stars Ralph Ince, in his striking impersonation of Abraham Lincoln tells exactly the kind of story that is particularly fitting for display on the most sacred of national holidays.

"The Highest Law" has been exploited in many of the principal theatres since it was originally released a few weeks ago, but it has by no means reached its possibilities. Because of its patriotic import this Ralph Ince special is suited to presentation in any theatre, no matter what its size, in the United States.

It has become the custom to make Memorial Day exercises an observance during the forenoon when cemeteries are visited and religious services are held in churches. Patriotic parades generally take place in the morning and by employing "The Highest Law" as a matinee and night attraction at picture theatres the showman becomes a factor in rounding out the proper and fitting observance of Memorial Day.

Variety of Short Subjects Ready for Educational Week

After receiving advices from every branch, the indication is that Educational Week, May 1 to 7, will be an even greater success than anticipated. President E. W. Hammons, of Educational Film Exchanges, Inc., this week instructed all branches that in addition to booking pictures at every theatre possible during that period, he desired the variety of the product now being released by the company to be impressed on managers.

Since no pre-release will be permitted in order to make a showing, the salesmen are being instructed to call attention to the April schedule, which includes "Ready to Serve," a Chester comedy directed by W. S. Campbell and starring "Snooky," the Humanzee; "Short and Snappy," a Christie comedy with Bobby Vernon and Vera Steadman, and "Sneakers," a second Christie, with Neal Burns and Dorothy Devore; "The Greenhorn," a Mermaid starring Lloyd Hamilton, and "Crowning Torchy," starring Johnny Hines.

Single reel comedies are represented by two of the Vanity variety. "Hubby Behave" has Irene Dalton and Earl Rodney and "Take Your Time" the same players. There are also two Gayetys, "Turkey Dressing" and "Dummy Love."

Robert C. Bruce is represented by what is called the most amazing scenic picture ever made, "The Man Who Always Sat Down," picturing his flight over the Matterhorn and Mount Blanc. There are two Chester Outings, "The Worst Was True," showing Chinese eating customs, and "Hitting the Hot Spots," picturing the Geyser region of Maoriland in New Zealand. Screenics are represented by a double subject, "Philippine Futurity" and "An Angle in Idaho."

Last of the Hudson's Bay Travel pictures of four single reels on the same schedule is "An Eskimotion Picture," which delves into the habits and customs of the people of the land of snows. In addition there are two releases of Kinograms each week.

In addition to these, the entire product of Educational during the past year and its releases for the first week in May will also be available to exhibitors.

Six New Productions Announced for Release in May and June

General Manager Al Lichtman of Associated Producers, Inc., announces the release of six new productions during the months of May and June, representing the most recent work of as many of the Associated Producers.

The initial release in May will be a J. Parker Read, Jr., production "I Am Guilty!," featuring Louise Glaum. The story, by Bradley King, is unique in theme and it loses nothing in picturization, it is said. On May 15, Mack Sennett's comedy special, "Home Talent" will be ready for general distribution. This will be followed on May 9 by a Thomas H. Ince special, "Mother O' Mine."

Allan Dwan's, "The Broken Doll," an adaptation of the story, "Johnny Cucabod," by Wilbur Hall, will be released on June 12. A notable cast including Monte Blue and Mary Thurman will be seen in this special.

A Tourneur Film

"The Foolish Matrons," a Maurice Tourneur production, from the widely-read novel by Donn Byrne, will be a mid-June release. Hobart Bosworth is the featured player of the cast. Clarence L. Brown co-directed with Mr. Tourneur. "The Foolish Matrons" will be available on June 16. The first release of J. L. Frothingham through the "A. P." is an adaptation of Peter B. Kyne's story, "The Ten Dollar Raise." Edward Sloman directed. It will be released June 26.

MATERNAL UNDERSTANDING IS A WONDERFUL THING
"If Women Only Knew" is the title of a Robertson-Cole production. The mother seems to know

JULIUS CAHN-GUS HILL

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"Straight from Paris," Latest Young Film, Packs Goodwin Theatre

"Straight from Paris"—the sixth and latest Clara Kimball Young production, began its career this week at the Goodwin in Newark. The theatre had to close its doors at 8:30 p. m. the first night and at 9 p. m. every night of the week thereafter because of the demand for seats that could not be taken care of, it is said.

Two first run houses of New York have opened negotiations with Equity for an early run of the picture. It is the story of a milliner's romance, and was directed by Harry Garson.

The gist of the reviews acclaimed the production as a perfectly balanced story, mingling dramatic suspense with humorous relief in an ideal combination.

Clara Kimball Young had not appeared in Newark since "Hush" had terminated a successful run there four months ago. The return of Miss Young was therefore in the nature of a test of her popularity.

Came in Rain

A throng of Young fans turned out in the rain on the Sunday afternoon of the opening of "Straight from Paris." No more was necessary after the patrons had seen the picture. The news of its entertaining value traveled rapidly and from that moment on, the Goodwin rolled out its tickets 'till the last seat was accounted for and standing room was the only alternative.

No heavy advertising was resorted to. The budget of the Goodwin was reduced after the first day, and one-inch space was sufficient. No exploitation was launched.

Sam Zierler, of Commonwealth, who has the Equity franchise for New York, and has invited his leading exhibitors to see the picture in Newark, has already more demands for bookings than there are prints to fill them, it is said.

THEY SAY THAT LOVE IS BLIND
Can't He See That She's Kidding Him in This Christie Comedy, "Let Me Explain," Released by Educational?

Peter B. Kyne to Write Series of Stories for Harry Carey

Peter P. Kyne, famous author, has been signed by the Universal Film Manufacturing Company to write a series of original stories for Harry Carey, Universal's leading western star. The Kyne stories will be produced as Universal-Jewel productions.

Kyne is best known as the writer of the Cappy Ricks stories. Another Kyne story now is being put into picture form at Universal City. It is "Renunciation," being directed by William Worthington, with Grace Darmond in the leading role.

Carey now is working on his last program picture "Christmas Eve at Pilot Butte," from the story by Courtney Ryley Cooper. It is being directed by Jack Ford. As soon as this picture is completed, Carey will start on the first Peter B. Kyne story, which already is nearing completion at the hands of the author.

As a Universal-Jewel star, Carey will rank with Priscilla Dean and Erich Von Stroheim, and Harry Carey productions will be exploited to the greatest possible extent, it is said. Prints of Carey's most recent picture, "The Wallop" have just arrived in New York. It will be released early in May.

Detroit and Pittsburgh to See "Four Horsemen" Within Month

Metro has completed arrangements to present the Rex Ingram Production, "The Four Horsemen of the Apocalypse," within a month at the Garrick Theatre, Detroit, and the Sam S. Shubert Theatre, Pittsburgh.

These exhibitions will bring the total number of these companies to five. The picture is now drawing record crowds at the Astor Theatre, New York; the La Salle Theatre, Chicago, and the Mission Theatre, Los Angeles. The picture was moved Sunday matinee to the Astor Theatre, New York, following Madge Kennedy's stage appearance in "Cornered."

In every case of the showing "The Four Horsemen of the Apocalypse," the presentation will be on a par with the artistic standards of the New York exhibition. At the Sam S. Shubert in Pittsburgh the picture follows "Way Down East," which has had a long and successful run in that playhouse. Other premieres are being planned.

Reincarnation Is Theme of Picture

The excellence of the acting of Marion Davies, the magnificence of the settings of Joseph Urban and the exquisiteness of the natural scenery incorporated in the picture have induced exhibitors all over the country to book "Buried Treasure," according to an announcement by Cosmopolitan Productions.

It was directed for Internaional Film Service Company, which produces the Cosmopolitan pictures, by George D. Baker, and played eight weeks to capacity at the Criterion Theatre, New York. It is now playing all the Keith, Moss and Proctor houses in the city. It is a story of reincarnation and has modern and ancient episodes.

Adrift in England

Film westerns have utilized about all the territory on this continent, so George Goodchild took his good pen in hand, and then, holding Colorado Jim by the other hand, lifted him clear across the bounding main. Result: One sure-enough American rough-and-ready miner with a roll that would choke an elephant, strolling down Picadilly in search of adventure. The picture is called "Colorado Pluck" and serves William Russell, the Fox star, as his newest starring material. Jules G. Furthman, directed.

Veiller Making a Metro Special

Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," and now engaged in making Metro specials at the Hollywood studios, is at work upon a screen version of one of his big Broadway stage successes.

No details are given except that Mr. Veiller will have charge not only of the adapting and scenarizing of his own play, but of its casting, directing and cutting. It follows "The Woman Next Door."

"PLEASE GIVE ME SOMETHING?"
Soliciting for the relief of this and that has become such a part of life that the producers of "The City of Silent Men" included it in their picture for Paramount release, starring Thomas Meighan

"Peck's Bad Boy" Will Be Given Premiere at Mark Strand Theatre

Sunday, April 24, will be circus day in New York. "Peck's Bad Boy," starring Jackie Coogan, will have its world premiere at the Mark Strand Theatre that day. Unusual interest is being manifested in this new presentation for many reasons. Chief among these is the keen desire of the picture goers to see the wonder boy of the screen in his initial starring vehicle which is said by those whose pleasure it has been to witness it in previews, to give him even broader opportunities for his marvelous talent than those he displayed in the famous Chaplin picture, "The Kid."

"Peck's Bad Boy" was booked into the Mark Strand by Moe Mark immediately after he witnessed a preview of the picture last week. Mr. Mark is paying one of the highest rentals for the feature film that he has paid since opening his Broadway Theatre. The feature will be run for the week, with the Strand Theatre in Brooklyn playing it immediately after its close on Broadway.

Moe Mark, in speaking of "Peck's Bad Boy," said, "I think little Jackie Coogan shows wonderful ability in this new picture. It gives those who witness it a clear insight as to exactly what the little fellow can do before a picture camera and I feel that Jackie shows from every angle that he is exactly what people acclaim him—the wonder boy of the screen."

The Peck film is in full five reel comedy form. Irvin S. Cobb added many giggles to it through editing and titling the films. Mr. Cobb spent two weeks with Jackie in Los Angeles and issued a tribute via the newspapers throughout the country, in favor of Jackie's art. The subject is the work of Sam Wood, Lasky director who was loaned by Famous Players for the direction of the Peck film. A cast that can well be termed all star will be seen in support of Jackie Coogan. Among these are Doris May, Wheeler Oakman, Lillian Leighton, Raymond Hatton, James Corrigan, Charles Hatton, Gloria Wood, and "Queenie," Jackie's pal doggie.

The Peck film will be surrounded by a series of novel and elaborate presentations which are now being created by Managing Director Joseph Plunkett of the Strand Theatre. It is expected that the Peck picture will cause a big stir in film circles and that the Strand will be the center of much interest from all those interested in the picture industry.

Prints Ready on Bizarre Picture

Goldwyn announces that prints of the European film, "The Cabinet of Dr. Caligari," which it acquired for distribution in this country following its highly successful showing at the Capitol Theatre, will soon be in all twenty-two Goldwyn exchanges ready for the personal inspection of exhibitors. The picture has been booked for the Fox chain of theatres in Greater New York for the entire week beginning April 25.

Release of Priscilla Dean Film "Reputation," Delayed

Due to the extraordinary care being taken in its cutting and sub-titling, the release date of Priscilla Dean's new big universal-Jewel production, "Reputation," has been delayed from April 15 to May 2, Universal announces. Stuart Paton is director.

In order to facilitate the early release of the new Dean picture initial prints are being made at Universal City, from whence they will be sent directly to Universal exchanges throughout the country.

By Aeroplane

The first print to be made will be shipped by aeroplane mail to the Palace Theatre, Buffalo, N. Y., which is scheduled to show the picture late in April. The picture also has been booked in many other cities, including Cleveland, Seattle, Salt Lake City, San Francisco and Los Angeles.

Book Gives Exploitation Plans for "What's a Wife Worth?"

In the handsome press book which Robertson-Cole has just published on "What's a Wife Worth," the William Christy Cabanne super-special production now released, great attention is paid to the proper exploitation of the picture. Methods are outlined whereby the exhibitor can introduce this picture to his public with maximum commercial success at a minimum of expense and time, it is said.

The value of the title, "What's a Wife Worth?" is emphasized in the exploitation section of the press book. A novel advertising means is mapped out having to do with news items.

The matter of getting over in the newspapers, and with the public at large, is carefully planned. Specific details for the use of snipe are outlined in the press book and there also is a campaign to put over a newspaper essay contest.

Secrecy Over Hampton Film

Great secrecy is maintained over the releasing plans for Benjamin B. Hampton's "A Certain Rich Man," a picturization of William Allen White's world-famous novel, which Hodkinson is to release. It is rumored that the picture will have its premiere at one of the big Los Angeles theatres aided by a special intensive and extensive advertising and exploitation campaign.

It is said that a similar showing will be held in New York City and other important centres and that it will be several months before the picture will be nationally released throughout the country, for Hampton is claimed to have achieved a real triumph, one which is deserving of exceptional treatment.

Good Record for "Hallroom Films"

Harry Charnas, manager of the Standard Film Corporation, announces that he is meeting with great success with the series of Hallroom Boy comedies. During the current week they are being shown at three prominent houses in Cleveland, the Dreamland, Columbus and West Broad, and other excellent bookings are being secured throughout Ohio and Kentucky territory, in many of the largest cities.

THEY'RE GOING TO BLOW TAPS FOR SOMEBODY

Here's Irene Rich Telling Charles Clary, as "Sunset" Jones, to Go and Get That Gazabo Who Snitched the Best Bolt of Calico in Her Store, and There's "Sunset" Hot on the Trail—It's so in American's Feature, "'Sunset' Jones."

Live News from Everywhere

Buffalo

George C. Stockton, manager of the Merit Film exchange, has resigned. He has been succeeded by W. C. Fickeisen, former salesman at the Merit office.

* * *

Old Bill Allen, former manager of the Buffalo and Toronta Vitagraph exchanges, is now in the country enjoying a much needed vacation. Bill has severed his connection with the Toronto office where he went last fall from Buffalo. It is expected that Buffalo will soon see him back in the film game.

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The Star Theatre in Dansville has installed two new Motiograph machines, according to an announcement by J. G. Wills, manager of the Rialto Theatre Supply Company. Ira Jackson, factory representative for this machine, was in Buffalo last week.

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James Bailey will manage the Academy Theatre in lower Main street, during the summer season when vaudeville and pictures will be the policy. A local company will lease the theatre for the summer.

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Harry E. Lotz, Realart manager, is directing a play date campaign. In six days, assisted by O. T. Schroeppel and members of the sales staff, he secured dates on 220 pictures.

* * *

Clayton Sheehan, Fox district manager, announces a number of changes in Buffalo exchange. Pat Rooney has been transferred from the Southern Tier to the Syracuse territory and George Canty, former booker, has been assigned to the Southern Tier. Charlie Johnston will take care of the Buffalo and Jamestown districts. W. C. Rowell will cover Rochester. John Bykowski, short subject booker, has been promoted to feature booker. Dick Hoen, former shipping clerk, is short subject booker and Walter Zielonka goes from assistant shipper to shipper.

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Louis Green, former salesman at several Buffalo exchanges, was in Rochester last week as representative of the New Haven F. I. L. M. Club. Louis is now manager of the New Haven Select exchange.

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News has arrived in Buffalo of the resignation of George W. Erdmann as manager of the Cleveland Selznick exchange. George is well known in the Queen City of the Lakes. He was formerly manager of the Elmwood Theatre.

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G. Blowright, Canadian representative for the W. W. Hodkinson Company, visited Buffalo last week. Bert Lyon, former Hodkinson representative in Buffalo, stopped off en route from Los Angeles to New York last week to visit old friends.

* * *

J. R. Thomson of the Pathe staff is now covering the entire territory for Associated Exhibitors. Howard Riehl is temporarily taking charge of Basil Brady's territory, while the latter is recovering from an attack of pneumonia.

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The General Theatres Corporation of Buffalo has signed up for the entire Robertson-Cole product, according to an announcement by Howard F. Brink, local R-C manager.

* * *

Howard J. Smith, manager of the Palace Theatre, has been appointed representative for the four congressional districts in western New York of the Motion Picture Theatre Owners of New York State. Mr. Smith is now organizing a local branch.

* * *

Marion Gueth, who is in charge of the Hodkinson office in Buffalo, has signed up the new Star Theatre in Dansville, N. Y., for thirty-six of the company's productions. The Oatka Theatre in Warsaw, N. Y., the Winter Garden in Jamestown and the New Rialto in East Rochester have also booked a large number of features. Miss Gueth is now planning for Zane Grey Week.

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Harry Buxbaum, district manager for Paramount, was in Buffalo last week for a conference with Allan S. Moritz, local manager.

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Dr. George E. Slotkin, son of M. Slotkin of the Olympic, announces that plans are complete for the remodeling of the building at 374 Pearl street for use as an exchange center. Eleven companies, it is said, plan to use the building, when it is completed July 1.

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The Empire Theatre is now changing its programs each day. Manager Sam Carver is continuing his policy of big pictures at ten cents top price.

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R. A. McVoy of Auburn, N. Y., has succeeded T. G. Brady as manager of the Temple Theatre in Geneva, N. Y.

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J. A. Burnham of Cortland, N. Y., has purchased the Universal Theatre in Auburn, N. Y.

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Charles H. Tarbox who has charge of the motion picture entertainment at the Chautauqua Institute during the summer, was in Buffalo last week booking films for the coming season. Mr. Tarbox is associated with C. H. Landers, of the Fredonia Opera House.

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P. H. Smith, who is manager of the United Artists' exchange, announces that a big legitimate house may be obtained for the local presentation of "Dream Street," Griffith's new picture. Mr. Smith has signed up the entire output of the company with R. H. Merritt, who controls a chain of theatres in western New York towns.

* * *

Buffalo exhibitors and exchange men are welcoming back home Frank S. Hopkins, former manager of the local Universal exchange, who has been at Saranac Lake for more than a year, regaining his health.

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The Buffalo Theatre Managers' Association has decided to stage a monster benefit in Elmwood Music Hall for the starving children of Ireland. Walter Hayes of the Mark Strand Company has been named chairman for Buffalo. J. M. Michael is production manager for the benefit, E. O. Weinberg will have charge of tickets, Harold B. Franklin of publicity and Bruce Fowler of the finances.

* * *

It's the Buffalo F. I. L. M. Club now. The Buffalo Exchange Managers' Association has decided to take the same name as exchange organizations in other cities. Archie Moses, Select manager, has succeeded Howard F. Brink, who has resigned as vice-president of the club.

* * *

Morris Kohn, president of Realart Pictures Corporation, visited Harry E. Lotz and the local exchange in the new Franklin street building over the week-end. He praised Mr. Lotz for his work in rounding up more than two hundred franchises in the territory. At dinner in the Hotel Lafayette Saturday, Mr. Kohn and Mr. Lotz were joined by Nicholas M. Schenck, general manager of the Loew Theatres, Inc., and Mr. Fleischmann, head of the New York construction firm that is building the Buffalo Loew house. These two men accompanied Mr. Kohn from Cleveland to Buffalo.

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Eddie Hayes of First National has signed up two more houses for the franchise. They are the Linden, Buffalo and the Hi-Art, Lockport. Mr. Hayes reports that all records for business in the history of the local exchange, were broken last week. Mr. Hayes says that the office is enjoying an unusually large business with schools and churches.

* * *

Buffalo exhibitors and exchange men last week wired congratulations to Charles R. Rogers on his appointment as general manager for Robertson-Cole. Mr. Rogers is well known in Buffalo where he formerly was associated with Joseph A. Schuchert and Harry Marsey in the Essemar Film exchange. He was also former manager of the Buffalo Select exchange. A picture of Mr. Rogers and a story of his promotion appeared in the Buffalo Evening News.

* * *

Bill Wittneben, covering the Rochester territory for Pathe, anticipating the early arrival of a $100 check, his share of the $1,000 prize which he believes the local exchange has won for its work during the Brunet drive, has taken unto himself a new Ford. We hope the check comes through.

* * *

Harry L. Knappen, who has been in Buffalo for several weeks in the interest of the Associated Exhibitors' franchise has signed up the Shea Amusement Company of Buffalo and Lally Brothers, operators of the Regent Theatre, Dunkirk.

* * *

Basil Brady, salesman at the Path office, is recovering from an attack of pneumonia and is expected back on the job soon. Howard Riehl has resigned as a Pathe salesman and is now covering the Syracuse territory for Gardiner Pictures.

* * *

Earl L. Crabb and Mrs. Crabb were Buffalo visitors last week. Mr. Crabb, who is former manager of the local Strand and now general manager of the Buffalo Motion Picture Company, were here for a conference with local officials of the firm.

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A rumor has reached Buffalo that "Buck" Taylor, former Pathe manager, and W. L. Sherry are about to launch a company to operate a chain of theatres. The rumor could not be confirmed.

Washington, D. C.

Sidney B. Lust, who operates the Leader Theatre, on Ninth street, attracted considerable attention to his house by his prize contest. Mr. Lust offered six prizes, one of $5 and five of $1 each, for best stories submitted by local movie fans based on actual experiences. The contest is being held in connection with the exhibition of a reprint of "Tillie's Punctured Romance."

All that Mr. Lust asked of the contestants was that the experiences be true and the offerings brief. No set rules were prescribed. All entries are to be decided strictly on merit.

* * *

Elmer L'Hommedieu, who for a

considerable period of time has been manager of Loew's Palace Theatre, has resigned that position to go to the Palisades Amusement Park, near New York City. He will leave for his new position April 25. Mr. L'Hommedieu, who is one of the most popular young theatre executives here, will be succeeded by Orangelo Ratta, who has been assistant manager of Loew's Columbia Theatre.

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The executive offices of the Crandall Amusement Company was like a graveyard Wednesday when everyone deserted desks and typewriters to witness the opening baseball game at the American League Park. The "crew" occupied two first tier boxes at the ball park.

* * *

Nat Glaser, manager of Crandall's York Theatre, has inaugurated a series of "Surprise Nights." It is his plan to present a special added attraction to his regular bill without letting prospective patrons know the nature of the feature.

California

Ben F. Simpson, manager of the San Francisco branch of Realart, has completed a series of road trips made for the purpose of visiting exhibitors at their places of business and securing business information at first hand. He found conditions in excellent shape throughout the San Joaquin Valley, with many fine theatres in course of erection.

* * *

Fred W. Voigt, who has charge of the Metro interests at San Francisco, is making a tour of the San Joaquin Valley territory and will try to visit all of the exhibitors in the territory served by the San Francisco exchange. He recently returned from a trip to the southern part of the state.

* * *

Charles Brown, the original lessee of Loew's Casino Theatre, and who is now affiliated with Ackerman & Harris, Western representatives for Loew's, Inc., has returned from a trip to Hawaii, made for the benefit of his health. He was away two months.

* * *

Work has been commenced on the erection of a fine new film exchange for Pathe, Inc. on Turk street, near Leavenworth, and efforts will be made to have it completed by the first of September. Little Mary McAllister turned the first spadeful of earth for the new exchange, and Mayor James Rolph, Jr., turned the second one, to the clicking of cameras. These pictures will be shown in the Pathe Weekly, and a copy will be placed in the cornerstone, with other documents. The building will be two stories in height, with an all-glass front. The first floor will be given over to exchange purposes and the second floor will contain laboratories and studios for the use of the Pathe Weekly staff. A large exhibition room will be located in the basement.

The Northern Amusement Company of California has been incorporated at San Francisco, with a capital stock of $25,000, by M. A. Nathan, J. R. H. Jacoby, P. A Nathan and S Wolff

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The Rialto Picture Corporation has been incorporated at San Francisco by Bruce Carter, James L Jerichau, Henry Gray, Harry C. Rathburn and William A. Aldrich. The capital stock is placed at $100,000.

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The Bosworth Productions, Inc., has been incorporated at San Francisco, with a capital stock of $200,000 by J. R. H. Jacoby, E. Johnson, C. F. Humphrey, J Madigan, B. A. Goldsmith, S. Heyman, H. D. McCoy and J. F. Adams.

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The new studio of the Paul Gerson Picture Corporation at 353-361 Tenth street, San Francisco, was formally dedicated on the afternoon of April 10 by Marjorie Rambeau, well-known San Francisco actress An elaborate program was presented.

* * *

The Quality Feature Film Company, Inc., of San Francisco, of which George Davis, formerly manager of the Alcazar Theatre, is the directing head, has rented space in the Montague Studio of this city for the filming of feature productions. Joe Brandt, well-known producer, is filling the position of production manager and S. Revere is director. Plans are being made for the enlargement of the Montague Studio.

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The Federal Co-operative Film Company is being organized at Stockton, and plans are being made for the erection of a studio in that city.

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David Galley, a producer of Los Angeles, has arranged for the erection of a moving picture studio on the site of the old skating rink at San Mateo, Cal.

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Roger Mack and Bernard Martello have been granted a permit to erect and operate an airdrome at Court and Acequia streets, Visalia, Cal.

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The Fellows' Theatre at Fellows, Cal., has been purchased by Morris Fenebock.

* * *

E. Petersen has purchased the Royal Theatre at Alameda, Cal. from G. W. Peoples.

* * *

W. Stuart Webster, who conducts a circuit of moving picture houses in the Sacramento Valley, has concluded arrangements for the erection of an $85,000 theatre at Woodland, Cal.

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Robert Bruce, of Del Rey, Cal., has opened a moving picture house at Kingsburg, Cal. a town long closed to theatrical amusements.

* * *

G. A. McEnery, of Fairfield, Cal., was a recent visitor at San Francisco and announced plans for building a fine theatre in his home town.

Sam Wolf, formerly owner of the Fruitvale Theatre, has purchased the Markee Theatre at Oakland, Cal.

Missouri

It seems that the short subject picture is returning, for several theatres in the Kansas City territory have been booked to run the series of "The Adventures of Bob and Bill," one reelers, each complete in itself. The Liberty Theatre of Kansas City will start running the series the week of May 1. The pictures are being released by Pathe Exchange, Inc.

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John Davies has sold the Cozy Theatre at Windsor, Kan., to Henry Griefe, owner of the Opera House there.

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Property has been bought by Mr. Dunne of Elkhart, Kan., adjoining his theatre there in order that he might increase the seating capacity of his theatre from 350 to 750. The theatre will be extensively remodeled and redecorated and a balcony will be added.

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Day & Evans, who formerly managed the Airdome at Canton, Kas., have recently bought the Auditorium Theatre at Canton.

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S. A. Davidson & Son, who recently purchased the Lyric Theatre at Great Bend, Kan., are planning to redecorate the house.

* * *

A $20,000 theatre will soon be built by J. W. Bailey at Waverly, Kan. The new house will be called the New Bailey Theatre and will have a seating capacity of about 450.

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A. C. Schaeffer has opened a 250-seat theatre at Westline, Mo.

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C. Y. Johnson is opening the West Side Theatre, an airdome at Twentieth and Madison streets, Kansas City.

* * *

The Kansas City Film Board of Trade gave its second annual banquet for the exchange managers, bookers and salesmen, at the Hotel Baltimore recently. It was a real affair and the best meeting of its kind ever held here, according to "Marty" Williams, toastmaster. F. F. Nine, president of the Film Board, gave a talk on "The Purpose of the Film Board of Trade." R. C. LiBeau and S. L. Haldeman also gave talks

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C. W. Burnham has resigned as a representative of the local branch of Metro.

* * *

Lynn S. Card has been appointed manager of the Kansas City branch of Select. He succeeds A. S. Hyman, who resigned. Mr. Card, who was formerly general manager for Hallmark Pictures Corporation, has held big positions with other film companies in New York

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Carl Harthill, Central West division manager of Reelcraft Pictures Corporation, was in Kansas City the week of April 4 in conference with G. L. Stiles, local manager. Reelcraft is planning to either build their own building or take space with some other concern.

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C. W. Ross, formerly with the Select branch in Kansas City, is selling Reelcraft pictures.

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Herman Robbins, general sales manager for the Fox Film Corporation, was in Kansas City April 9

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E. S. Flynn, special franchise representative for Associated Exhibitors, is in Kansas City laying the prospectus for the Associated franchise.

Baltimore

The Rialto Theatre, North avenue near Linden, is to be enlarged to have a seating capacity of 1,700. Plans have been drawn up by Architect Oliver B. Wight, Munsey Building, and the approximate cost of reconstruction will be $100,000. The theatre will be closed from June to September in order to permit the rebuilding work to be done. The Adams style of architecture is to be employed. This playhouse is under the management of J. Louis Rome and Samuel Back is the president of the company.

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The installing of the pipe organ in the West End Theatre, Baltimore street at Gilmor, is completed. This house is managed by Paul Emmart.

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A benefit performance to help the rebuilding fund for St. Mary's Industrial School was given at the Pastime Theatre, 2028 Greenmount avenue, through the courtesy of Manager R. L. Rubenstein, on Sunday, April 17, from 4 to 11 p. m.

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The Screen Club of Baltimore, of which Arthur B. Price is president, is now negotiating for a shore cottage on the Chesapeake to be used as the summer quarters. When obtained, a smoker will be given for the opening.

* * *

Application to build a moving picture theatre on the site of the properties now at 12-14 Twenty-fifth street, has been made with the City Council. The construction of a theatre there is being opposed by the Peabody Heights Improvement Association and the Civic Improvement and Protective Association of North Baltimore.

* * *

The marriage of Henry Morstein, manager of the Queen Theatre, 606 West Lexington street, to Miss Lillian Kirssin, of Gettysburg, Pa., took place on Sunday evening at 6 o'clock at Fink's Hall, Pratt and Bond streets. Rabbi H. Bleiberg performed the ceremony. The parents, relatives and friends of the couple were present. They are now spending their honeymoon at Atlantic City.

* * *

A trip to New York was taken by Thomas D. Goldberg and Arthur B. Price, prominent theatre managers of Baltimore during week of April 18.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Deception"

German Made Picture Released by Paramount Is Powerful Drama Masterly Handled

Reviewed by Edward Weitzel.

"Deception" is the feeble title of a masterly handled screen drama founded upon the unhappy romance between Anne Boleyn and the much married and wholly disgraceful English monarch known to history as Henry VIII. As a picture of kingcraft and priestcraft in the Sixteenth Century it is conclusive proof that humanity is on the mend, in spite of the political shortcomings of the present. History and fiction have been adroitly blended in a powerful drama which makes of Anne Boleyn a woman more sinned against than sinning, and her pathetic end is a tragedy that will move every heart.

As a work of art "Deception" ranks high. It has color, form and the onward march of real drama. If the characters and plot were fictitious the story would still retain its grip. Ernest Lubitsch has cast and directed the picture with sound judgment and complete understanding of the material. His handling of pageants, mobs and ensemble scenes is splendidly efficient, and he has placed the action against backgrounds of historical truth and striking pictorial effect. His use of the close-up is wisely discriminative, and may well serve as a guide for some of our native directors. His tempo keeps the attention tense; and the tragic incidents, scenes of torture and the physically replusive, are never unduly emphasized.

The use of German actors robs the picture of some of its English atmosphere, but the individual work of the entire cast is excellent. Emil Jannings, an American, is Henry VIII. He will be remembered for his fine impersonation of Louis XV. in "Passion." His Bluff King Hal is a remarkable reproduction of the monarch whose face has been made familiar by the portrait of Holbein, and whose misdeeds earned him the name of a modern Nero and a pampered ruffian. All the arrogance, animalism and kingly dignity that were blended in this detestable ruler are brought out by the actor with consummate art. Henry Porten as Anne Boleyn, although hardly young looking enough for the part, acts with deep feeling and realized the description of her which states that she was "beautiful, accomplished, graceful and vivacious."

Halliwell, the eminent Shakespearian commentator, in an article on the English poet's "King Henry the Eighth," says of the ill-fated woman: "In encouraging the addresses of Henry, and in listening to proposals which she knew could only be fulfilled by the degradation of the queen, her mistress, Anne was guilty of a greater crime than she would have committed in becoming the paramour of the tyrant. But the punishment of her ingratitude hung trembling over her devoted head—her career of triumph was but a brief one. Not four months after the death of Katharine, Anne Boleyn was doomed. Henry's libidinous gaze was fascinated by one of her maids of honor, and he accused the queen of adultery, a crime of which it is most probable that she was innocent—but the freedom and gaiety of her manners were twisted into evidence against her, and the royal profligate signed the warrant of her death. The beautiful neck which he had embraced was mangled on the scaffold, and the luxuriant tresses which had been his delight and admiration dabbled in blood. Anne had been a queen but three years; on the day of her execution, or rather murder, the pampered ruffian married Jane Seymour."

An early love affair between Anne and a childhood friend is woven into the screen story and Anne is also shown as being under the domination of her uncle, a powerful noble who is anxious to win the favor of the king. She is also made the victim of lies, and her failure to give the king a son helps to bring about her downfall.

An attempt is made to show Henry as deeply grieved when he learns that the heir to his throne is a girl—the future Queen Elizabeth. For the most part the outright rascality of the monarch is given a comic touch by the supreme selfishness of the royal libertine and does much to offset the bad taste left by contemplation of his swinish nature. As shown at the Rivoli Theatre, New York, the picture ran 9,148 feet.

Exploitation Angles: Make a heavy campaign on this and make the title the smallest part of the appeal. Drive on the fact that this is a story of Henry VIII. made by the master hand which drew the story of Du Barry in "Passion." That's the big selling point; not "another" "Passion," but another play by the same master of stagecraft; which is something else again. Make heavy use of lithographs, starting with the teasers, and keep up to the last playing day.

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"Sunset Jones" (*American*).
"Three Sevens" (*Vitagraph*).
"The Charming Deceiver" (*Vitagraph*).
"Desperate Youth" (*Universal*).
"It Can Be Done" (*Vitagraph*).
"The Sky Pilot" (*First National*).
"Puppets of Fate" (*Metro*).
"The Barbarian" (*Pioneer*).
"False Women" (*Aycie*).
"Sacred and Profane Love" (*Famous Players*).
"The House That Jazz Built" (*Realart*).
"Deception" (*Famous Players*).
"Made in Heaven" (*Goldwyn*).
"False Roomers" (*Federated*).
"Don't Leave Your Husband" (*Federated*).
"The Sky Ranger" (*Pathe*).
"The Lure of the Orient" (*Aywon*).
"Mother Eternal" (*Graphic*).
"Payment Guaranteed" (*American*).

"Don't Leave Your Husband

Federated Presents Story of Woman Who Desired Luxuries Her Husband Could Not Provide

Reviewed by C. S. Sewell.

While extreme care has been taken by the author and director of "Don't Leave Your Husband," distributed through Federated Exchanges, to bring out the point that nothing of an immoral nature existed between the banker and the hero's wife, although she occupied his apartment for three weeks and he supplied her plentifully with money, the moral tone of the picture is unpleasant. The picture is interpreted by a competent cast headed by Frank Losee as the banker, who gives an excellent performance. William Desmond as his secretary and Marguerite Clayton as the secretary's wife capably portray their respective roles.

The plot revolves around the actions of the banker who, because his own marriage did not prove a success, believes that a wife is a hindrance instead of a help to a young man who desires to rise in the world. He deliberately sets out to cause the wife of his secretary to leave him, by playing on her love for expensive clothes which her husband cannot afford to give her. His attempt is, of course, finally frustrated and he becomes convinced of the error of his views.

The story is told largely by the sub-titles of which there is an unusual number, with the consequent slowing up of the action.

The Cast

Hugo Harman.....Frank Losee
Mrs. Harman.....Marion Elmore
Louise Malone.....Margaret Clayton
Jack Gray.....William Desmond
Mrs. Malone.....Frances Devereaux
Phyllis Harman.....Lillian Greene

Directed by Samuel R. Bradley.
Story by Edmund Goulding.
Length, 6,000 Feet.

The Story

Because his wife left him for another man, Hugo Harman, a banker, loses faith in women. Twenty years later he has stifled his grief and thinks women but toys and playthings. He takes deep interest in his clerk, Jack Gray, but, on finding him married, seeks to cause his wife to leave him, believing she is a hindrance to his ambitions. He places her in an apartment and gives her plenty of money, without any conditions, for three weeks, and also seeks to get Gray interested in other women. His scheme fails, as Mrs. Gray learns the emptiness of such life. Her husband, regardless of appearances, believes in her and takes her back. Broken in spirit and realizing there is true love, Harman is forgiven by the Grays and they bring about a reconciliation with his wife, who is living in poverty.

Program and Exploitation Catchlines: How a Man Who Did Not Believe in True Love and Thought Every Woman Had Her Price Found Out the Error of His Views.

A Story of How True Love Finally Won Out Against Suspicion and Unusual Temptation.

Exploitation Angles: Play on the title, starting with teasers, if you have not used them recently. You can also work the essay idea on the problem of whether a wife is a help or a hindrance.

Newest Reviews and Comments

"Desperate Youth"

Appealing Romance Made From F. Hopkinson Smith's Novel of the South

Reviewed by Wm. Weaver.

"A Romance Cinderella," F. Hopkinson Smith's well known novel of the old South, reaches the screen via Universal, under the direction of "Desperate Youth," and has as one the charming Gladys Walton. It is pleasant to record that much of the original wide and distinct human appeal has been retained in the film version. The star's personality enhances this. In fact the picture unmistakably lives in the "young human appeal" class.

The director and the continuity writers have performed most excellent work up to within a few feet of the climax, when several misdemeanors are allowed to creep in. It seems a pity that such has been the case, as much of the film should be marred when omission of the scenes in question could be effected just as well. Miss Walton is not called upon to perform a great deal of real acting, but what principally is there made up of subtle and well expressing, together and sympathetic. Both of these she does with her usual ease. The remaining average support with the minor members of the cast, but special mention should be made of the work of Lucy Barry as a negro mammy without the aid of makeup.

The Cast

Theodosia Burnham	Gladys Walton
Aaron Burr	J. Parnell McDonough
Andrew Spencer Merrithew	L. Rogers Lytton
Mrs. Merrithew	Mabel Ballin
Theodosia Merrithew	Claire Du Brey
Dr. Tim Dearing	Lincoln Plumer
Fort Chernault	Lon Poff
Sam	Joe Ray
Mammy Lou	Lucy Barry

Based upon the novel "A Romance Cinderella," by F. Hopkinson Smith.
Scenario by George H. Plympton and J. G. Hawks.
Directed by Henry B. Harris.
Length, 4,961 Feet.

The Story

The young daughter of a Southern gentleman in Charleston is sent, on the death of her mother to live with her father's sister in the north, in the hope that the change will do her good. The move is unsatisfactory from the very beginning and the aunt objects to the child in every conceivable way. The poor little girl becomes a hopeless drudge and has not even the comfort of her mammy. She meets Aaron Burr, who is then a young lawyer, and he proves a friend indeed. Finally, however, she is taken back to her own home and her father's sister is asked to leave the premises. Aaron Burr is called to the bedside of the aforementioned father and the picture ends happily.

Program and Exploitation Catchlines: She Was Sent To Live With Her Aunt But She Was Delighted to Get Home Until the Despicable Welsh Neelands Star.

Do We Know With Whom Theodosia Burr Fell in Love Besides Aaron Burr? But Is What a Girl of Seventeen Years Is Known to Do? Gladys Walton, Published Her Feelings Frankly and Gave to Ruby Lorraine Her Heart at a Shocking Pace.

Exploitation Angles: There is only a passing reference to Aaron Burr's connection with Theodosia Burr, and this could be easily overlooked. Play up Gladys Walton. Her name will suffice.

Betty Francisco Added

Betty Francisco, of Follies fame, who appeared in William Faversham's "Hawthorne, U.S.A." in an interesting role, will be seen in Gloria Swanson's first star picture for Paramount, Elinor Glyn's "The Great Moment," directed by Sam Wood.

"House That Jazz Built"

Realart Production, Starring Wanda Hawley, Her Novel Plot

Reviewed by Harvey Carel

The entertainment in "The House That Jazz Built," a Realart picture with Wanda Hawley as the star role. The photoplay was adapted from the Saturday Evening Post story, "Sweetie Peach," by Sophie Kerr. It centers around Cora Rexham, the part taken by Miss Hawley. Too much money and jazz and no exercise changed the slim little bride, Cora, into a lazy, flabby woman. The contrast with a wife vamp was inevitable, and Cora's husband would have been "lost" to Cora hadn't been a good sport, woke up about enforcing exercise and won back her husband's love.

Miss Hawley carries the comedy cleverly and is well supported. But the picture is not up to the usual standard, either in acting or settings. Forrest Stanley in the part of Hiram Rexham, the husband, pleases Georgie as Lita Drake the vamp, and Robert Bolder, as Mr. Foster, do excellent work. The picture was directed by Penrhyn Stanlaws and his work made possible the effectiveness of the dashing comedy.

The Cast

Cora Rexham	Wanda Hawley
Frank Rexham	Forrest Stanley
Lita Drake	Dorothy Devore
Kitty Kendrick	Helen Lynch
Jim Kendrick	Clarence Geldart
Miss Jones	Helen Dunbar
Mr. Foster	Robert Bolder

Directed by Penrhyn Stanlaws.
Photographed by Paul Perry.
Scenario by Sophie Kerr.
Scenario Department Supervised by Lenore J. Coffee.
Length, 5,671 Feet.

The Story

Frank and Cora Rexham were married life in a bungalow. Cora, when allowing an extravagant streak to assert itself, Frank gets a fine position with a railroad as junior assistant. In time Frank's duties take him more out into the territory of the road and more and more Cora is left to her own devices. Cora takes to jazz and cocktails and becomes restless, fast and reckless. Frank grows disgusted with his wife and his home. Meanwhile he has been attracted by Lita Drake, a fast woman, patronized and made much of by the wife and the mother. Frank tries to regain Cora's affection but to vain and he decides that Lita, after all, is a good sport and a good loser. She goes into training and with them both joins all concerned go on a lodge party. During an entertainment all the servants are missing and Cora takes a hand at cooking, asked and anything as a servant was gone to Mr. Foster's bungalow, "without permission." Cora goes well in the party that her mother is giving. She does not go to her evening to greet Frank near Cora. The latter dares with Mr. Foster and a mistake is exhibited which startles Frank. Back in the car Frank hears from Lita that her mother had made her way to the party. Frank had found the telegram notifying Lita of her mother's sudden illness and arrives her to come to her outside. Frank sees Lita in her true light and goes to Cora, now as slim and beautiful as ever. They decide to forget almost a dream and prepare to live happily ever after.

Program and Exploitation Catchlines: Wanda Hawley in a Startling Exposure of How a Silly Little Bride, in "The House That Jazz Built" Almost Loses Her Husband's Love.

Exploitation Angles: After the star use the anti-fat idea with appeals to wives to come and see how to save a husband. Announce it as "Saturday Evening" week or day and get your patrons all worked up before you break the title and star. You can make a big drive on this and get the business

"Mother Eternal"

Joan Thomson's Production Starring Vivian Martin Is Over Supplied with Sob Stuff

Reviewed by Howard Weitzel

At more or less frequent intervals the reviewer is forced to fall back upon the wisdom of Abraham Lincoln and quote his profound and all embracing dictum "If you like this sort of thing, this is the sort of thing you will like." "Mother Eternal," the Joan Thomson production starring Vivian Martin, is best described by that same sentence. There is nothing half way about it. Having decided to fill his story with sob stuff the author has crowded in the tears, hard luck, ingratitude and obvious sentiment until the plot runs over with just the sort of weepy entertainment that finds a ready market with a goodly portion of movie patrons. It is not to be denied that much of the emotionalism that is packed into "Mother Eternal" has its counterpart in real life. There are even such spineless mothers as the Alice Baldwin of the story, and as badly reared children as her self-willed little daughter who is allowed to grow up unchecked and develops into a selfish, disagreeable woman. There is, of course, something pathetic about a person who is totally wanting in common sense, and it is the lack of this useful mental quality that is at the bottom of most of Alice Baldwin's troubles. As an example of its grade of picture "Mother Eternal" takes high rank. Not one of the sob sister tearful tales has been forgotten. Like "St. Elmo" of tearful memory it will moisten the eyes and bring out the pocket handkerchiefs and fulfill its mission generously—if this is the sort of thing you like.

Vivian Martin and the supporting cast are faithful to the characters assigned them, and the production is in keeping with the subject matter. It is a showy picture.

The Cast

Alice Baldwin	Vivian Martin
Edward Stevens, Sr.	Thurston Hall
Joe Maxwell	Earl Metcalfe
Edward Stevens, Jr.	Jack Sherrill
Judge Baldwin	Wilmuth Merle Crowell
William Benson	J. W. Johnston
Mary Baldwin	Baby Ruth Sullivan
Mary Baldwin, 18 years later	Ethel Shannon
Charles Baldwin	Clyde Hagerthwell

Story, scenario and direction by Joan Thomson.
Photographed by John Stumar.
Staged by Edward Lowe.
Length, 5,000 feet.

The Story

After the death of her husband Alice Baldwin draws up an affidavit in her infant son so that the child may be reared in comfort. She already has a little girl, a self-willed child who does not appreciate her mother's devotion and grows into a selfish young woman and marries a man who lives by his wits. The poor old mother becomes the drudge in her daughter's home, until she realizes that her son-in-law prefers her room to her company. She then tells her daughter that she is going to live with a friend in the country and leaves the house. Sick and heart-broken she throws herself into the river but is rescued by her son, who chances to be near. The young man takes her to his foster father's home. Here the young mother and the poor old mother find happiness with the son she has never seen since the day he was born.

Miss Minter to Go Abroad

Mary Miles Minter, Realart star, will leave in June for a brief tour of Europe. She will be accompanied by Mrs. Charlotte Shelby and Miss Margaret Shelby, her mother and sister.

Newest Reviews and Comments

"Payment Guaranteed"

An Interesting Story Made by American Film Company for Pathe Distribution

Reviewed by T. S. daPonte

When Lois Zellner wrote the story and scenario of "Payment Guaranteed," she did a good piece of work. The continuity is excellent and the episodes dove-tail in a proper sequence. But there are faults of production that are too glaring to be easily overlooked. For instance, Margarita Fisher, the heroine, who is, of course, supposed to hold the spectators' sympathy, loses their good will to a large extent when, in one of the most interesting parts of the story she appropriates a check for $10,000 which she knows was not meant for her and uses it in an attempt to keep her sweetheart's love.

Miss Fisher's acting as Emily Heath is all that could be desired, and she gets across with her dramatic appeal. George L. Cox made a good job of directing, and had the high lights of the story brought out to their utmost. The scenes and screen settings were all up to the requirements. Captain Cecil Van Auker as "Stephen Strange," played his part as well as could be desired, and Harry Lonsdale in the part of "Harry Fenton," the heroine's lover did well in a thankless role. Other minor parts were well carried out. The picture was made by American Film Co., Inc., in five acts, and distributed by Pathe Exchange, Inc.

The Cast

Emily Heath .....Margarita Fisher
Stephen Strange .....Capt. Cecil Van Auker
Harry Fenton .....Hayward Mack
Jim Barton .....Harry Lonsdale
Reporter .....Harvey Clark
Myrtle .....Marjorie Manners
Gertie .....Alice Wilson

Scenario by Lois Zellner
Directed by George L. Cox
Length, Five Reels.

The Story

Harry Fenton, "high finance broker," and engaged to Emily Heath, is on the verge of financial ruin. Ten thousand dollars will save him, however, and being unable to procure it he sees a way out of the dilemma by having Emily Heath obtain it by being attentive to his rich friend, Stephen Strange.

Emily naturally rebels, but finally consents to accept Strange's attentions. Gradually he wins her confidence and they go on an auto ride. Strange offers to present Emily with a $10,000 check on the understanding that Fenton and Emily break off their engagement.

This Emily refuses to do, but when Strange misplaces the check Emily appropriates it. On their way from a road-house restaurant their machine turns-turtle and Strange is knocked out. Emily leaves him by the wrecked machine, makes her way home and gives the check to Fenton. When Strange regains consciousness he is set upon by footpads. He believes they stole the check and orders his bank to arrest anyone who attempts to cash it. Fenton turns up with the missing paper, tries to have it honored, and is detained. Strange is sent for by the bank officials. On reaching the bank he overhears Fenton and Emily, who has also arrived there, conversing in an ante-room. The result of their conversation is the breaking of their engagement, and Emily turns to Strange, whom the plot reveals, she has learned to care for without realizing it.

Program and Exploitation Catchlines: How She Managed to Get $10,000 in an Effort to Save Her Lover from Financial Ruin.
The Girl He Was Autoing with Left Him Unconscious Beneath His Wrecked Machine, Taking His Money with Her.

Exploitation Angles: Hang this on Miss Fischer, who should be able to carry it over for you. Brag the story, but sell the star for all you can get out of her popularity. You can get a good teaser out of this by having Stephen Strange advertise that he has stopped payment on a stolen check for $10,000, or make it a public notice, warning the reader not to accept the check, then break it into the advertising for the play.

"Three Sevens"

Tremendous Drama of Prison Life Vividly Presented by Vitagraph

Reviewed by Jessie Robb.

Exhibitors looking for an unusual drama of prison life with a well-known star will not make a mistake in booking this Vitagraph production, starring Antonio Moreno. A powerful drama of the injustice of circumstantial evidence, it causes the victim, Daniel Craig, Number 777, to effect a general jail delivery and put into practice his theories. The ensuing results are startling and far reaching, and as developed in the screen version of absorbing and thrilling interest. There is no mawkishness or play for sympathy. The straightforward presentation of the facts is all that is needed to enlist the sympathy of the spectators. The prison life depicted is claimed to be true to present conditions and several scenes were taken at the state penitentiary, Florence, Arizona.

The cast is an all around good one, containing a number of well-known names and headed by Antonio Moreno. His delineation of Daniel Craig is restrained and displays talent and understanding.

The Cast

Daniel Craig.....Antonio Moreno
Joan Gracie.....Jean Calhoun
Major Jerome Gracie.....Emmett King
Gary Lee.....Jeffery Webb
Samuel Green.....De Witt C. Jennings
Brewster Green.....Starke Patterson
Amy Green.....Beatrice Burnham

Story from Novel by Perley Poore Sheehan.
Scenario by Calder Johnstone.
Directed by Chester Bennett.
Length, Five Reels.

The Story

Daniel Craig, Number 777, is serving a twenty-year sentence for manslaughter. His conviction was obtained from circumstantial evidence. One day in caressing the prison cat he finds saws fastened under its collar. With these he frees himself, overpowers the guard and frees the other prisoners. They take possession of the prison and hold a court to decide who shall be freed. The brutal warden, Samuel Green, has been forced to sign an acknowledgement of his cruelty.

In the midst of the court session, Joan Gracie enters. She has come to meet her father, the new warden, who believes in the honor system. Her presence excites the prisoners and they escape. Major Gracie promises Craig that justice will be done if he will induce the prisoners to return. He is finally successful. Then it develops that Brewster Green, the lost son of Samuel Green, former warden, killed the man for whose murder Craig was condemned. Circumstances are explained and Craig is cleared.

Program and Exploitation Catchlines:
He Was Convicted on Circumstantial Evidence and when the Opportunity Came He Proved the Worth of His Theories.
A Powerful Story of Prison Life.

Exploitation Angles: Sell the star, the story, the author. All three possess appeal of varying sort and each will reach a class not gotten by the other two. Make a drive on welfare workers, and for the general public splash on the theory that underlies the story.

"It Can Be Done"

Vitagraph Production Starring Earle Williams as Author-Adventurer Has Novel Plot

Reviewed by Mary Kelly.

The interesting discovery that there are times when truth becomes fiction and when fiction becomes truth, comes to light in the novel plot in "It Can Be Done," a plot which is unfolded in lively, entertaining style. A new channel for the screen writer's imagination, this story, a type which might easily have been made cumbersome or absurd, moves gracefully, dramatically through unusual situations to a clever ending.

A young author, accused of writing exaggerated, impossible stories, proves the logic of one of his plots, by enacting the role of his famous detective hero, and victimizing, for the sake of carrying out a make-believe robbery, the very man who had belittled his ability as a writer.

This role fits Earle Williams ideally. Romantic rather than realistic, breezy rather than serious, his personality is, in itself, a complete characterization. Alfred Aldridge as the ex-crook who turns detective and then turns crook again, is a capable actor, and the other members of the cast in well-thoughout character delineations show excellent directing.

Cast

Austin Crane.....Earle Williams
Eve Standish.....Elinor Fair
Webb Standish.....Henry Barrows
Jasper Braden.....Jack Mathies
Bill Donahue.....Jack Carlisle
Spike Dawson.....Alfred Aldridge
Byron Tingley.....William McCall
Mrs. Standish.....Florence Hart
Mrs. Faire.....Mary Huntress

Story by Frederick J. Jackson.
Direction by David Smith.
Length, Five Reels.

The Story

Austin Crane, author of a series of famous detective stories about a character named Hammond Knox, is entertained at dinner by Webb Standish, who, in agreeing with his guests, remarks that Crane's stories are clever but altogether impossible. Eve Standish, the daughter, shares Crane's embarrassment at his accusation and betrays her great interest in the young writer, who promptly vows that he will prove the possibility of one of his popular stories.

This he proceeds to do by victimizing Standish in a raid on profiteers. When he discovers that Standish is really guilty of cheating the public, he defers exposing him on account of Eve, but through the insistence of Tingley, editor of the Morning Clarion, who has hired Crane to write these slanderous articles, Crane is forced to go on with the game. He masks himself, gets into the Standish home with Spike Dawson, a former crook who has joined the detecive force and who double-crosses Crane by stealing the Standish jewels. Crane gets the papers that incriminate Standish and the two escape to Crane's apartment but not before Standish has detected Crane's identity. He calls the police and sends them to Crane's apartment. Spike, terror-stricken, has confessed his theft to Crane and has turned over the jewels. Standish arrives and Crane offers him the surprise of his life by revealing that it was all a game.

Program and Exploitation Cathlines: Showing How An Author Proves the Logic of His Detective Plots.
A Romantic Story—A Drama Within a Drama—A Hero-Author Who Plays the Role of His Own Character.

Exploitation Angles: The title and unusual character of the story are the best angles. Exploit it on idea that "Nothing is Impossible."

Newest Reviews and Comments

"Puppets of Fate"

Viola Dana Is Attractive as Italian Peasant Girl in Metro Production

Reviewed by Jessie Robb.

A colorful romance of the Old and New Worlds with the opposing conditions of life skilfully contrasted, makes clean and interesting screen entertainment in this Metro Production, starring Viola Dana. From the quiet monotony of their peaceful existence in Venice to a seething vortex of life in lower East Side, the race tracks and Broadway cabarets, the desire for riches brings Gabriel Palombra. The adventures which befall him and his wife, Sorrentino, who follows him, make the story. While, undoubtedly, fanciful and not at all likely to be the fate of the vast majority of Italian immigrants, the events are plausible. Pictorially the picture is thoroughly satisfying, the Venetian carnival scenes being most artistic.

Viola Dana makes a very pretty Italian peasant girl, the creature of romance rather than reality. Francis McDonald as Gabriel is convincing. He not only looks but acts the Italian even to the smile. Jackie Saunders as "Babe" Reynolds, manicure girl, who starts things going, gives exactly the right amount of vulgarity to her impersonation. The other members of the cast round out an excellent performance.

The Cast

Sorrentina Palombra ..... Viola Dana
Gabriel Palombra ..... Francis McDonald
"Babe" Reynolds ..... Jackie Saunders
Bobs ..... Fred Kelsey
Father Francesco ..... Thomas Rickertts
Mike Reynolds ..... Edward Kennedy

Story by Donn Byrne.
Scenario by Ruth Ann Baldwin and Molly Parro.
Directed by Dallas M. Fitzgerald.
Photographed by John Arnold
Length, Six Reels.

The Story

Gabriel and Sorrentina Palombra are happy in their modest home which the earnings from Gabriel's Punchinello show provides them. Unfortunately, Gabriel becomes dissatisfied and leaves Venice to seek his fortune in New York. Time passes, Sorrentina becomes alarmed and follows. She is met at Ellis Island by Father Francesco, who takes her to his home.

Gabrial has found that Punchinello is a failure and gets work in a barber shop. One day he finds a purse, the owner giving him two hundred dollars reward. "Babe" Reynolds, manicurist, has just had a racing tip from a customer. She insists on playing the tip and makes ten thousand. From that time on the two work together. Gabriel's large winnings determine "Babe" to marry him. He protests that he has a wife but that does not deter the girl. Meanwhile Sorrentina has been unable to find Gabriel. She becomes flower girl in a Broadway cafe. The night of his wedding the two meet. "Babe" pretends indignation. She sees an opportunity to get Gabriel's money through a suit for bigamy. Judge and jury realize the game "Babe" is playing. The judge sentences Gabriel as prisoner on parole to Sorrentino for life.

Program and Exploitation Catchlines:

He Came to America and Made a Fortune, then Was Forced into Marrying a Second Wife. On His Wedding Eve He Meets the Wife He Left Behind Him.

Viola Dana as Italian Peasant Girl in Romance of the Old and New Worlds.

When Is a Bigamist Not a Bigamist? See Viola Dana in Colorful Romance, "Puppets of Fate."

Exploitation Angles: Sell Miss Dana in a new type of character and sell the colorful locations of the play. If you can work a puppet show in a store window, you can get a ballyhoo that will sell like a sideshow barker.

"The Barbarian"

Canadian Northwest Locals of Story of Clash of Ideals

Reviewed by Jessie Robb.

In this drama of the clash of business trickery and sophistication of civilization against the high ideals and honesty of unspoiled manhood, Pioneer Film Corporation presents a picture that will please the general public. Monroe Salisbury is the star. Located in the mountains and lakes of the Canadian Northwest, the backgrounds are a series of pictures of scenic beauty developed through the medium of artistic photography. The one weakness of this picture lies in the climax. When Eric's indignation at the dishonesty of the villain strikes him in full force the various men stand tamely by while he puts himself in a fair way to commit murder. However, he is saved from this by the heroine's presence of mind and all ends happily. With this one exception, which tends to create laughter, the picture is consistent and gripping.

Monroe Salisbury is excellent as the barbarian, Eric Straive. He makes the unsophisticated boy to whom white women and the aspects of civilization are unknown, not only believable but real. The members of the large cast of well known players do high grade work in keeping with their reputations.

The Cast

Eric Straive ..... Monroe Salisbury
Elliott Straive ..... George Burrell
James Heatherton ..... Barney Sherry
Mrs. Heatherton ..... Elinor Hancock
Floria Heatherton ..... Jane Novak
Sylvia Heatherton ..... Anne Cudahy
Roswell Heatherton ..... Michael Cudahy
Mark Brant ..... Alan Hale
Mainhall ..... Milton Markwell
Redwing ..... Lillian Leighton

Story from Novel of Same Name by Theodore Seixus Solomens.
Scenario by E. P. Heath.
Directed by Donald Crisp.
Length, Six Reels.

The Story

Reared from early childhood in the Canadian Northwest, and educated by his college-bred father, Eric Straive is a child of Nature. He has just reached manhood when his father dies. As time passes Eastern capitalists claim the right of way by means of a forged document, through Eric's broad estate. James Heatherton has brought his family to camp for the summer while he investigates the mineral deposits. Here Eric meets white women for the first time. He is attracted by Floria, but his lack of polish causes her to spurn him as a barbarian.

Heatherton's representative, Brant, calls upon Straives' lawyer to complete the deal. The lawyer refuses until he has seen Eric. Arrived at the cabin, he (Eric) exposes the forgery through Redwing who was present when the Elder Straive died. Enraged, Eric nearly kills Brant, but is saved from this by Floria. Her love is awakened when she sees him care for Brant. Then Eric gives his estate to found a conservatory where the poor may be taught to sing, thus making possible Floria's ambition. He is rewarded with her love.

Program and Exploitation Catchlines.

She Spurned Him for His Lack of Polish and Called Him the Barbarian. Then She Loved Him for His Manhood.

Monroe Salisbury as a True Child of Nature.

He Had Never Seen a Young White Woman Before and to Him She Was a Goddess.

Exploitation Angles: Sell the idea of the title, playing up the fact that the hero had come to manhood without ever seeing a white woman. This might be utilized for a screen beauty contest, the decision going by votes.

"The Lure of the Orient"

Melodramatic Feature with Chinese Atmosphere Distributed by Aywon Film Corporation.

Reviewed by C. S. Sewell.

In "The Lure of the Orient," which is being distributed on the state right market by Aywon Film Corporation, the principal point of appeal is the Chinese atmosphere, two of the leading characters being members of this race. The locale of a large part of the action is laid among these people, and many of them are used in several of the scenes. The story is melodramatic, with scenes of the rescue of a white woman from the home of a Chinese mandarin. There is also a fight aboard an ocean liner between the white crew and a gang of Chinese coolies that are being smuggled into Canada. The principal characters are Jack Conway as an American reporter in the Far East and Frances Nelson as the ward of a merchant, who because of financial difficulties seeks to marry her to a Chinese mandarin. Her rescue from this predicament by the reporter and his friends forms the theme of the story.

The settings are adequate, there is plenty of action and despite the fact that technically it is not well directed and there are several inconsistencies in handling the scenes, it will probably prove, because of its novelty and melodramatic action, acceptable in a majority of neighborhood houses. One of its principal defects is the fact that the clothes worn by Miss Nelson and her manner of dressing her hair would indicate that the picture was made some time ago. The production does not show her to advantage, and neither is Mr. Conway of the accepted hero type.

The Cast

The American Reporter ..... Jack Conway
The Girl ..... Frances Nelson

Length, 5,800 Feet.

The Story

A newspaper reporter in China, while in an opium den, rescues a white man. Being hard up for big story material he gets him to pose as a millionaire. He soon gets on the trail of a story of a white merchant who to save himself from financial difficulties seeks to marry his ward to a rich Chinaman. He goes to the Chinaman's house, rescues the girl and takes her aboard a ship which belongs to the same Chinese mandarin and which has a cargo of coolies to be smuggled into Canada. One of the mandarin's servants gets aboard and finally persuades the coolies to mutiny. A terrific fight occurs and the coolies are finally subdued through the help obtained from a warship that happens to be passing. Arriving in America, the girl is followed by the mandarin. As he is about to get her in his control again, he receives word from China to return immediately, and rather than do so, commits suicide.

Program and Exploitation Catchlines: A Story with Chinese Atmosphere Enacted by Cast Which also Includes Many Orientals.

How an American Newspaper Reporter After Many Thrilling Experiences Rescues a White Girl Who Is to Be Forced Into Marriage With a Chinese Mandarin.

See the Big Fight Aboard Ship, Between Hundreds of Chinese Coolies and a Handful of White Men.

Exploitation Angles: Use this title and the locale for your punches, particularly playing up the rescue of the white girl from the clutches of a Chinaman and waving the flag a little. Sensational lines will probably make the best appeal to the lovers of the melodramatic who will best respond to this title, but keep them inoffensive.

Newest Reviews and Comments

"Princess Jones"

Vitagraph Picture With Alice Calhoun Is Fairly Interesting.

Reviewed by M. A. Malaney.

"Princess Jones" is the story of a simple country girl who longed to be a princess. Her wish is gratified in a strange way, and after some exciting adventures. Of course, not a real princess, but she becomes the wife of a modern money prince, so it's all the same. The picture is of an ordinary type, fairly well directed, but not having the best of photography. As the story proceeds, after we discover the country girl dreaming that she is a princess, events to follow seem obvious. Even if the heroine does not know what is in store for her, the audience does. And that is why this plot is like many others. The star of "Princess Jones" is Alice Calhoun. She is rather inexperienced in acting but works hard to put over the role. No doubt, the story is a handicap, and Miss Calhoun might do much better in a different kind of story. She is improving greatly with each new production, but not so with her stories. Neither is her support very strong.

This picture, while pleasing, contains no big punches, although there is a very surprising and fast finish when the heroine is mistaken for a Balkan princess.

The Cast

Princess Jones.....Alice Calhoun
Arthur Forbes.....Vincent Coleman
Matilda Cotton.....Helen Dubois
Roger Arlington.....Robt. Lee Keeling
Detective Carey.....Robt. Gaillard
Jed Bramson.....Joe Burke
Tessa ..... Sadie Muller

Directed by G. V. Seyffertitz.
Length—About 5,500 Feet.

The Story

Princess Jones is a girl of romance and imaginative ideas, who was given the name "Princess" by her mother to offset the familiar name of Jones. She works for her uncle in his general store at Cobweb Corners, where she meets Arthur Forbes, a young man who is sent to the country by his wealthy uncle in order to arouse his talent as an artist. She is planning a vacation at a fashionable beach resort nearby, where she can live up to her name, having no idea of the cost. She asks Forbes to buy her a gown while he goes back to the city, giving him $17.50 which she had saved. He has fallen in love with her and buys her one for $200.

Taking the gown, unmindful of its cost, she goes to the hotel, creating a sensation because a real Balkan princess is known to have arrived in the country. Newspaper reporters interview her. The real princess reads of Princess Jones, and goes to the resort to find out about the imposter. They meet and get along beautifully. Along comes Forbes' uncle who has learned of the dress purchase, and has decided that his nephew has fallen into the clutches of a vamp. But he meets Princess Jones, too, and is friendly. Three agents of the Balkan country come to the beach and at a dance one night Princess Jones is kidnapped instead of the real princess. Forbes sees the seizure of the girl he loves, and follows in another machine. There is a fight and Princess Jones is rescued.

Program and Exploitation Catchlines:

She Was a Princess, but Her Domain Was Cobweb Corners. See "Princess Jones."

A New Star in the Cinema Sky. Alice Calhoun in "Princess Jones."

Why Should a Princess Work for 80 Cents a Week. See "Princess Jones."

"Princess Jones" Wanted to Go to a Swell Place Where Women Undress for Dinner.

Exploitation Angles: There is a concern which makes "Printzess" dresses. They are sold all over the United States. Start a contest hooking up with the store that sells those dresses. In all probability they will give you a dress as a prize if you mention the trade name in your publicity and ads. Play up Alice Calhoun as "a new beautiful and talented star." The Newspaper Enterprise Association with 400 newspaper clients in the United States, recently sent out art and a feature story in mat form on Alice Calhoun. Try and get your editor to use it, if he has not done so already.

"The Sky Ranger"

High Class Pathe Serial, With Humor and Thrills, Starring June Caprice and George Seitz.

Reviewed by C. S. Sewell.

Judged by the opening episodes the new Pathe serial, "The Sky Ranger," starring June Caprice and George B. Seitz, will prove a winner. The first episode is radically different from the average serial and is very pleasing. Following a sort of a prologue in which a man is seen clinging desperately to a huge globe which is being hurled rapidly through space while other heavenly bodies approach perilously near, we find that this is but the young man's dream and are immediately plunged into fast snappy action that is decidedly humorous and resembles a clean-cut farce comedy.

The early scenes where George Seitz is told by a fortune teller that he will marry a blonde, and his repeated attempts to become acquainted with her, should please any audience immensely. Melodramatic action is introduced at about the middle of the episode and before the first three reels are completed we are plunged into the plot which is based on the existence of a powerful light which has been invented by the girl's father, and which conspirators are seeking to secure, and then the thrills commence. The weird has been introduced through the person of a mysterious character who appears in an aeroplane and becomes one of the conspirators. He is an inventor of an aeroplane of almost incredible speed which is equipped with a silent motor. He has formerly been a stage magician and scientist. Even before the first episode is completed he begins to use his hypnotic powers.

The speed of the villain's aeroplane is such that he can travel from this country to Buenos Aires in three hours, which promises wide and varied changes of locale. In fact, the third episode finds the lovers transported to a far-away corner of Asia. He is assisted, however, by his niece, an attractive girl of more human temperament, who seeks to circumvent some of his more villainous designs. With the exception of June Caprice, who is cast as the girl, and Peggy Shaner, a newcomer, who is the magician's niece, the cast in the main is the same as appeared in Mr. Seitz's latest serial, "Velvet Fingers." Harry Semels is the magician, Frank Redman the inventor, and Joe Cuny, a rival inventor.

The first episode, "Out of the Clouds," ends with the attempt of the magician, Dr. Santro, to hypnotize George and June, which is frustrated by a flash and cloud of smoke. Then comes episode two, "The Danger Signal," in which June is kidnapped and taken aboard a yacht. George follows and is hemmed in by the conspirators. Episode three, "In Hostile Hands," finds George rescuing June and returning her to her father, thereby getting into his good graces. Santro again appears, hypnotizes George and June and takes them by aeroplane to Asia where they find a dead man and are accused of his murder, and taken to the temple to be tried.

"False Women"

State Right Release Presented by Pandora Productions—Has Interesting Religious Theme.

Reviewed by Edward Weitzel.

The title "False Women," is rather misleading. This Pandora State Rights production is a well told and well acted story of its class, and has very little of the sex element in it. Its theme has a strong religious trend, the principal character being a young man who is studying for the priesthood when he comes in contact with a young woman who awakens in him an overpowering love. He gives up his studies and attempts to win her. Events finally influence him to go back to his first resolution. The locale is placed in Southern California, and one of the picturesque old missions is used for many of the scenes. A carefully selected company headed by Sheldon Smith and Audrey Chapman has been directed by R. Dale Armstrong. The subject is a delicate one, but every effort has been made to keep from offending the religious convictions of any sect.

The Cast

Fred Bentley.....Sheldon Smith
Marion Carroll.....Audrey Chapman
Mrs. Carroll.....Catherine Bradley
Father Felix.....Antonio Corsi
Richard Lane.....Wheeler Dryden

Written and directed by R. Dale Armstrong.
Length, Five Reels.

The Story

At the opening of the story the mother of Fred Bentley sends for Father Felix. She is dying and is troubled about the future of her little son. The good Father cheers her last moments by promising to look after the boy himself. The little fellow is taken to the mission and kept there until it is time for him to decide upon his course in life. Influenced by the quiet and the holy influence about him, young Bentley tells Father Felix that he will study for the priesthood. Shortly after this he saves a young girl from being killed by her runaway horse. He calls at her home to receive her thanks and is so graciously entertained that he keeps on calling, and is brought to realize that she has completely won his heart. He confides the matter to Father Felix, gives up his studies at the mission and enters college. He is soon accepted as a suitor of Marion Carroll, and all goes well until he discovers that his roommate is also trying to win Marion and that a girl friend of hers is against him.

Bentley worries over the affair until he is attempted to steal a bottle of deadly poison from the laboratory of the college. Before he can use its contents in getting rid of his enemies he comes to his senses, renounces worldly pleasures forever and goes back to Father Felix and the mission. Later, when Marion and Richard Lane are married, Father Bentley pronounces the words that make them man and wife.

Program and Exploitation Catchlines: One of the Most Picturesque Missions in Southern California Is Used in "False Women," a Pandora State Right Production.

A Mysterious East Indian Poison Is Introduced in "False Women," a Pandora State Right Production Written and Directed by R. Dale Armstrong.

Exploitation Angles: Handle this lightly, but sell on the story giving stress to the divinity student, sorely tempted, who found the right path before it was too late. Don't make too much of the title, but play up the mission scenes.

Newest Reviews and Comments

"Sacred and Profane Love"

Elsie Ferguson in Fine Production of Arnold Bennett Story.—Paramount Release.

Reviewed by Edward Weitzel.

Arnold Bennett evidently prides himself upon the British bluntness with which he handles any and all subjects that serve him as plots for his novels. To employ the same frankness in writing of his "Sacred and Profane Love," the first division of the story may truthfully be called "Seduction as a Fine Art." The physical conquest of an ardent and unsophisticated girl by an absinthe drinking pianist of international fame is shown, step by step, until the two are clasped in each other's arms in the pianist's apartments at midnight, and, that there shall be no mistake about what has taken place, the girl is shown stealing out of his bedroom the next morning. While the girl is with her lover her aunt dies, a subtitle containing the information that Carlotta learns the mysteries of life and death at about the same time.

On its artistic side this episode is flawlessly acted and produced. There is not one touch of vulgarity about any of the incidents. Mr. Bennett's psychology is never at fault. As a truthful picture of well-bred profane love it is without a blemish. The heroine of this adventure secretly fed her mind upon "Mademoiselle De Maupin" and Darwin's "Origin of Species," an injudicious combination, to say the least. The other two-thirds of the story show Carlotta innocently involved in the dastardly conduct and suicide of a married man, and in a successful effort to save the pianist from utter defeat by his passion for absinthe. Restored to manhood and his old position as an artist by the love and devotion of the woman his playing had enchanted, the pianist and Carlotta become man and wife.

Elsie Ferguson is easily equal to the part of Carlotta. The complicated emotions of the young English girl who learns the difference between sacred and profane love by practical experience are portrayed by Miss Ferguson with rare sympathy. Conrad Nagel makes the pianist a living personality, and the rest of the cast is of good quality. The production is excellent in every detail.

The Cast

Carlotta Peel.....Elsie Ferguson
Emilie Diaz, a pianist.....Conrad Nagel
Frank Ispenlove.....Thomas Holding
Constance Peel.....Helen Dunbar
Mary Ispenlove.....Winifred Greenwood
Lord Francis Alcar.....Raymond Brathwayt
Mrs. Sardis.....Clarissa Selwyn
Albert Vicary.....Howard Gaye
Samson.....Forest Stanley
Rebecca.....Jane Keckley

Story by Arnold Bennett.
Scenario by Julia C. Ivers.
Directed by William D. Taylor.
Cameraman, James Van Trees.
Length, Five Reels.

The Story

Carlotta Peel has been kept in ignorance of the facts of life by her aunt, but has managed to get hold of several books that make her an easy victim when she meets a celebrated pianist who gives a concert in the town where she lives. Diaz, the pianist, gets her to come to his rooms after the concert, and she does not leave him until the next morning. While Carlotta is with the pianist her aunt dies. Carlotta goes to London and becomes a celebrated novelist. Frank Ispenlove, her publisher and a married man, falls in love with her and follows her to France. When she spurns him, he commits suicide in her apartment. Carlotta goes to Paris and finds Diaz a physical wreck from absinthe. She devotes herself to his regeneration and does not stop until he is again the great pianist. All this time she has thought only of him, but he realizes the depth and sacredness of her love and tells her he loves her in the same way.

Program and Exploitation Catchlines: Elsie Ferguson Has Her Greatest Emotional Role in Arnold Bennett's "Sacred and Profane Love."

Exploitation Angles: Handle this carefully. Don't make a sensational appeal, and rouse the antagonism of the self-constituted censors. It will not be the performance which will offend so much as injudicious advertising, so offer it as a tense story by Arnold Bennett and don't lay much stress upon the theme.

"The Charming Deceiver"

Attractive Alice Calhoun in Vitagraph Production of New England Life.

Reviewed by Jessie Robb.

As far as local color is concerned this story might occur in any section of the United States. The story of a concealed marriage is not new and the present adaptation of this phase of existence is not one particularly well adapted for the screen. There is next to no action and not enough mental and psychological development to hold the interest. The direction is cramped in spots and many of the interiors are too dark for good photography.

The cast is superior to the material with which they have been provided. Alice Calhoun is an attractive young woman and deserves larger and more vital opportunity. The men who comprise the rest of the cast show intelligence and restraint in their various roles.

The Cast

Edith Denton Marsden.....Alice Calhoun
Frank Denton.....Jack McLean
John Adams Stanford.....Charles Kent
Don Marsden.....Eugene Acker
Richard Walling.....Rollin Bottomly
Duncan .....Robert Gaillard

Story from the Novel by Mrs. Owen Bronson.
Scenario by Fred Schafer.
Directed by George L. Sargent.
Length, Five Reels.

The Story

John Stanford, a wealthy and lonely old man, longs for the company of the children of his disowned daughter. When his letter arrives Edith Denton Marsden has just been evicted from her tenement flat. Her husband in prison for forgery and her brother recovering from wounds received in the war, she is without resources. and thankfully accepts the invitation.

She soons becomes a great favorite with her grandfather. His desire is to see her married to Richard Walling, a neighbor who has grown to care for Edith. She evades the queston. Duncan, the old family servant, becomes suspicious of Edith's action and when he sees a letter is convinced of a previous marriage. He confronts her, but warns her against telling her grandfather, as the shock might prove fatal. Meanwhile Marsden has escaped. He comes to Edith and she admits him as her brother. While under the influence of liquor, he becomes jealous of Walling and tells him who he (Marsden) is. This has no sooner happened than Edith is phoned that the police have located her husband and are on the way to get him. He eludes them but in escaping falls into a quarry and is killed. Frank arrives shortly and the grandfather meets his real grandson. Edith and Walling are united.

Program and Exploitation Catchlines:

She Was Evicted from Her Tenement Flat While Her Husband Was in Prison.

Alice Calhoun in Role of Wife of a Forger.

A Story of a Concealed Marriage and the Happiness Which Comes After Many Trials.

Exploitation Angles: Offer the star as your chief attraction but drive on the New England locale. Use plenty of pictures on this. They will prove a good bet.

"The Sky Pilot"

Cathrine Curtis — First National Film Clean, Strong and Beautifully Scened

Reviewed by Sumner Smith.

A clean, strong, beautifully scened and fascinating picture, "The Sky Pilot," the Cathrine Curtis production based on Ralph Connor's novel and released by First National, should score a decided hit in every theatre whose patrons appreciate the truly artistic. In every respect this picture, directed by King Vidor, makes good. His excellent judgment is noticeable throughout in the characterizations of the players, the staging of the big scenes and the general atmosphere of the picture. The acting of all members of the cast is good, with the chief burden carried by John Bowers, Colleen Moore, David Butler and Harry Todd. Then, too, the subtitles and the photography are above par.

The picture is highly dramatic and holds the interest from start to finish. The scenes, shot in Canada, are beautiful. There is a great rough-and-tumble fight between the two principal male characters, realistic in the extreme; there is a scene of a bucking broncho and a great scene where "The Sky Pilot" stands over the girl's prostrate body and, waving his coat, splits the horde of stampeding cattle so that the animals pass to either side. There are highly picturesque scenes of a round-up, and there is excellent riding. There is also plenty of comedy. It is a picture that will please the regulars and draw new patrons to the theatre. An auspicious beginning indeed for Cathrine Curtis as a producer.

The Cast

The Sky Pilot.....John Bowers
Gwen.....Colleen Moore
Bill Hendricks.....David Butler
The Old Timer.....Harry Todd
Honorable Ashley.....James Corrigan
The Duke.....Donald MacDonald
Lady Charlotte.....Kathleen Kirkham

Adapted from Ralph Connor's Novel by Faith Green.
Directed by King Vidor.
Length, 6,305 Feet.

The Story

"The Sky Pilot," just graduated from a theological seminary, goes to a northwestern cattle ranch community to teach the cowpunchers religion. His services are interrupted by Bill Hendricks, a rough one. He fights him and is told to get out of camp. Won over by the minister's display of manliness, Hendricks brings him back and tells him he must first prove his courage and physical strength if he hopes to spread the Gospel there. This the minister does in various ways, to the satisfaction of all concerned, one of his exploits being the rescue from stampeding cattle of Gwen, daughter of an unbeliver, whom he reforms. In the end, "The Sky Pilot" has his church and devoted followers, who have aided the cause by burning the dance hall and putting "the gang" to rout, and Hendricks marries Gwen.

Program and Exploitation Catchlines: In "The Sky Pilot" All the Stirring Drama and Emotionalism of Ralph Connor's Famous Novel Are Transferred to the Screen Amid Scenes of the Beautiful Canadian Country.

Rough-and-Tumble Fights, Bucking Bronchos and a Sensational Stampede of Cattle Are Seen in a Sympathetic Picturization of Ralph Connor's Great Novel, "The Sky Pilot."

Exploitation Angles: Make a strong selling campaign on this with "The Sky Pilot was a man of deeds, not words," your keynote. Sell that idea and sell it thoroughly, using the big punches as advertising arguments. Offer it as "A big, clean play," and point out that a play can be clean and still vitally interesting.

Newest Reviews and Comments

"Made in Heaven"

Goldwyn Production Starring Tom Moore Is Weak in Plot and Strong on Humor

Reviewed by Edward Weitzel.

If you can forget that the author of "Made in Heaven" asks you to believe a preposterous yarn about a fireman pretending to marry a society girl he has saved at a fire and follow the humorous titles and situations in the rest of the story, you will be nicely entertained by this Goldwyn production, chiefly for the reason that Tom Moore makes such a likable young Irishman out of the fire laddie and is surrounded by such a charming collection of attractive young women. Tom himself is a large asset, with his smile and his knowing wink, and when he sails from Ireland he is thoughtful enough to bring along his rare and jolly old father, in the person of Charles Eldridge, and his decidedly pretty sister, acted by the adorable Rene Adoree. There are several realistic fire scenes in the picture, and the steamship incidents were made right in New York harbor with the Statue of Liberty overseeing the job, but it is the original and masterful manner of Tom's wooing and winning of the rescued maiden that gives the pleasant flavor to the affair. Helene Chadwick as Claudia Royce and Molly Malone as her sister complete the trio of charmers supporting Mr. Moore. The other members of the cast are all that could be desired.

The Cast

Tom O'Gara.....Tom Moore
Claudia Royce.....Helene Chadwick
Elizabeth Royce.....Molly Malone
Mrs. Rogers.....Kate Lester
Mr. Royce.....Al Filson
Davidge.....Freeman Wood
O'Gara, Sr.....Charles Eldridge
Miss O'Gara.....Rene Adoree
Loland.....Herbert Prior
Ethel Hadden.....Fronzie Gunn
Mr. Hadden.....John Cossar

Story by William Hurlbut.
Directed by Victor Schertzinger
Length, 4,684 Feet.

The Story

Young Tom O'Gara, his father and his pretty sister, having exchanged a cabin in Ireland for a flat in New York where the elevated trains keep the elder O'Gara in constant fear that they are coming in at the window, the young Irishman decides to do something entirely original. In place of going on the police force, he joins the fire department. One night there is a fire in his district and he rescues Miss Claudia Royce. The young lady has been spending the night with a friend, to escape the company of a Mr. Loland, who desires to marry her. The next day young O'Gara meets Claudia in the park and she confides to him that her parents are trying to force her to accept Loland. O'Gara says, "Why not marry me? I'll never come near you unless you send for me, and 'twill keep the other fellow away." Claudia agrees to the wedding, but the fireman tries to improve upon his scheme by getting one of his mates to perform the ceremony, and not letting on to Claudia that she is not a legal bride.

The rest of the plot shows how O'Gara invents a life-saving appliance, keeps a sharp eye on the girl who thinks she was his wife and thinks that she has regretted it, and makes her like it when he takes her to a perfect dream of a new home and tells her she cannot really be its mistress until she has gone through a real marriage ceremony with him.

Program and Exploitation Catchlines: Tom Moore Joins the New York Fire Department in "Made in Heaven" and Rescues a Beautiful Wife for Himself.

The Trio of Beautiful Girls Who Support Tom Moore in "Made in Heaven" Includes the Captivating Rene Adoree, Who Is Now His Wife.

Exploitation Angles: Sell Tom Moore and the play. Tom Moore's late work has gained him many friends, so boom him along, and then tell the skeleton of the play to prove that this is another of the good ones. Don't make the mistake of directing your appeal to the Irish. Sell him to all nationalities.

"False Roomers"

First Hallroom Comedy for Federated Exchanges, One of the Best of the Series

Reviewed by C. S. Sewell.

The clientele which has been built up by the last four or five Hallroom Boys comedies, distributed through independent exchanges, will find "False Roomers" the first of the series to be distributed through Federated Exchange, to be entirely satisfactory. There are a number of humorous situations and much material which can be depended on to bring laughs from the average audience has been used. Sid Smith is again featured, and is assisted by Harry McCoy. The boys meet with a variety of comedy experiences and acquit themselves creditably. A feature of this comedy is the fact that the story is inclined to follow more closely the McGill cartoons, on which the series is based, than some of the others have done. Mrs. Prune, the landlady, and the little colored girl are both present, and the boys' housekeeping troubles and efforts to evade her in her attempts to collect the rent furnish much of the action.

There is considerable slap-stick used to good effect, and several clever bits of comedy have been introduced, particularly the device that Percy employs to secure a bottle of milk for breakfast. The action takes place not only in the rooming house but also in a fashionable hotel where trouble pursues them even more relentlessly. While the thrilling stunts which have been a feature of some of the more recent of this series are not employed, the picture is a good comedy offering which will please the majority of audiences, and is one of the best of the series. Henry Raymaker directed the comedy under Harry Cohn's supervision, and it will prove a good starter for the new releasing arrangement.

"Biskra—The Beautiful Oasis"

This marks the last of the interesting series of Burton Holmes Travel Pictures that took us around the shores of the Mediterranean Sea and the places of interest within an easy distance of the "inland ocean." The next release is announced at the climax of this one to be a trip to Prague, the capital of Bohemia (in Europe, not Greenwich Village).

The scenes in and around "The Beautiful Oasis" are as strikingly beautiful and interesting as any that have been photographed on the Mediterranean tour. Situated in the Desert of Sahara, Biskra is an important trade center, but the manner in which the trading is performed is picturesque in the extreme. The caravan method of transportation is especially interesting. Burton Holmes always seems to get over the spirit of the place he and his camera visit and this issue of his travel pictures is decidedly no exception. (Paramount)—F. T.

Sunset Jones

A Western Photoplay That Lacks Necessary Action for Vital Interest.

Reviewed by Jessie Robb.

This picture is one lacking in the action necessary to make a Western drama absorbing and interesting screen entertainment. There is good material in the story, but a poorly built and loosely constructed scenario, ordinary direction and a total lack of histrionic ability on the part of the principal actors have done little or nothing to develop it. The story starts out well with a promise for a strong drama of the Texas Rangers cleaning out a gang of notorious railroad holdup men. After the first few scenes opportunity after opportunity for stirring action is not utilized and the entire story falls flat.

Charles Clary as Sunset Jones, the terror of all holdup men, fails in "putting across" his role. Irene Rich, as the abused wife, looks pained throughout.

The Story

At Shoshone Basin, gang of holdup men have terrorized the section by robbing the trains. Some of the railroad employees have joined with them. David Rand, a discharged employe, is the leader. The railroad officials hire Sunset Jones to clean up the section. In the town he meets Marion, his former fiancee and Rand's wife. From her he learns of Rand's abuse. The sheriff discovers that Rand has planned another raid and goes after him. He is shot in a saloon quarrel by Rand and gives the warrant to Jones. Rand sends a message to Marian to meet him in the mountains. She dares not refuse but when Rand threatens her with death if she will not go with him she tells him to shoot. Meanwhile Jones calls at Marian's shop. A friend tells him where she has gone. He follows and arrives in time to save Marian. Rand is killed.

Program and Exploitation Catchlines:

The Railroad Thieves Who Had Terrorized the Country Brought to Justice by the Man Their Leader Had Wronged.

A Tale of the West of the Quickest Shooters.

Charles Clary in a Story of the Far West, Where He Wins His Former Sweetheart.

Exploitation Angles: Sell this on Clary, who has been a favorite long enough to carry it. Slide on the story and talk the western atmosphere. It may please your patrons more than it did the reviewer.

"Pathe Review No. 101"

This issue of Pathe Review commenced with a Windmill Dance in Old Holland ,then "Over the Bars," show by slow motion two athletes doing stunts on the horizontal bars, ending with the double giant swing. Then follows a Hy Mayer travelaugh, "All to the Merry Bow Wows," showing in Mayer's own inimitable style by means of sketches and moving pictures a variety of different kinds of dogs. There are also several other interesting items included in this reel, concluding with a Pathecolor showing the home life of the Bedouins.—C. S.

"Was Darwin Right?"

This Kineto Review, one of the second series for distribution through National Exchanges, is a nature study of a large number of varieties of the monkey family. There are interesting views of chimpanzees, numerous kinds of monkeys, baboons, mandrills, etc. Some of the scenes show stunts performed by these animals, particularly two chimpanzees from the Philadelphia Zoo.—C. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS

Skirts (Special Cast—Seven Reels).
If I Were King (William Farnum—Seven Reels). R; Vol. 45, P-193.
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; S-R, Vol. 48, P-792.
Queen of Sheba (All Star)—R. 879.

WILLIAM FARNUM SERIES.

Drag Harlan (Six Reels). R; Vol. 47; P-109; C-R, P-134.
The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.

PEARL WHITE SERIES.

The Thief (Six Reels). R; Vol. 47; P-767; C-R, P-852.
The Mountain Woman (Six Reels). R; Vol. 48; P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.

TOM MIX SERIES.

Prairie Trails (Six Reels). R; Vol. 48; P-99; C-R, P-794.
The Road Demon (Six Reels). R; Vol. 48; P-1090; C-R, Vol. 49, P-31.
Hands Off (Six Reels). R-755; C-R, 823.

WILLIAM RUSSELL SERIES.

The Iron Rider. R; Vol. 47; P-641; C-R, P-852.
The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311. C-R, Vol. 49, P-360.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48; P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. R; Vol. 47; P-912; C-R, P-1002.
The Lamplighter. R. 878.

GEORGE WALSH SERIES

Number 17.
The Plunger. R; Vol. 47, P-386; C-R, P-454.
Dynamite Allen. R; 311; Vol. 49, P-43; C-R, P-135.

20TH CENTURY BRAND.

Sunset Sprague (Buck Jones).
Two Moons (Buck Jones). R; Vol. 48, P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.
(Two Reels Each)

Her Doggone Wedding.
Pals and Petticoats.
The Slicker. R; Vol. 48; P-323.
The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.

CLYDE COOK COMEDIES.

The Jockey. C-Vol. 49, P-630.
Don't Tickle.

MUTT AND JEFF CARTOONS.

All Stuck Up. R; C-Vol. 48, P-96.
Cleopatra.
The Parlor Bolshevist. C; C-Vol. 47, P-910.
Dr. Killjoy. C-310.

FAMOUS PLAYERS-LASKY

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft. R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft.
The Whistle (W. S. Hart). R; Vol. 49, P-627. C-R, P-705.

May

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Prod.). 6,283 Ft. R-881.
Deception (Super-Special).
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Prod.). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft.
Sentimental Tommy (John S. Robertson Special). R-626; C-R, 705.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each.)

Mar. 27—Out West.
April 3—The Bell Boy.

ARBUCKLE.

May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel)

Mar. 13—In the Garden of the East. C, Vol. 49, P-513.
Mar. 20—Jerusalem, the Holy City. C, Vol. 49, P-513.
Mar. 27—Modern Jerusalem. C, Vol. 49, P-469.
April 3—Along the Riviera. C-754.
April 10—Alexandria. R. 880.
April 17—Biskea the Beautiful.
April 24—Present Day Prague.

BURTON HOLMES.

May 1—A Polynesian Odyssey.
May 8—The Galato Bridge.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
April 17—Jungle Dancers.

VANDENBURGH.

May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of the Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

FIRST NAT'L EXHIBITORS

Twin Beds (Mr. and Mrs. Carter De Haven). R; Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin—Six Reels). R; Vol. 49, P-517.
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). R; Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). R; Vol. 47, P-1081; C-R, Vol. 48, P-164.
Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R, Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons on Love (Constance Talmadge).
Scrap Iron (Charles Ray).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
The Scoffer (Allan Dwan Production). R-312.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. R-758; C-R, 823.
The Oath (R. A. Walsh). R-881.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R-878.
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels).
April 11—A Message from Mars (Bert Lytell —Six Reels). R; Vol. 49, P-518.
April 25—Uncharted Seas (Alice Lake—Six Reels). R-880.

NAZIMOVA PRODUCTIONS.

Dec. 6—Billions (Nazimova — Six Reels). R; Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of March 20.

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel). C, Vol. 49, P-513.
The Desert Wolf (Tom Santschi—Two Parts). C, Vol. 49, P-513.

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel). C, Vol. 49, P-630.

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel). C, Vol. 49; P-630.
Trailing the Coyote (Adventures of Bob and Bill—One Reel). R-755.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-759.
Rush Orders ('Snub" Pollard—Rolin Comedy—One Reel). C-754.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No .6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7. of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama).
Bubbling Over (Snub Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of the Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger.
The Sheriff of Mojave (Tom Santschi. Two Reels).
Hurry West (Eddie Boland—One Reel).
Catching a Coon (Bill and Bob—One Reel).

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). R; Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). R; Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.

UNIVERSAL FILM MFG. CO.

"The King of the Circus" serial stars Eddie Polo; "The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

No. 8 of the Diamond Queen serial (In Merciless Clutches).
No. 1 of The White Horseman serial (In the Caves of Despair).
No License (Star Comedy—One Reel—Billie Fletcher).
A Bunch of Kisses (Century Comedy—Two Reels—Charles Dorety).
The Smart Sex (Eva Novak). R; Vol. 49, P-518.
No. 9 of the Diamond Queen (A Race with Rogues).
No. 2 of The White Horseman (White Spider's Web).
Twin Husbands (One Reel—Star Comedy—Dorothy Wolbert).
Seeing Is Believing (Two Reels—Century Comedy—Florence Lee).
The Midnight Riders (Two Reels—Western—Jack Perrin).
The Freeze Out (Harry Carey). R; Vol. 49, P-628; C-R, 823.
No. 10 of the Diamond Queen (The Betrayal).
No. 3 of The White Horseman (The Mummy Man).
Who Kissed Me (One Reel Star Comedy—Dorothy Wolbert).
Tough Luck (Two Reel Century Comedy—Harry Sweet).
The Knockout Man (Two Reel Western—Jack Perrin).
A Dollar's Worth (Two Reel Comedy). C, P-754.
Dan-de-Lions (Two Reel Comedy). C-754.
The Dangerous Moment (Carmel Myers). R-756.
No. 11 of The Diamond Queen (In Torture's Grip).
No. 4 of The White Horseman (The Death Trap).
Movie Struck (Billy Fletcher—One Reel Comedy).
Harem Scarem (Century Lions—Two Reel Comedy).
Who Was the Man? (Hoot Gibson—Two Reel Western).
The Big Adventure (Breezy Eason). R-879.
No. 12 of the Diamond Queen (The Kidnapping).
No. 5 of The White Horsemen (Trails of Treachery).
Short and Sweet (Dorothy Wolbert). One Reel Comedy.
A Monkey Hero (Joe Martin—Comedy). Two Reels
On With the Show (Century Lions—Two Reels).
The Guilty Trail (Jack Perrin—Two Reel Western).

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Pleasure Seekers. 5,610 Ft. R; Vol. 48, P-461; C-R, P-916.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.

EUGENE O'BRIEN STAR SERIES.

Broadway and Home—L-4,850 Ft. R; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.
Gilded Lies. R-878.

OWEN MOORE STAR SERIES.

The Chicken in the Case—L-5,261 Ft. R; Vol. 48, P-728.

CONWAY TEARLE STAR SERIES.

Society Snobs (Conway Tearle)—L-5,500 Ft. Ft.. R; Vol. 49, P-629; C-R, P-705.
Bucking the Tiger—L-5,000 Ft.

MARTHA MANSFIELD STAR SERIES.

The Fourth Sin—L-5,000 Ft.

SPECIAL PRODUCTIONS.

You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law (Ralph Ince Special). L-5,500 Ft. R; Vol. 48, P-727.
The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.

GOLDWYN DISTRIBUTING

The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft.; R-880.
Roads of Destiny (Pauline Frederick). 4,955 Ft. R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; C-R, 823.

GOLDWYN-BRAY.

Unshod Soldiers of the King (Powell Expedition).
No Reg'lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One-Reel)

Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. C, Vol. 49, P-630.
Home Brewed Youth. C, Vol. 49, P-630.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C, Vol. 49, P-513.
Edgar the Detective. C-876.

ROBERTSON-COLE

Kismet (Otis Skinner—Nine Reels). R; Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. R; Vol. 47, P-911.
One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49, P-47.

UNITED ARTISTS

Sept. 5—The Love Flower (D. W. Griffith—Seven Reels). R; Vol. 46, P-110.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex. Vol. 49; P-6)
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). R-876.

CURRENT FILM RELEASE DATES

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex-P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-756.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.
The Charming Deceiver.

LARRY SEMON COMEDIES.

The Sportsman.
The Suitor.
The Hick. R-759.
The Rent Collector. R-881.

JIMMY AUBREY COMEDIES.
(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). R-877.

REALART PICTURES

Special Features.

The Law of the Yukon (Charles Miller Production—Six Reels). R; Vol. 46; P-534; C-R, P-766.
The Furnace (William D. Taylor). R; Vol. 47; P-387; C-R, P-852.

Star Productions.

Blackbirds (Justine Johnstone—Six Reels). R; Vol. 47; P-645; Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley).
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627.
The Little Clown (Mary Miles Minter). 5,031 Ft. R-877.
The House That Jazz Built (Wanda Hawley). 5,225 Ft.
The Magic Cup (Constance Binney).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star). Seven Reels. R; Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48; P-729; C-R, Vol. 49; P-31.
The Other Woman (Six Reels). R; Vol. 49; P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

EDUCATIONAL FILMS CORP.

Kinograms (Issued Weekly).

Chester Comedies.
(Two Reels)

Beat It. C, Vol. 49, P-630.
Ladies' Pets.

Christie Comedies.
(Two Reels)

Movie Mad. C-754.
Nobody's Wife.
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.

Torchy Comedies.

Torchy's Night Hood. C-754.
Torchy in High. R; Vol. 49, P-413.
Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.

Mermaid Comedies.

High and Dry.
Holy Smoke.
Moonshine. C, Vol. 49, P-627.
Turkey Dressing. C-754.

Vanity Comedies.

Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.

Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.

Solitude.
Wilderness Friends. C-308.
Water Trails (One Reel). C, Vol. 49, P-513.
Voices of the Sea. C, Vol. 49, P-629.

Chester Outing Scenics.

Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.
Putting Nature Next. C, Vol. 49, P-630.
The Worst Was True. R-759.
One Peek Was Enough. R-877.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight From Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R, Vol. 48; P-1092.

FEDERATED FILM EXCHANGES OF AMERICA, INC.

The Servant in the House (All-Star). R; Vol. 46, P-248.
Hearts and Masks.
Miracles of the Jungle (Animal Serial). R-881.

Monte Banks Comedies.
(Two Reels)

A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews

Released Through National Exchanges, Inc.
(One Reel)

The Emerald Isle.
Panama.
The Holy City.
Down in Dixie.
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C, Vol. 49, P-630.
Manhattan Life. R-881.

CHARLES URBAN'S MOVIE CHATS.

Released Through State Rights Exchanges.
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 16. C, Vol. 49, P-630.
No. 22. C-308.

NATIONAL EXCHANGES.

Welcome Children.
Kineto Reviews (One Reel a Week).

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels)

A Fugitive from Justice.
A Race with Death.
Across the Border.

Lester Cuneo Productions.

Pat o' the Ranch.

Tusun Comedies.

Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel)

Leave It to Walt.
Some Party.
Well! Well!

STOLL FILM CORP.

(Released through Pathe Exchanges.)

The Lure of Crooning Water. Vol. 48, P-463; C-R, P-538.
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311. C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

CURRENT FILM RELEASE DATES

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). R; Vol. 48, P-97; C-R, P-164.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall). R; Vol. 44, P-1238.
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels).
The Eternal Mother (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43, P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION

Alt and Howell Comedies
(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ARROW FILM CORPORATION.

The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Lone Star Westerns (Every Other Week).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Happy Duffer (One Part—Sport Pictorials). C, Vol. 49, P-513.
The Man Who Trifled.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Andy Helps at Home.
To Be a Child.
Hipoligist.
Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.
(One Reel)

Why Get a Divorce?
Out of Luck.
Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Gun Runners (C. Edward Hatton).
The Ranch Mystery.
A Desperate Tenderfoot.
The Man Hater.
The Mormon Trail.
The Queen of Hearts.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshot No. 22. C-754.

Hall Room Boys' Comedies.
(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645, Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

(Two Reels)

The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY

The Mask (Seven Reels—Hedda Nova-Jack Holt).
Kazan (Seven Reels—Curwood Story).

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

HERALD PRODUCTIONS.

(Mack Swain Comedies)
(Two Reels Each)

Moonlight Knight.
Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Pinnacle Productions.

Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Betwixt and Between (Max Roberts).
Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

Tattenham Productions, Inc.

The Long, Long Trail (Peter Morrison).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
The Fall of a Saint. Vol. 46; P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed.
The Battlin' Kid.

VICTOR KREMER.

Mad Love (Lina Cavalieri). Vol. 47, P-111; C-R, P-464.
I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure Scenics (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle —Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

PRIZMA INCORPORATED.

(One Reel Each)

Poor Butterfly.
Trouville.
The Message of the Flower.
Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C, Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORP.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880.

REELCRAFT PICTURES CORPORATION.

Romances of Youth.

Summer Days.
Sunshine.

Billy Franey Comedies.

The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47, P-389.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

GUY CROSWELL SMITH.

The County Fair. Vol. 48, P-466.

SNAPPY COMEDY COMPANY.

The Tale of a Dog (Marine DeMos).

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Fruits of Passion (Alice Mann).
Water Lily (Alice Mann).
Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
Peck's Bad Boy (Jackie Coogan).
That Something. R-758.

WILK AND WILK.

(Lee Kids Comedies)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-360.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

In connection with a new lamp now being perfected, experiments are being made with a 6.5 inch diameter condenser

Tell us whether or not, in your opinion, there is any possibility of gain through using such a condenser diameter. Is it possible to get more light on the screen by increasing condenser diameter?

What faults and what virtues would such a condenser diameter have?

KNOWLEDGE IS POWER.

Climbing the Stair

James Kennick, projectionist Strand Theatre, Ithaca, New York, is climbing the stair of knowledge. He orders a lens chart and says:

Have been operating and projecting for eight years, and have never before written our department, though I have read it with much interest. I admit my optical system has been arranged by guess, but the lens charts will change that.

Last fall I took a trip into the wilds of Pennsylvania and in a small mining town found something which puzzled me—not a hard thing to do, of course.

I found the man in charge (I hate the name "Operator" and most certainly this chap was no projectionist) using a 3-wing revolving shutter on 50 cycle A. C. He was using about thirty amperes, through a choke-coil, and was getting a clear, flickerless picture. His carbons were nearly frozen.

Can you explain why he did not get the wavy, flickery effect?

I am most heartily in favor of hanging those guys who punch stencil marks in the film, and those others who punch holes at the end of the reel. I get about one feature in ten that is not thus mutilated.

Some producers have a great habit of stenciling each reel from two to seven times. I promptly amputate these marks, but it keeps my scissors busy. Laboratory splices also cause a lot of trouble. They are neat, all right, but, oh, my, how they do pull apart.

Proposition Very Simple

The three-wing shutter proposition is very simple.

The wavy effect due to using the three-winger on A. C. is caused by the blades of the shutter closing the lens just at the instant of time when the current is reversing its alternation, hence is at zero voltage and amperage, with the crater giving off its minimum illumination.

With true 60-cycle current the light interruptions caused by the three-wing shutter come sufficiently close to the alternations that the above effect is likely to occur insofar as concerns one side of the alternations.

If this effect occurs, however, the speed of projection must be precisely such as will bring the shutter blades into synchronism with one side of the alternations, and a very little variation in speed will cause the effect to disappear.

It is entirely possible that the chap in Pennsylvania did not have true 60 cycle current. The cycle may have been more or less than 60, as is very often the case, especially with small plants.

Also Possible

It is also possible that even though the current were 60-cycle he was running at a speed either under or over the speed necessary to bring about the wavy effect.

Insofar as true flicker is concerned the 3-winger is always better than the 2-winger, regardless of the kind of current used. That is to say, it will give flickerless projection at a lower speed than the 2-winger.

I am glad, indeed, to know that you finally "woke up," and propose to stop working by guess.

Too bad that you didn't do that eight years ago, old man, but let us look to the future and not the past.

The position of the projectionist in the motion picture industry is too important to permit of "guess work" procedure.

It is rather amusing to hear some film men howl about the projectionist punching holes in film (though I am not condoning the offense of that bird either, mind you) and then watch the same man work his little stencil outfit overtime punching some hundreds of holes in his own film.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

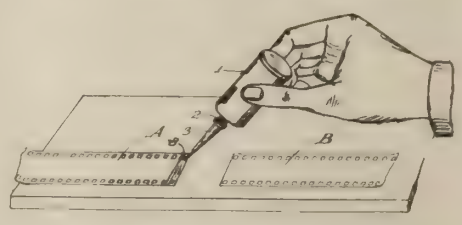
The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Corking Good Stunt

W. J. Maxson, Theatre De Luxe, Los Angeles, California, sends in an invention by Henry Couillard, projectionist, member of Local 150, I. A. T. S. E, which looks to me like a corking good stunt. I am having it tested out, and will very soon report results. It consists of a substantially made small oil can, flat on the sides, holding perhaps an ounce of film cement.



COUILLARD'S CEMENT HOLDER

In the snout of the can is a brass wire which extends to the bottom of the can and has its outer end bent at an angle as shown. This wire is loose and can move up and down perhaps as much as 1/16 of an inch. It fits loosely in the snout of the can.

When the can is filled with cement the end of the wire, 8 in the illustration, is drawn along the end of the film where the splice is to be made. The cement runs down along the wire, which acts exactly the same as does a cement brush. When the can is set upright again the evaporation of the cement around the opening seals it air tight almost immediately, so that it can stand there indefinitely. To use again it is only necessary to twist the wire around, which breaks the seal, whereupon the cement spreader is ready for business.

This little tool enables the projectionist to discard the smeary old cement bottle and brush. The spreader wire is of solid brass, and the can is heavily nickeled so that it should last for years.

It is not even necessary to set the can upright nor to have it seal itself air tight. It can be laid down on its side. It has one disadvantage, namely, that cements containing dissolved film or collodium will not operate in this can, although those of any other composition will work perfectly.

Mr. Couilard is the compounder of the cement which he recommends for use with the can though its use is not obligatory. I have tested this cement and have found it to be excellent. The can will very soon be on the market and presumably may be had from all supply dealers. I have had it tested out by projectionists. It has the hearty commendation of this department and its editor.

Your Trade-Mark

The following is from James B. Forgan, President First National Bank of Chicago, a recognized leader in financial affairs of the world:

We all know the value of a trade-mark in advertising and selling a manufactured article. Anything without a trade-mark is only a commodity—soap, or shoes, or tobacco, or whatever it may be. But when you make a particular kind of soap, for instance, and give it an individual name, or symbol of some sort, you make it stand out as a **specialty** among soaps.

Mr. Forgan explains how the same idea applies to human beings, and how it governs a man's promotion and pay.

"If a man is promoted solely on seniority," says Mr. Forgan, "he is worth exactly the market rate in his locality for such a position. Not a cent more! For he has put himself into the class of a **marketable commodity**, instead of into a **personality** class. He has no trade-mark which sets him apart from the common run of men in his position.

"A commodity can be bought and sold in the market. It brings only the prevailing price—no more. But if you get out of the commodity class, by demonstrating that you possess individual abilities—such as exceptional thoroughness, or unusual industry, or

uncommon initiative—then you became a specialty. And, as such, you can, in effect, fix our own salary."

These are as true words as ever were spoken by living man. They may be applied to YOU, Mr. Projectionist, as well as to any other.

HAVE YOU A PERSONAL TRADE MARK WHICH IS MADE APPARENT, OR WHICH YOU ARE TRYING TO MAKE APPARENT IN YOUR WORK? Or are you content to be worth just the market rate for your position in your locality — which means, usually, the union scale.

Are you just one among many, or are you trying your level best to stand out from the crowd—to create for yourself a "trade mark"? Think it over very carefully.

Baird Projector

Most projectionists will remember the Baird projector, which achieved considerable popularity just before the late world war argument. During the war practically the entire equipment of the Baird factory was turned over to the making of some wire equipment which was needed in our business of showing the Kaiser where he got off.

The Baird, as will be seen by their advertisement in this publication, is now back in the market, and is proposing to push things along new and somewhat unique lines.

They are going to sell direct to the consumer from the factory, thus eliminating the middleman in his profit.

The Baird, as you will all remember, was a good projector. It still is a good projector. The company has made many minor improvements, and is working on others. Mr. Emory, president of the company, assures me that the projector will be kept right up to date and, according to him one or two jumps in advance, in the matter of improvements.

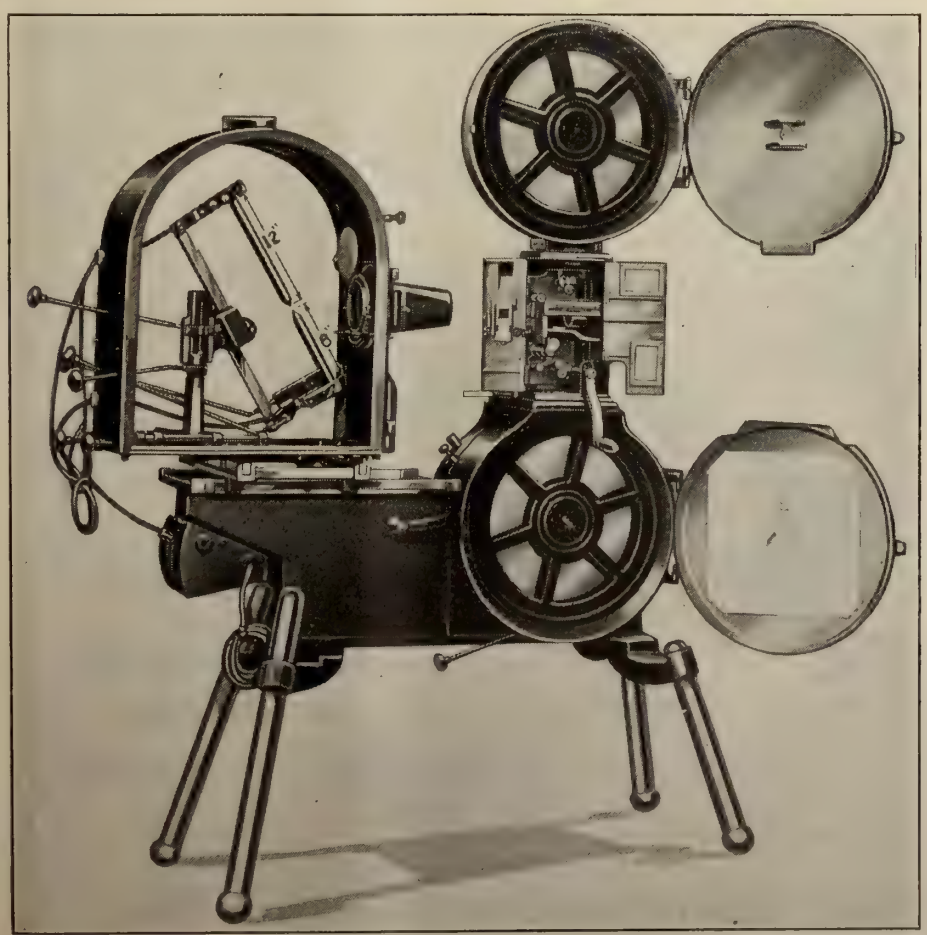
It is substantial, solidly built, and constructed of high class materials and with good workmanship. The lamp house is

BAIRD CONDENSER MOUNT

large, roomy and well ventilated. The mechanism may be examined in detail by referring to pages 546 to 566 of the third edition of the handbook.

One peculiarity of the Baird is its condenser mount, which is constructed along new lines. This mount has been tried out pretty thoroughly and seems to work perfectly. Now that the Baird is back in the market we shall watch the operation of this condenser mount with considerable interest. In the illustration the shaded portion is composed of moulded asbestos. The lens fits into the mount as shown, and the part on the curved side is held against the lens by means of a weight, so that, although the lens is held securely, when the glass expands nothing happens except that the weight is raised a trifle. We are not able to make any authoritative statement as to just how this works in practice, but the thing looks mighty good, and the weight clamping arrangement certainly is ideal.

This department welcomes the Baird back, although it has never been entirely out of the market. Mr. Emory, the president of the company, is a live wire and an experimenter and inventor of no mean ability.



THE BAIRD PROJECTOR
With sides of lamp house removed to show the interior

Rheostat on Neutral

Our friend, John Auerbach, takes exception to Brother Oswald's article on "The Rheostat and the Neutral," February 26 issue, as follows:

Dear Brother Richardson: I have rather hesitated to take up this matter again, first, because I didn't like to place my own opinion against that of your own and Mr. Oswald's; also, it has occurred to me that perhaps you and your readers are rather tired of this "rheostatic" argument.

Perhaps, however, I am obstinate. Perhaps again I am like the proverbial woman who wants to have the last word, or again perhaps I don't know when I am beaten. Anyhow, here I am once more.

At the beginning of the article under the heading "Mounting the Rheostat," Mr. Oswald says: "The proposition that the rheostat should be so installed as to preclude any possibility of grounding is, I think, not the subject for argument. It should be entirely and effectually insulated from ground."

With this theory I have always agreed, and in my article in which I claimed the rheostat should always be on the outside wire, I very naturally assumed that the rheostat would always be thus insulated.

Mr. Oswald's article occupies a space of exactly two hundred lines, the first one hundred and sixty-three lines of which, including of course the opening paragraphs, attacked my position on the theory that dire consequences might happen with the rheostat on the outside wire, should a ground occur in the rheostat, and this after saying that the rheostat should be so insulated as to preclude any possibility of grounding.

The Only Logical Approach

The only logical way to approach the matter is from the standpoint of grounds in the lamphouse, which is the only thing we are interested in, since by his own statement grounds in the rheostat may be excluded.

After devoting one hundred and sixty-three lines of his article to the purpose I have named, the following appears:

"Now, let us examine all this from the other side—that of a ground developing in the lamp, and we shall find the condition to be reversed. In circuit A figure 1, if we develop a ground in the lamp on either side, in case the rheostat were on the neutral side of the arc, we would have only the resistance of the carbons themselves, if they be frozen."

Now, Brother Richardson, why is not this an absolute vindication of my position? It is because of the possibility of this contingency arising that I have always claimed that the rheostat should be placed on the outside wire, and not on the neutral. And now let me answer the rest of the passage above referred to.

"And if the rheostat be on the outside wire, we would develop a dead ground, with the amount of current flow limited only by the capacity of the wires and generator —real fire works, unless our fuses act pronto."

Absolutely Wrong

This I claim to be absolutely wrong. If the rheostat be on the outside wire, with the resistance in operation, it is absolutely impossible for a dead ground to occur.

In proof of this let me bring out the fact that it is a well-known practical possibility, with the projector grounded, to remove the insulation from the lower jaw entirely, thus forming a perfect ground, with no difference whatsoever in the action of the arc, always provided, of course, the rheostat be on the outside wire.

If the ground occur in the upper carbon jaw, the arc will be immediately extinguished and, of course, its resistance in the circuit be removed, but even then the resistance in the rheostat would remain.

Mr. Oswald closes his article by saying he believes it is immaterial "as to which side of the arc the rheostat is connected."

Let me answer by saying that while he may be perfectly right in his contention,

his letter justifying that contention is, in my opinion, founded on false premises, and as a matter of fact, supports my contention rather than his own.

Pretty Well Covered

The editor of this department believes this particular subject has been pretty well covered. His own view that in actual practice it does not make any particular difference which wire the rheostat is on, remains unshaken, but he is willing to concede that theoretically Brother Auerbach's position is correct, with the reservation, however, that it would be almost entirely impractical, not to say impossible, to get a ground which would carry a projection current without developing decidedly more resistance than would ever be found in a rheostat.

It is, however, not only theoretically but practically possible that such a ground would carry an instantaneous rush of current sufficient to blow a fuse.

A question of this kind is of decided value in that it arouses the curiosity of men and sets them thinking. No that we regard it as having any considerable value in actual practical work, but as Friend Hopkins has pointed out in discussing this matter, it does have very much value in inducing all of us to study, and particularly in inducing the man in the projection room who does not do any too much studying to use his thinker.

That is why it is given so much space. It is the kind of a problem which is likely to arouse the interest of the man in the projection room, hence it is very real value even though its discussion cannot lead so very far along the path of improvement in practical projection.

More on Rheostat Problem

Jesse J. Hopkins, Rialto Theatre, New York City, rises to remark:

Dear Brother Richardson: The projection department of February 5th contains an article on "The Rheostat and the Neutral." Inasmuch as this proposition has been made the subject of considerable discussion lately I take this opportunity to express my unsolicited opinion on the question.

Under the circumstances as set forth by the projectionist in the above mentioned article, I believe that it does make a difference in which wire the rheostat is placed.

With it in the outside wire under these conditions, (i.e. a ground in the rheostat which in turn is in contact with the neutral ground) a path is offered to the current which does not include the arc. Naturally, the fuse blows when the projector double switch is closed.

Placing the rheostat in the netural wire (like conditions existing), no current would pass until the arc is struck. There might then be sufficient resistance in the rheostat in the circuit to enable the projectionist to maintain the arc. This would, of course, depend upon the location of the ground in the rheostat.

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For Instance

For instance, suppose a projectionist were using an adjustable rheostat located on the neutral wire, and that his fuses were equal to the maximum capacity of the rheostat, but that he was not drawing current to that amount.

It would be possible for such grounds as described to eliminate a portion of the resistance of the rheostat without blowing fuses. Probably this is the point that the "bashful projectionist" wished to bring out.

It could well be said that such a condition as outlined seems rather a remote probability in practice, but nevertheless if it were considered only as a freak problem it is well calculated to induce one to think, the act of thinking not having as yet been prohibited.

I may add that for the past eight years I have been reading the department and have found it to be both interesting and profitable to me. I would be pleased to have your opinion on this rheostat proposition.

Made Point Clear

You have made your point very clear, Brother Hopkins. I do not see that I could add anything of value.

Your argument is sound, and cannot, I believe, be successfully upset.

I still maintain my original position which is that IN PRACTICE it has never been found to make any particular difference whether the rheostat is in the positive or in the negative.

I am, of course, glad indeed to know that you have found the department of interest and profit. That is exactly what we try to do—make it interesting and profitable, remembering always that a department which is not interesting will not be profitable, because it will not be read.

It is for this latter reason that we incorporate a great many things which are not directly instructive. An editor of a technical department of this kind has a much larger problem confronting him in the maintaining of interest in the department than he has in making it instructive.

As to your reply being "unsolicited," why, Friend Hopkins, that is not true because all projectionists are solicited to write to their own department. And this department IS their own.

I am merely its editor. It is a forum for the exchange of ideas between YOU and your brother projectionists, more than anything else.

Handbook Worth $100

Harry R. Chappell, projectionist, Riviera Treatre, Anderson, Indiana, member local union 628, expresses his opinion as to the handbook, the lens charts, the projection department and other things as follows, first having asked certain information concerning motor generator trouble which we have partly answered by mail and partly referred to the manufacture:

Just one thing more: Have two Power 6-B projectors which were installed in 1919. They have not given me a bit of trouble, notwithstanding the fact that they are in use all that time with only one trip to the factory. They run just like a watch and can hardly be heard in the balcony.

Worth $100

Have a handbook and the lens charts and would not take one hundred (100) dollars for them if I could not replace them. I also take the Moving Picture World and the Projection Department is great.

We have a small local here—only eleven members—but we are hard to beat when it comes to the goods on the screen!

Real Puffed Up

Man, man, watcha tying to do. Make me mad or sumpin? Well anyhow I feel real puffed up when men write that way about the handbook, lens charts, etcetra.

There have been many thousands of the handbooks sold and so far as I know not one single purchaser has expressed dissatisfaction with his "buy," whereas hundreds have bought a second copy when they either lost or some one purloined (soft pedal for stole) their book.

Pretty good record, what?

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Sixty-five million feet of

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was the average monthly production at Kodak Park last year, all manufactured on a *quality* basis.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Better Equipment

Conducted by E. T. KEYSER

Aschers' Cincinnati Capitol Was Planned for Its Patrons' Comfort and Convenience

NUMEROUS innovations, the last word in the construction of photoplay houses, especially designed for the comfort and safety of the audience, are embodied in the Ascher Brothers' new Capitol Theatre, located in the heart of Cincinnati's business district, which formally opened its doors to the public on Saturday, April 2.

The theatre, constructed at a total cost of more than $500,000, is one of the finest of the Ascher chain, and one of the most lavishly furnished picture houses in its section of Ohio.

The building is of fireproof construction of concrete, reinforced with steel. The roof is carried on steel trusses, spanning from wall to wall. Seeking to make the theatre both fireproof and panic proof the owners specified three times as many exits, stairways and fire escapes than required by law.

One Hundred Foot Vine Street Front

The Capitol front of one hundred feet on Vine street, one hundred and thirty-four feet east on Seventh street and having a total height of seventy feet, is constructed of kitanning buff brick on the exterior and follows closely the Ionic order of architecture with adaptations of the rennaissance. The front facade has a colonnade of imposing columns. On the recessed wall space of this colonnade are five panels picturing a processional of dancing and musical figures, brought out in bas relief.

Flanking the main part of the front and repeating on the side streets are the more playful details. They include the mask heads to indicate the home of the drama and comedy.

Along the sides of the steel canopy which projects over the sidewalk in front of the building are small electrically lighted signs which will be changed weekly, telling of the different features of the current program.

A Brilliant Display

At night the front presents one of the most brilliant sights in the business section of the city. The huge sign in front of the theatre is illuminated with bright white electric lights which show off the front to good effect. In addition there is a row of similar stud lights running along the entire roof edge of the building. At the base of the several columns of the facade are large terra cotta urns with electric lights placed within which throw additional brilliancy on the building through the medium of reflectors.

The lobby walls are lined with imported marbles of green and white and are flanked by spaces for announcements of coming attractions.

Newman Equipped the Lobby

In the center of the spacious lobby is the ticket booth, a feature of which is the arrangement of two windows, one at each side.

Special bronze frames for posters and photographs were installed by the Newman Manufacturing Company. In addition to the seven frames this firm also supplied the wire grille work throughout the house, and the brass guards for the ticket windows. Practically all of the fifteen theatres owned by Ascher Brothers have been equipped by the Newman folks.

The foyer is illuminated with eight bracket Italian lights set on pilasters.

The seating capacity of the house is 1,958. The balcony is of cantilever construction, leaving the auditorium free from all view obstructing columns. The auditorium is ninety-six feet wide, sixty feet high to the dome and sixty-eight feet to the stage, measuring from the foyer.

The lighting system is of the alcove type, with the use of ray reflectors, which throw the light across the entire auditorium. Various colored lamps, including red, amber and blue are used in the system, which is controlled by a dimmer located back of the stage, by which the varied colored lights may be so arranged to give the effect of a sunset scene.

The walls and ceiling of the auditorium are decorated in Italian rennaissance.

The seats are so arranged that there is sufficient room for patrons to pass between each row with ease.

Rugs in the Aisle

Down each of the three aisles as well as the foyer and in the lounging rooms on the mezzanine floor, soft green Axminster rugs are laid.

The screen, measuring twenty by twenty-two feet, on which the photoplays are flashed is of a saucer shape construction, which is said to be an innovation in Cincinnati picture theatres.

In addition to the orchestra of some twenty-six pieces, under the direction of Buel B. Rising, there is installed in the theatre a large Hope-Jones Unit Orchestra, built by the Rudolph Wurlitzer Company, which was installed at a cost of $27,000.

This organ is installed in the walls immediately to the right and left of the stage and is played from the orchestra pit and operated by a seven and a half horse power motor.

The projection room, located near the roof of the auditorium, is equipped with three Simplex projectors. This room is of fireproof construction. A lounging room has been installed near the projecting

FRONT OF THE CINCINNATI CAPITOL

Ascher Brothers' new half-million-dollar house, which opened on April 2

INTERIOR VIEWS OF THE LUXURIOUS CINCINNATI CAPITOL

Above: At left, the Newman equipped lobby with its double window ticket booth; at right, foyer, with stairway leading to mezzanine. Below: At left, the auditorium from rear; at right, the handsomely furnished mezzanine lounging room

room for the benefit of the projectionists. All of the equipment in the projection room is in triplicate, avoiding any possibility of breakdown or delay.

Located on the mezzanine floor are the ladies' rest rooms and the men's lounging rooms, tastefully decorated and equipped with furniture estimated to have cost more than $3,000.

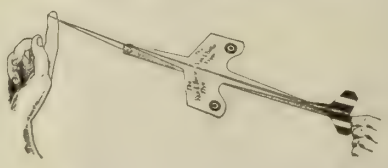
A Powerful Ventilating System

The ventilating system of the Capitol forces into the house for each of the 2,000 seats twice the air capacity of the healthy adult. This air diffused to all corners, is washed thoroughly and filtered before it enters the auditorium. By automatic controls the temperature in the auditorium throughout the year is set at 65 degrees.

A 100-ton ice machine, made by the American Carbonic Company of Grand Rapids, Wis., is installed to cool the air during the hot weather, while two boilers of 10,000 cubic feet fapacity each warm the house during the winter months.

A special house telephone system installed in the theatre enables Manager Edward Nikodem, when in his office, to reach any employe in the house. Two telephone booths for the accommodation of the public are in the lobby.

A Novelty On Which You Can Cash In—



Put on an Aeroplane Party for the Kiddies

It's the greatest flying toy on the market. This aeroplane has drawn from 1500 to 2500 children on special "aeroplane matinees."

This toy does all the stunts of a professional machine. It loops the loop—does a nose dive—tail spins, etc. It's constructed on scientific principles.

GIVE THEM AWAY AT A MATINEE! THEY'LL STIMULATE YOUR BUSINESS

PRICE: $20.00 per thousand
Send 25c. for six flyers
Terms: 25% with order—balance C. O. D.

Van & Belle Mfg. Co.
1579 WEST FIRST AVENUE.
COLUMBUS, OHIO

Experience counts in theatre design

Picture theatre construction has made rapid strides. And to keep pace, it is necessary to know every step in the development of design and construction.

We designed one of the first moving picture houses in Philadelphia. Since then we have been the architects and engineers of a hundred houses.

Hoffman-Henon Co., Inc.
Architects and Engineers
Finance Building Philadelphia, Pa.

Kunsky's New Detroit House, Designed by C. Howard Crane, Will Cost $2,750,000

ANNOUNCEMENT has been by John H. Kunsky of the Kunsky Theatrical Enterprises, operating the Madison, Adams and several other large Detroit motion picture theatres, of the final completion of arrangements for the erection of a magnificent new Kunsky theatre, the Capitol, which is to occupy the greater portion of the city block bounded by Grand Circus Park, Broadway, Madison avenue and John R. street.

The structure, ground for which will shortly be broken, will not only house the theatre, which will be one of the largest playhouses in America, but will also embrace two handsome six-story store and office buildings, which will face upon the Broadway and Madison extensive frontages. The site to be occupied is one of the most valuable in the Grand Circus Park section.

Two Years in Negotiation

The completion of the plans represents the culmination of two years' negotiations with the twelve different property holders representing the large space to be occupied by the buildings. Clarkson G. Wormer of Wormer & Moore, represented the owners and George W. Trendle, attorney and general manager of the Kunsky interests, represented Mr. Kunsky. The lease calls for ninety-nine years. The Union Mortgage Company of Detroit has arranged the bond loan of 7 per cent. first mortgage securities, while the general supervision of all details relating to the huge deal and the subsequent construction and completion of the building has been placed entirely in the hands of Mr. Trendle.

Mr. Kunsky will operate the property as a corporation to be known as the Capitol Building Company, of which John H. Kunsky is president and treasurer and George W. Trendle, vice-president and general manager.

Seating 4,250, the Capitol will rank as one of the most beautiful edifices of its kind either in this country or abroad and, according to the statement of Messrs. Kunsky and Trendle, the structure, when completed, will represent invested capital to an amount in the neighborhood of two and three-quarter millions of dollars.

Designed by C. Howard Crane

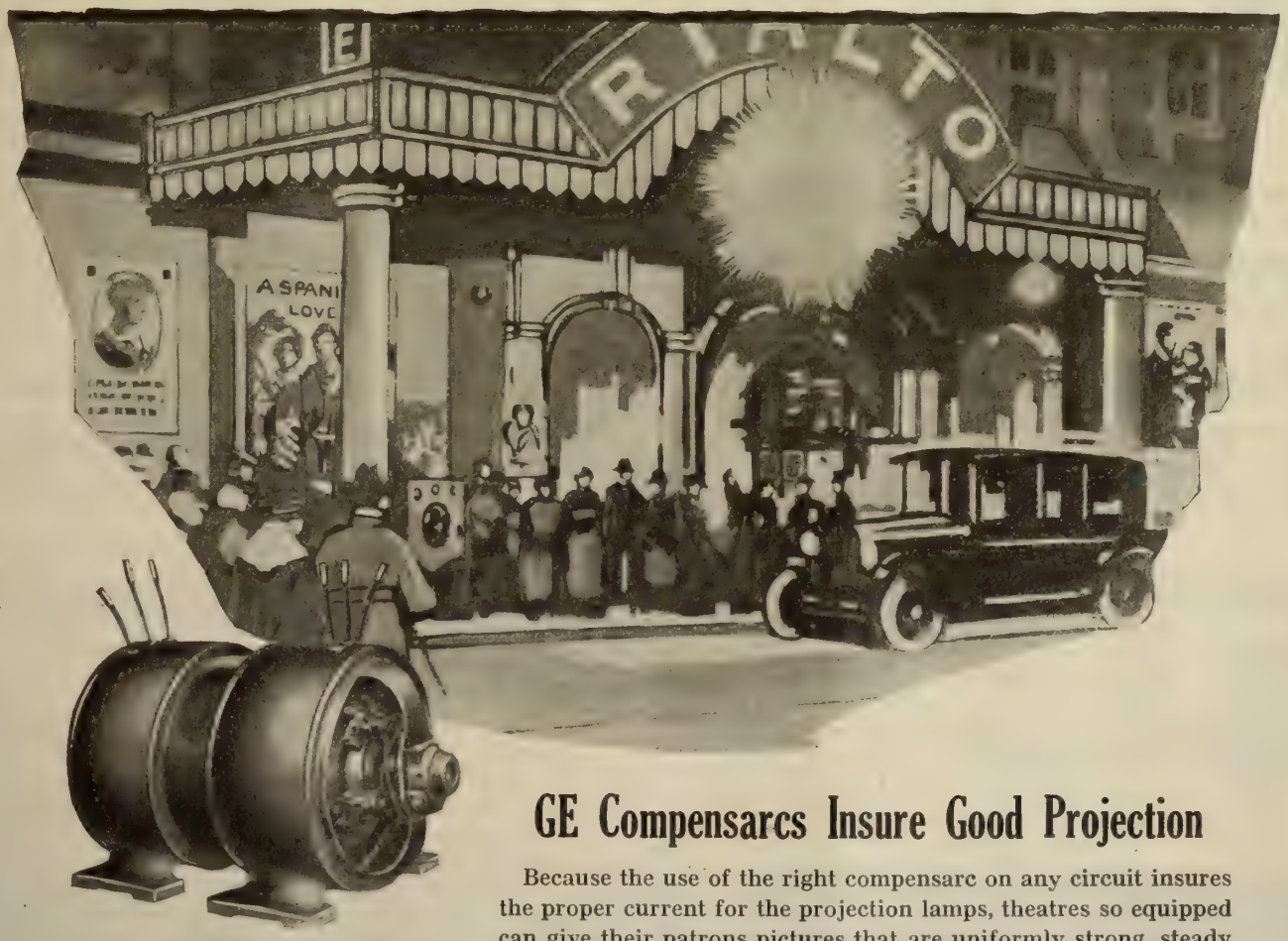
The plans for the building have been drawn by C. Howard Crane, in company with Elmer George Kichler, associate and Cyril E. Schley. During the past several years Mr. Crane has planned and supervised the construction of many of the largest theatres in this country, Canada and England and at the present time is engaged in extensive operations country-wide in scope. Mr. Crane and his associates will exercise personal supervision over the construction of the new house.

The Capitol will represent the newest ideas in theatre construction. Spacious vestibules of imported marbles will mark the two entrances to the theatre which are to be located on Broadway and Madison avenue, respectively. The Broadway lobby will be two full stories in height with solid marble floors and wainscoting and with massive marble columns supporting a vaulted ceiling of the most elaborate design and in which will be placed ornamental glass panels back of which will be installed an elaborate and highly ornamental and artistic lighting scheme.

Over the main entrances to the theatre proper will be installed a massive ornamental plate glass front back of which can easily be seen the grand promenade which leads directly off the first mezzanine floor. Off this spacious outer lobby will

HOW DETROIT CAPITOL WILL APPEAR ON COMPLETION
Taken from wash drawing made by the architect, C. Howard Crane.

Good Projection enhances the box-office value of good bookings—poor light can easily destroy the effectiveness of a good film.



GE Compensarcs Insure Good Projection

Because the use of the right compensarc on any circuit insures the proper current for the projection lamps, theatres so equipped can give their patrons pictures that are uniformly strong, steady and devoid of flicker or sudden fading of light.

Because, with the GE outfit, it is so easy for the operator to handle the change-over between reels, there is, even at this time, no flickering or diminution of light on the screen. The outfit is so arranged that the arc on the second machine can be started and adjusted just before the first machine comes to the end of the reel. Then, by throwing a single switch at the actual time of change-over the shift is effected without the slightest break in the projection.

Operating Advantages of Compensarcs

1. ***Steady strong arc.***
2. ***Easily operates two arcs at the same time for change-over.***
3. **Quiet arc strike and quick settle-down.**
4. **Self-regulating arc voltage.**
5. **Current stays at set value.**
6. **Current easily raised and lowered.**
7. **Cannot be damaged by short circuit.**
8. **Fading made easy.**
9. **Not affected by changes in current conditions.**
10. **Quiet in operation.**

Compensarcs are safe, easy to operate, efficient, economical and reliable. GE offices or distributors everywhere for prompt deliveries and service.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
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National Ticket Co. Shamokin, Pa.

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313 manufacturers and studios..... 4.00
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National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

be a massive foyer some two hundred feet in length and running the entire width of the auditorium, connecting the Broadway and Madison lobbies with a promenade effect. This promenade will be richly decorated and furnished.

Magnificent Grand Staircases

Magnificent grand staircases of pure marble with heavily wrought bronze balustrades will rise to the elaborate mezzanine above.

The interior of the auditorium will be lavishly decorated by special artists brought from the East for the purpose. The theatre auditorium, in the main, will be lighted by an immense dome in the main ceiling, some sixty-five feet in diameter. Lighted in elaborate manner with a concealed lighting system this great dome will flood the theatre proper with a soft, golden glow.

A large stage will be constructed fully equipped with the most modern of apparatus so that at any time the theatre may, upon the instant, be capable of housing a sumptious dramatic production. A $15,000 electrical switchboard and massive dimmer system will control the general lighting effects of the entire theatre.

It is expected that the Capitol will open its doors to the public for the first time next December.

The Simplexized Projection Room of the Albermarle Is Hard to Find

WILLIAM FOX'S million dollar twenty-eight hundred seat Albermarle Theatre, which opened in the Flatbush section of Brooklyn, March 16, has a most ingeniously located projection room.

As shown in the illustration the projectionist and his apparatus have quarters beneath the balcony, on a mezzanine so concealed by the architectural treatment that its whereabouts constitutes a mystery to the majority of the audience when the curtains are drawn over the ports between screenings.

This arrangement, which has worked out extremely well in practice, was in accordance with the suggestions of E. M. Porter of the Precision Company, who collaborated with the house architect.

The entrance to the projection suite is a spacious hallway that leads directly into the projection room, which measures sixteen feet in width by fourteen feet in depth and has eight feet head room. In this room there are installed two type "S" motor driven Simplex projectors equipped with Kollmorgen Snaplite lenses.

On the right of the projection room is a small room, which has been made soundproof and contains the G-E generator. To the left of the projection room is the rewind room and also a washroom and toilet.

The spotlight which is used is placed outside of the projection room and the projectionist to reach same passes through a doorway, which has been placed in the front of the operating room.

When the spotlight or motion picture projectors are not in use, a curtain is arranged so that projectionist Horowitz may close same, thus concealing any opening in the front of the balcony.

Handle Lee Comedies

Selected Films, Inc., has just obtained the rights to distribute Jane and Katherine Lee comedies in the Chicago district. The series consists of three, "Circus Imps," "Dixie Madcaps" and "Hicksville Terrors," each in two reels.

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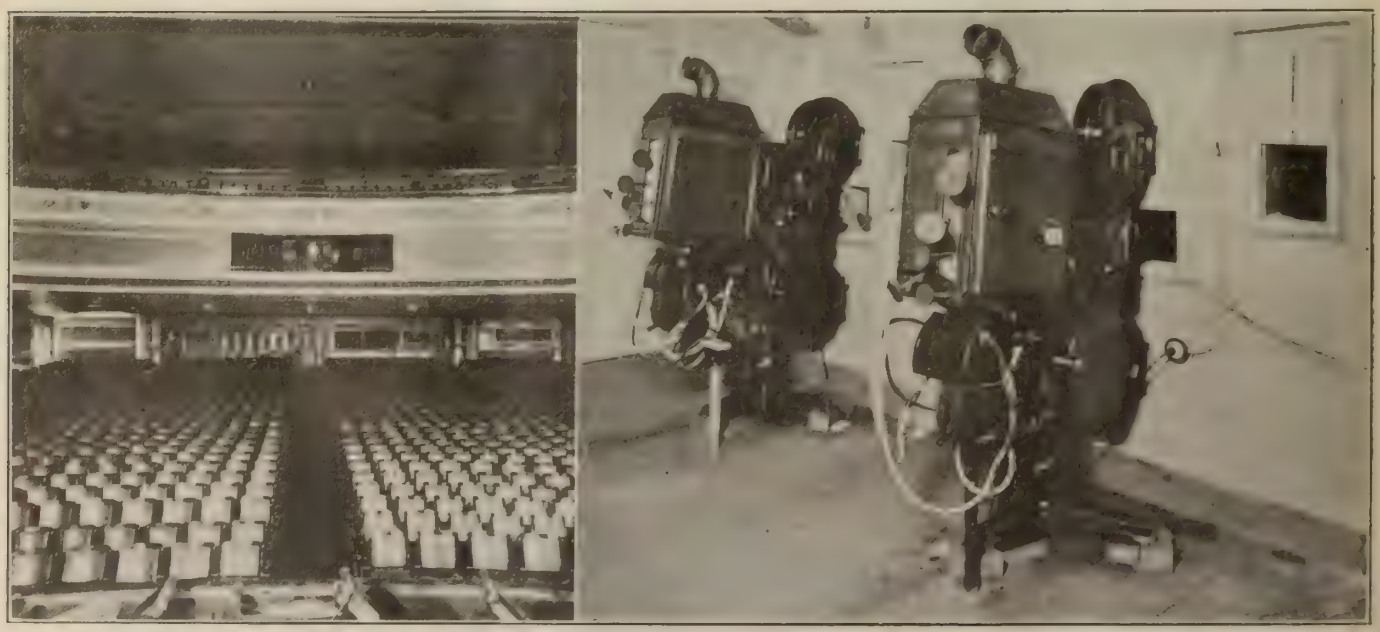

THE ALBERMARLE THEATRE OF BROOKLYN

Showing the projection below the balcony and its battery of Simplexes

BOUGHT FOR CASH

The Entire Studio Equipment of the Stanley Film Corporation

CHICAGO

Here is the list. Take your pick and order at once. Write or wire. First come, first served. Never again an opportunity like this.

BUY NOW

Bell & Howell Motion Picture Camera, 170 degrees dissolving shutter model, complete with 50 M. M. F:3.5 Tessar, 75 M. M. F:3.5 Tessar, 6½" Telephoto Tessar F:4.5 and Finder Lenses to match. Goerz Vignetting set, set of masks, four 400 ft. magazines, case for camera, case for magazines, all fitted into Taylor Trunk, a Splendid complete perfect outfit. Price **$2,000.00.**

Bell & Howell Motion Picture Camera, 120 degree dissolving shutter model, complete with 50 M. M. Carl Zeiss Tessar F:3.5, 75 M. M. Zeiss Tessar, F:3.5 and a 135 M. M. Tessar F:4.5 lens, complete Goerz Vignetting attachments, two 400 ft. magazines, Bell & Howell Panorama and tilting top tripod, case for camera, case for magazines. Price complete **$1,250.00.**

Nearly new Pathe Studio Model, 400 ft. capacity with automatic dissolving shutter, complete with 50 M. M. Krauss Tessar F:3.5 lens, hand Iris outside diaphragm, adjustable film rails, steel film channels, high power focusing tube, studio finder, 6 leather covered magazines, finest pan and tilt tripod, sole leather cases for camera and magazines. A wonderful buy at **$925.00.**

400 ft. Debrie Parvo Motion Picture Camera, complete with 6 magazines, Precision Tripod, 50 M. M. F:3.5 Tessar. A $1,500.00 outfit at the record breaking price of **$675.00.**

400 ft. Prevost Cinematograph Studio Model, a sturdy reliable mechanism, all professional features, Goerz Iris, 50 M. M. Tessar F:3.5, 4 aluminum magazines. A snap for **$300.00.**

One U. S. Cinematograph Printer, Cam and Shuttle type intermittent, extremely accurate, complete with all adjustments, motor, automatic take-up, mounted to cast base. Worth $500.00. Bass price **$275.00.**

One Bell & Howell Printer, complete for A. C. Current, table model new condition. Price **$1,100.00.**

One lot used Spectro turn on lights, list **$100.00.** Each **$60.00.**

The Above Items Are But a Few of This Vast Stock

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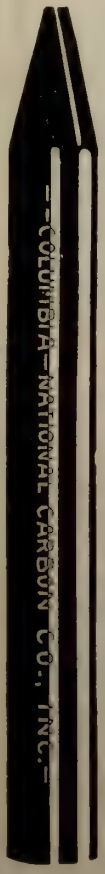

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The appearance of the theatre, the plays selected, the comfort of the seats, the ventilation and heating all invite the audience to your theatre, but to complete the general satisfaction the lighting of the screen is your trump card.

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Bright Lights—Steadiness—Quiet Operation

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This wonderfully efficient portable projector offers no apologies for its performance. It throws pictures as clear, sharp and flickerless as the best projector can. Any distance up to 60 feet.

Plug it into any electric light socket and it's ready to go. Or use storage batteries.

Get our booklet and learn how this perfect projector can make your work lighter.

AMERICAN PROJECTING COMPANY

Directed by the officers of the Pioneer in Projecting The AMERICAN FILM CO.

SAMUEL S. HUTCHINSON, President

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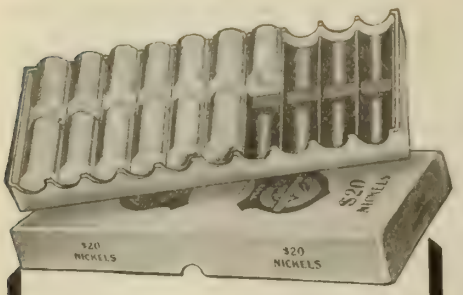

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Leading Theatres Everywhere

Eliminates the use of coin wrappers, saving valuable time.
Eliminates canvas bags.
Saves space, silver being stored in the most compact manner possible.
Each box is labeled at ends, sides and top, showing contents at a glance.
Made from seasoned basswood, heavy clothboard and tough jute paper, and will last for years.
Holds definite amounts of unwrapped coin in denominations and amounts as follows:

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Assorted or otherwise in any quantity.

$6.00 PER DOZEN

UTILITY COIN BOX for WRAPPED coin in same sizes as above at $3.00 PER DOZEN

COMBINATION COIN BOX

Holds $50 in assorted change of all denominations, in unwrapped coin. You need a few of these with your supply.

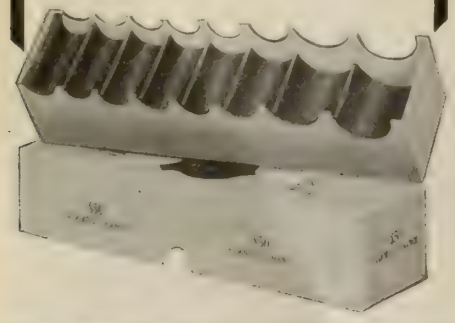
$9.00 PER DOZEN

Order a supply today.

Lonson Manufacturing Co.

ST. PAUL, MINN.

Dealers: Write for our liberal proposition.



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will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy, and be convinced.

Stock sizes: 9x2—11x14—12x16.

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TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

New Capitol Theatre in Oklahoma City Seats 1,100 and Has Every Convenience

THE recent opening of the Capitol Theatre by the Southern Enterprises, Inc., the Lynch interests, marks the beginning of a new epoch in theatres in Oklahoma City and also the entire state. The theatre represents $200,000 and has every convenience. It seats 1,100 and is fireproof, being constructed of reinforced concrete and steel.

The lobby is attractive, being made of marble and mirrors and a tile floor. The box office is of marble and glass, sitting in the center of the lobby and lending a handsome appearance to the front. A spacious foyer is entered through three doors, and the staircase leading to the mezzanine floor lends to the beauty of the place. On the staircase landings are large mirrors which delight milady, as does the large rest and lounging room, which is decorated in beautiful tints of ivory and blue.

The auditorium presents an impressive appearance with rows of all leather chairs, all deep blue. The walls are decorated in mulberry, ivory and blue. A $25,000 Hope-Jones organ, the only one in the state, makes music par excellence. An ample orchestra pit has been provided for players. The screen, a Minusa gold fiber, is the largest in Oklahoma City.

Ventilated by Typhoons

A Typhoon ventilation system has been provided that changes the air every three minutes and provides 120,000 cubic feet of fresh air every minute. The projection room is complete in every detail, having two modern Simplex projecting machines and a spotlight. It has a 100 ampere motor generator set and 220 direct current breakdown service. The machines are controlled by Peerless arc controllers. There is an indirect lighting system with dimmers for the house lights in the projection room.

The Capitol has class in every detail. Doormen, ushers and all attendants are in uniform, which adds to the general appearance of the playhouse and gives it an air of refinement.

Montreal Palace Approaches Completion

The completion of Allen's Palace Theatre, Montreal, is being rapidly carried out and the opening date has tentatively been set for April 30. The Palace, which is situated at 344 St. Catherine Street West—close to the new Capitol and Loew Theatres—has been built to accommodate 3,000 persons and has been constructed for the sole purpose of presenting moving picture performances.

The Palace will have a large Wurlitzer organ and the projection equipment includes a battery of three Simplex machines. The theatre has a large balcony. George Rotsky, manager of Allen's New Grand Theatre, Montreal, will have charge of the new house.

Braddock House Opens

The Braddock Theatre, Braddock, Pa., erected by the Western Pennsylvania Amusement Co., opened on April 14. This is one of the most beautiful and modern houses controlled by the company. It seats 700. The complete cost is approximately $200,000. A varied program will be the policy and admission prices have been set at 10 and 20 cents. H. Goldberg, general manager of the company, will take charge of the house for the present.

It has been equipped with Powers Cameragraphs, Westinghouse Motor Generator Sets, and a Gold Fibre Screen. A special pipe organ has been installed.

The house was designed by Charles W. Bier, architect; decorated by John Stuleen & Sons, and built by the Hunter Construction Co.

Travel Talk at Drake

A Glacier National Park Travelogue, made by Prisma in natural color, was presented at the Drake Hotel Thursday evening, March 31.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

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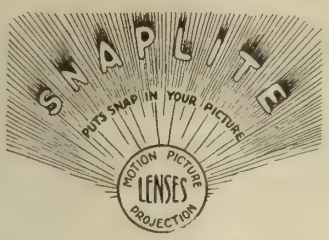

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GUARANTEED REBUILT MACHINES

THE PRINCIPLE OF FAITH is the solid foundation of modern business. Our reputation requires us to keep the confidence of our customers by giving them full value.

These machines are fully guaranteed. "Enough Said."

Simplex complete with reels and lenses, hand drive	$175.00
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1918 Motiograph complete with reels and lenses, hand drive	150.00
1918 Motiograph complete with reels and lenses, motor drive	175.00
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Good water hits the thirsty man on his dry spot.

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CAMERA MEN! — Cash for news subjects of COLORED CHARACTERS; not exceeding 150 feet. For information address Charles F. Volery, 505 N. Caroline Street, Baltimore, Md.

Montreal's Papineau Opened on April 15

Montreal, Quebec, saw the opening of still another elaborate picture theatre on Saturday, April 16, when the Papineau Theatre, 1351 Papineau avenue, was opened by the United Amusements, Ltd., which also operates the Regent Theatre, Montreal. The event was marked by the personal appearance of a party of screen celebrities headed by June Caprice, Lucy Fox and Charles Hutchison.

The new house serves a northern section of Montreal and seats 1,600. It is handsomely fitted out and the equipment features include a Hope-Jones organ. Projection is provided by two Simplex machines.

The theatre has a balcony, with a horseshoe of boxes extending from the proscenium around the edge of the balcony and back to the proscenium.

The policy of the company will be to change pictures twice weekly and prices for matinees range from 10c. to 20c. and for evening performances 20c. and 30c. Jay Pickel, late of the Imperial Theatre, Montreal, has been engaged as the organist.

An attractive feature of the handsome terra cotta front is a statue of Papineau, the French-Canadian patriot, in whose honor the theatre has been named.

The opening attraction was "A Modern Salome," starring Hope Hampton, and other pictures included Pathe News, Pathe Review and a Clyde Cook comedy.

Building New Theatre

A new moving picture theatre which is being erected at Garrett, Ind., for Raymond Beahler, a prominent business man of that place, is rapidly nearing completion. The new building has a seating capacity of 500. A large orchestra pit and a stage unusually ample for a theatre of its size are incorporated in the interior architectural arrangement. A spacious entrance lobby is also an attractive feature.

EAST RUTHERFORD, N. J.—Educational Pictures Company, 75 Prospect Terrace, has been organized with $100,000 capital to produce moving pictures.

RUTHERFORD, N. J.—North Jersey Theatres Corporation, 57 Park avenue, has been organized with $300,000 capital to operate theatres, amusement enterprises, etc.

NEW YORK, N. Y.—Frontier Features, Inc., has been organized with $100,000 capital by Anders Randolph, 15 West 67th street.

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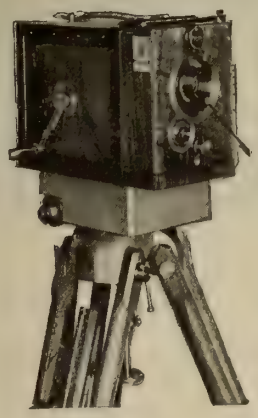

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Stern of U. T. E. Installs New Omaha Manager and Says Business Is Bully

W. L. STERN, sales manager of the United Theatre Equipment Corporation, has just returned from a trip, the main purpose of which was the installation of Fred MacDonald as manager of the Omaha branch of the U. T. E.

Mr. MacDonald, who was formerly one of the U. T. E traveling representatives, working out of the Chicago branch, has had an extensive career in the amusement business, having had experience in the circus, road show and moving picture divisions of the industry. He is a member of the I. A. T. S. E. of Fort Wayne, where he was operating at the Lyric Theatre, until the time that he associated himself with the United Theatre Equipment Corporation. He is well known in Indiana which was his particular territory, and has been well received at Omaha by the operators' local there, which has headquarters in the U. T. E. Building.

Mr. MacDonald succeeds Russell Ransdell, who has been promoted to the management of the Kansas City branch of the U. T. E., known, as the Kansas City Machine & Supply Co.

Ransdell Is Promoted

Mr. Ransdel is also an all-around old-time show man. A great portion of his early career in the show business was spent with Mr. A. D. Flintom, now deceased, formerly with the General Film Company and who was responsible for most of the first big movie road shows.

Mr. Ransdell was chief projectionist for the Frank Newman circuit of Kansas City, Milwaukee, St. Louis and other cities and as such, was responsible for the projection installation at the Newman Theatre at Kansas City, one of the finest in the West.

Mr. Ransdell is also a member of the I. A. T. S. E., having been secretary of the Kansas City local and it is like going home for him to be transferred to Kansas City.

Madigan to Minneapolis

Another recent change in the personnel of the United Theatre Equipment Corporation has been the promotion of William T. Madigan, to the charge of its Minneapolis branch.

Mr. Stern visited most of the chain of branches on this trip and reports that U. T. E. business is ahead of last year for the same period.

Reddy Heads Cleveland Branch

The Cleveland branch has acquired the services of A. John Reddy, formerly in charge of the New Brunswick office of the Perkins Electric Company.

The St. Louis branch has taken on O. T. Brown, well known as salesman for various supply houses in that section.

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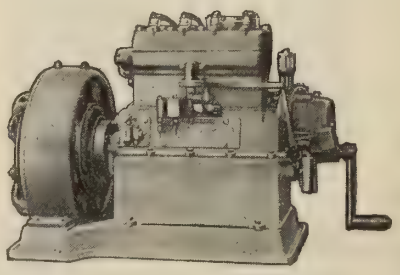

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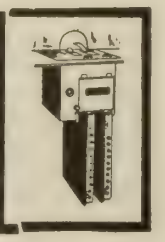

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MOVING PICTURE WORLD

VOLUME XLIX. : : MARCH, APRIL, 1921

Index to Reviews, Comments, and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending April 30, 1921, and upon the majority of which have been published comments or reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review, comment or consensus can be found. "R" stands for reviews, which also include Advertising Aids; "C" for comment; "Cons." for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Absent Without Leave (1 part) (Max Roberts) (Pinnacle Comedy).
Across the Border (2 parts) (Fritzi Ridgway) (Russell-Griever-Russell) (Capital Film Co.).
Across the Border (2 parts) (Dominant Pictures, Inc.).
Adventure Scenics (1 part) (Twice Monthly) (Pacific Film Company).
Alexandria (1 part) (Paramount-Burton Holmes).
All Dolled Up (4,780 feet) (Gladys Walton) (Rollin Sturgeon—Director) (Universal)—R-411. Cons. 360.
Along the Riviera (1 part) (Paramount-Burton Holmes Travel Picture)—C-754.
Andy's Cow (1 part) (Celebrated Players—Gump Cartoon).
Andy Helps at Home (1 part) (Celebrated Players—Gump Cartoon).
Angel's Feathers (2 parts) (Goldwyn—Capital Comedy).
The Avenging Arrow (3 reels) (Ruth Roland) (Wm. Bowman and W. S. Van Dyke—Directors) (Pathe Serial) (No. 1—The Vow of Mystery) —R-46.
The Avenging Arrow (2 reels) (No. 2—The Enemy Strikes) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 reels) (No. 3—The Hands of Treachery) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 reels) (No. 4—A Life in Jeopardy) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 parts) (No. 5—The Message Stone) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 parts) (No. 6—The Midnight Attack) (Ruth Roland—Star) (Pathe Serial).
The Avenging Arrow (2 parts) (No. 7—The Double Game) (Pathe Serial).

B

Bali, the Unknown or Ape Man Island (1 reel) (Prizma)—C-308.
Barbarian, The (Pioneer)—R-992.
Bare Knuckles (William Russell) (James Patrick Hogan—Director) (Fox)—R-311. Cons. 360.
Bars of Iron (5,100 feet) (F. Martin Thornton—Director) (Stoll-Pathe)—R-310. Cons. 360.
Beat It (2 parts) (Monkey Comedy) (Chester Comedy—Educational)—C-630.
Beau Revel (5,293 feet) (Florence Vidor) (John Griffith Wray—Director) (Thomas H. Ince-Paramount) (Louis J. Vance—Author)—R-512. Cons. 469.
Becky Strikes Out (1 part) (Robertson-Cole Supreme Comedy).
Bell Boy, The (2 parts) (Roscoe Arbuckle) (Paramount).
Betwixt and Between (1 reel) (Max Roberts) (Pinnacle Comedy-Independent Film Association).
Big Bob (2 parts) (Jack Perrin) (Universal)—C-190.
Big Adventure (4,589 feet) (Reaves Eason) (Universal)—R-879. Cons. 947.
Big Secret, The (2 parts) (Al St. John) (Fox Comedy)—C-630.
Biskea, The Beautiful (1 part) (Paramount-Burton Holmes).
Bit Old Fashioned, A (1 part) (Paramount)—C-630.
Blizzard, The (2 parts) (Jimmie Aubrey) (Vitagraph)—C-414.
Blushing Bride, The (Eileen Percy) (Jules G. Furthman—Director) (Fox)—R-192. Cons. 360.
Branded Soul, The (5,100 feet) (F. Martin Thornton—Director) (Stoll-Pathe)—R-1,091. Cons. 31.
Bubbling Over (1 part) (Snub Pollard) (Rolin)—C-877.
Bucking the Tiger (Conway Tearle) (Selznick).
Bunch of Kisses, A (2 parts) (Charles Dorety) (Universal-Century Comedy).
Butcher Boy, The (2 parts) (Roscoe Arbuckle) (Paramount).

C

Cabareting Under Difficulties (1 reel) (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Cabinet of Dr. Caligari (5,157 feet) (Robert Wiene—Director) (Goldwyn)—R-755. Cons. 823.
Cactus Kid, The (2 parts) (Ed (Hoot) Gibson) (Universal-Western)—C-308.
Call of the West, The (2 parts) (Dominant).
Call of the Wild, The (Pacific Film Company).
Call of Youth, The (2,871 feet) (Hugh Ford—Director) (Famous Players Lasky—English Production)—R-756.
Callahan Comedies, Jimmy (Twelve Two Reelers) (The Film Market).
Caught in the Rapids (2 parts) (Edgar Jones & Edna Speri) (Pathe)—C-190.
Charming Deceiver, The (Alice Calhoun) (Vitagraph)—R-994.
Cheater Reformed, The (5 parts) (William Russell —Star) (Scott Dunlap—Director) (Fox)—R-193. Cons. 360.
Chickens (4,753 feet) (Douglas MacLean) (Jack Nelson—Director) (Paramount)—R-310. Cons. 469.
Cinderella's Twin (6 reels) (Viola Dana) (Dallas M. Fitzgerald—Director) (Metro)—R-878. Cons. 947.
City of Broken Old Men, The (2 reels) (Robertson-Cole-Martin Johnson).
City of Silent Men, The (6 parts) (Thomas Meighan) (Tom Forman—Director) (Paramount)—R-759. Cons. 823.
Coincidence (6 parts) (Chet Withey—Director) (Metro).
Concert, The (6 parts) (From stage play by Hermann Bahr) (Victor Shertzinger—Director) (Goldwyn)—R-46. Cons. 135.
Conquest Programs (11 Programs, totaling 80 reels) (George Kleine).
Constantinople (1 reel) (Paramount-Burton Holmes).
Crimson Cross (Pioneer Film Co.).
Crossed Clues (2 parts) (Hoot Gibson) (Universal-Western).

D

Danger Valley (Neal Hart) (Pinnacle Production-Independent Film Assoc.).
Dangerous Moment, The (4,850 feet) (Carmel Myers) (Marvel de Sano—Director) (Universal) —R-756. Cons. 947.
Daughter of the Law, A (2 parts) (Grace Cunard—Star) (C. B. C. Film Sales Corp.)—R-43.
Daughter Pays, The (6,294 feet) (Elaine Hammerstein) (Selznick).
Day with John Burrough, A (1 reel) (Prizma)—C-754.
Dazzling Miss Davidson (Marjorie Rambeau) (Tri-Star Pictures Co.).
Death Trap, The (2 parts) (Tom Santschi—Star) (Robert North Bradbury—Director) (Pathe)—C-190.
Deception (9,148) (European Picture) (Famous Players)—R-989.
Decorator, The (2 parts) (Jimmy Aubrey—Star) (Vitagraph).
Delta of the Nile (1 reel) (Urban)—C-630.
Dent Comedies, Vernon (1 part) (Every Two Weeks) (Pacific Film Company).
Desert Wolf, The (2 parts) (Tom Santschi) (Pathe)—C-513.
Desperate Youth (Gladys Walton) (Universal)—R-990.
Devil's Confession, The (Circle Film Attractions) —R-44.
Diamonds Adrift (5 parts) (Earle Williams) (Chester Bennett—Director)) (Vitagraph)—R-514.
Diamond Queen, The (2 parts) (No. 4—Fires of Fate) (Universal Serial) (Eileen Sedgwick).
Diamond Queen, The (2 parts) (No. 5—The Tide of Destiny) (Universal Serial).
Diamond Queen, The (2 parts) (No. 6—The Colossal Game) (Universal Serial).
Diamond Queen, The (2 parts) (No. 7—The Amazing Ultimatum) (Universal Serial).
Diamond Queen, The (2 parts) (No. 8—In Merciless Clutches) (Universal Serial).
Diamond Queen, The (2 parts) (No. 9—A Race with Rogues) (Universal Serial).
Diamond Queen, The (2 parts) (No. 10—The Betrayal) (Universal Serial).
Diamond Queen, The (2 parts) (No. 11—In Torture's Grip) (Universal Serial).
Diamond Queen, The (2 parts) (No. 12—The Kidnapping) (Universal Serial).
Diamond Queen, The (2 parts) (No. 13—Wierd Walls) (Universal Serial).
Diane of Star Hollow (6 parts) (O. L. Sellers—Director) (Producers)—R-880.
Dixie Madcaps (2 parts) (Jane and Katherine Lee) (Masterpiece Film Corp.)—R-1,089.
Dr. Killjoy (1 part) (Mutt & Jeff) (Fox)—C-308.
Dollar a Year Man (Roscoe Arbuckle) (James Cruze—Director) (Paramount)—R-515. Cons. 705.
Dollars and Destiny (Paul Capelanni) (Joe Horwitz).
Dollar's Worth, A (2 parts) (Harry Sweet) (Universal-Century Comedy)—C-754.
Dan-De-Lions (2 parts) (Universal-Century Comedy)—C-754.
Don't Neglect Your Wife (5,574 feet) (Wallace Worsley—Director) (Goldwyn)—R-409.
Don't Ever Marry (2 parts) (Comedy) (Independent Film Assoc.).
Don't Tickle (Clyde Cook) (Fox-Comedy).
Don't Leave Your Husband (Federated)—R-989.
Double Adventure (2 parts) (No. 7—War in the Oil Fields) (Charles Hutchison) (Pathe Serial).
Double Adventure (2 parts) (No. 8—The Grill of Fate) (Pathe Serial).
Double Adventure (2 parts) (No. 9—The Black Whirlpool) (Pathe Serial).
Double Adventure (2 parts) (No. 10—A Devil's Bargain) (Pathe Serial).
Double Adventure (2 parts) (No. 11—The Danger Ledge) (Pathe Serial).
Double Adventure (2 parts) (No. 12—Hazardous Heights) (Pathe Serial).
Double Adventure (2 parts) (No. 13—By Air and Sea) (Pathe Serial).
Double Adventure (2 parts) (No. 14—The House in the Canyon) (Pathe Serial).
Dream Street (11,000 feet) (Carol Dempster) (D. W. Griffith Production) (United Artists)—R-876.
Ducks and Drakes (Bebe Daniels—Star) (Maurice Campbell—Director) (Realart)—R-628. Cons. 705.
Dynamite Allen (George Walsh—Star) (Dell Henderson—Director) (Fox)—R-43. Cons. 135.

E

East Lynne (6,634 feet) (From the story and stage play by Mrs. Henry Wood) (Hugo Ballin—Director) (Hodkinson)—R-415. Cons. 469.
Edgar, the Explorer (1 reel) (Goldwyn)—C-190.
Edgar, the Detective (1 reel) (Goldwyn)—C-876.
Education of Elizabeth (Billie Burke) (Edward Dillon—Director) (Paramount)—R-1,091. Cons. 705.
813 (Adaptation of a Maurice Leblanc's Arsene Lupin Mystery Story) (Wedgewood Nowell) (Scott Sydney—Director) (Robertson-Cole)—R-147. Cons. 255.
Elephant's Nightmare, An (2 parts) (Fox-Sunshine Comedy).
Empty Arms (Gail Kane & Thurston Hall) (Pioneer)—R-Vol. 44, P. 1238.
Eve's Leaves (1 reel) (Ollendorff Sketchograph)—C-630.
Extravagance (6 parts) (May Allison) (Philip E. Rosen—Director) (Metro)—R-410. Cons. 469.
Every Man's Price (Grace Darling—Star) (J. W. Film Corporation).
Every Woman's Problem (Dorothy Davenport) (Willis L. Robards—Director) (Plymouth Pictures)—R-312. Cons. 823.

F

Faith Heeler, The (6,346 feet) (George Melford—Director) (Paramount)—R-413. Cons. 705.
False Roomers (2 parts) (Halbroom Boys) (Federated)—R-995.
False Women (Aycio Pictures Corp.)—R-993.
Fatal Thirty, The (Pacific Film Company).
Fatherly Love (1 reel) (Goldwyn-International Comic).
Fellow Romans (1 part) ("Snub" Pollard—Star) (Pathe)—C-630.

Fighting Actor, A (2 parts) (Art Acord) (Universal)—C-308
Finders Keepers (6 parts) (Violet Mersereau) (Otis B. Theyer—Director) (Art-O-Graf-Pioneer Film)—R-516.
Fine Feathers (6 parts) (Metro).
Forbidden Love (6 parts) (Philip Van Loan—Director) (Wistaria)—R-757. Cons. 947.
Forest Samson, A (2 parts) (Edgar Jones) (Pathe)—C-759.
Fourth Sin, The (Martha Mansfield—Star) (Selznick).
Freeze Out, The (4,436 feet) (Harry Carey) (Jack Ford—Director) (Universal)—R-628. Cons. 823.
From Deer to Dam (1 part) (Chester Scenic-Educational)—C-1,094.
Fruits of Passion (Alice Mann) (Tri-Star Pictures Co.).
Fugitive from Justice, A (2 parts) (Fritzi Ridgway Production) (Russell-Griever-Russell-Capital Film Co.).
Full of Spirit (2 parts) (Mack Swain Comedy) (Herald Production).

G

Garden of the East, The (Paramount)—C-513.
Gardens of Normandy (1 part) (Prizma Scenic).
Garden of Resurrection (5,600 feet) (Guy Newall and Ivy Duke) (Guy Newall—Director) (Stoll)—R-517. Cons. 581.
Get-Rich-Quick-Edgar (1 part) (Goldwyn)—C-513.
Ghost in the Garret, The (Dorothy Gish—Star) (F. Richard Jones—Director) (Paramount)—R-44. Cons. 947.
Gilded Lies (Eugene O'Brien) (William P. S. Earle—Director) (Selznick)—R-878.
Gilded Lily, The (6,060 feet) (Mae Murray—Star) (Robert Z. Leonard—Director) (Paramount)—R-311. Cons. 469.
Girl of My Heart (Shirley Mason) (Fox).
Goat, The (2 parts) (Buster Keaton—Star) (Metro)—R-412.
God's Gold (Neal Hart) (Pinnacle Production-Independent Film Assoc.).
Go Get 'Em (Ray Gallagher) (Arthur Gooden Production-Independent Film Association).
Great Day, The (5,827 feet) (Hugh Ford—Director) (Famous Players-Lasky-English Production)—R-757.
Guardians of the North (Ray Gallagher) (Arthur Gooden Production-Independent Film Association).
Guile of Women (Will Rogers) (Clarence Badger—Director) (Goldwyn)—R-194. Cons. 360.
Guilty Trail, The (2 parts) (Universal-Western)
Gun Runners, The (C. Edward Hatton) (C. B. C. Film Sales).
Gypsy Scientists (1 part) (Goldwyn-Bray).

H

Habit (6 parts) (Mildred Harris) (First National)—R-626.
Handicap (6 parts) (Victor Kremer Film Features).
Hands Off (4,158 feet) (Tom Mix) (George E. Marshall—Director) (Fox)—R-755. Cons. 823.
Happy Duffer, The (1 part) (Sport Pictorial-Arrow Corp.)—C-513.
Hard Guess, A (1 part) (Universal)—C-308.
Harem Scarem (2 parts) (Century Lions) (Universal).
Heart of Arizona, The (2 parts) (Eileen Sedgwick) (Universal-Western)—C-190.
Heart of Maryland, The (6 parts) (Catherine Calvert) (Tom Terriss—Director) (Vitagraph)—R-629. Cons. 823.
Hearts and Masks (Federated).
Her Doggone Wedding (2 parts) (Fox-Sunshine Comedy).
Her Lord and Master (Alice Joyce) (Edward Jose—Director) (Vitagraph)—R-756. Cons. 947.
Her Western Adventure (2 parts) (Grace Cunard) (C. B. C. Film Sales).
Hick, The (2 parts) (Larry Semon) (Vitagraph)—C-759.
Hicksville Terrors (2 parts) (Jane and Katherine Lee) (Masterpiece Film Corp.)—R-1,089.
Hidden Light, The (6 parts) (Dolores Cassinelli) (Abraham S. Schomer—Director) (Commonwealth)—R-877.
High and Dry (2 parts) (Hall Room Boys) (C. B. C. Film Sales)—R-300.
High Sign, The (2 parts) (Buster Keaton) (Metro).
Highest Bidder, The (4,960 feet) (Madge Kennedy) (Wallace Worsely—Director) (Goldwyn)—R-879.
His Best Girl (1 part) (Harry Pollard) (Pathe)—C-190.
His Fiery Beat (2 parts) (Fox-Sunshine Comedy)—C-42.
His Jonah Day (2 parts) (Jimmy Aubrey)(Vitagraph).
Hobgoblins (1 part) (Eddie Boland) (Pathe Comedy).
Home Brewed Youth (2 parts) (George Bunny) (Goldwyn-Capitol Comedy)—C-630.
Home Stretch, The (Douglas MacLean) (Ince-Famous Players).
Honeymooners, The (1 part) (Celebrated Comedy-Celebrated Players Film Corp.).
Hope Diamond Mystery (Serial) (Howell Sales Co.).
House That Jazz Built, The (5,225 feet) (Wanda Hawley) (Realart)—R-990.
House Without Children, The (7 parts) (The Film Market).
How a Woman Loves (Marjorie Rambeau) (Tri-Star Pictures Co.).
How He Knocks His Home Runs (1 reel) (Babe Ruth) (Special-Educational).
Hunt, Irene, Newspaper Stories (2 parts every two weeks) (Pacific Film Co.).
Hunting Big Game (Shenanogan Kids) (Goldwyn-Bray Comics).

I

Idol of the North, The (5,802 feet) (Dorothy Dalton) (Paramount).
If Only Jim (4,635 feet) (Adapted from Philip V. Mighels' novel "Bruvver Jim's Baby") (Harry Carey) (Jacques Jaccard—Director) (Universal)—R-47. Cons. 360.
Imposter, The (2 parts) (Thomas Santchi) (Pathe)—C-42.
In Again Out Again (2 parts) (Hall Room Boys) Del Pratt—Director) (C. B. C. Film Sales Corp.)—R-43.
In Bad Again (2 parts) (Hall Room Boys) (C. B. C. Film Sales).
Indigo Sunday (2 parts) (George Bunny) (Goldwyn-Capital Comedy)—C-630.
In the Garden of the East (1 part) (Paramount-Burton Holmes).
It Can Be Done (Earle Williams) (Vitagraph)—R-991.
It Isn't Being Done This Season (5 parts) (Corinne Griffith) (George L. Sargent—Director) (Vitagraph)—R-414.

J

Jerusalem, The Holy City (1 part) (Burton Holmes-Paramount)—C-514.
Jilted and Jolted (1 part) (Celebrated Players).
Jim the Penman (6,100 feet) (Adapted from the play) (Lionel Barrymore) (Kenneth Webb—Director) (First National)—R-518. Cons. 581.
Jockey, The (2 parts) (Clyde Cook) (J. G. Blystone—Director) (Fox)—C-190.
Julius Caesar (6 parts) (George Kleine).
Jungle Dancers (2 parts) (Paramount-Vitagraph).
Just Outside the Door (Edith Hallor) (Selznick).

K

Kid's Pal, The (2 parts) (Century-Universal)—C-308
Kineto Review (1 part) (Acrobatic Flies) (Charles Urban).
Kineto Review (1 part) (Down in Dixie) (Charles Urban).
Kineto Review (1 part) (The Emerald Isle) (Charles Urban).
Kineto Review (1 part) (The Holy City) (Charles Urban).
Kineto Review (1 part) (Hunting for the Sea Wolf) (Charles Urban).
Kineto Review (1 part) (Manhattan Life) (Charles Urban)—C-881.
Kineto Review (1 part) (My Adirondack Outing) (Charles Urban)—C-42.
Kineto Review (1 part) (New York—America's Gateway) (Charles Urban)—C-1,088.
Kineto Review (1 part) (Seeing Rio de Janeiro) (Charles Urban)—C-308.
Kineto Review (1 part) (Charles Urban).
Kineto Review (1 part) (Trip of the U. S. S. Idaho) Charles Urban)—C-308.
Kineto Review (1 part) (Water Babies) (Charles Urban).
King of the Circus (2 parts) (No. 14—Out of the Clouds) (Eddie Palo) (Universal Serial).
King of the Circus (2 parts) (No. 15—The Woman in Black) (Universal Serial).
King of the Circus (2 parts) (No. 16—The Cradle of Death) (Universal Serial).
King of the Circus (2 parts) (No. 17—The Final Reckoning) (Universal Serial).
King of the Circus (2 parts) (No. 18—The Lost Heritage) (Universal Serial).
Knockout Man, The (2 parts) (Jack Perrin—Star) (Universal-Western).
Know Your Men (5,315 feet) (Pearl White—Star) (Charles Giblyn—Director) (Fox)—R-516. Cons. 581.

L

Lamplighter, The (6,050 feet) (Shirley Mason) Howard M. Mitchell—Director) (Fox)—R-878.
Land of Jazz, The (Eileen Percy) (Fox).
La Rue of Phantom Valley (2 parts) (Tom Santschi—Star) (Pathe)—C-514.
Law of the Woods, The (2 parts) (Edgar Jones) (Pathe).
Leave It to Walt (1 part) (Russell-Griever-Russell-Capital Film Co.).
Letty's Lost Legacy (1 part) (Robertson-Cole Comedy).
Liquorish Lips (2 parts) (Alt and Howell Comedy) (Allied Distributing Corp.).
Little Atlanta, A (1 part) (Paramount-Burton Holmes).
Little Clown, The (5,031 feet) (Mary Miles Minter) (Thomas Heffron—Director) (Realart)—R-877. Cons. 947.
Little Fool, The (6 parts) (Adapted from Jack London's novel "The Little Lady of the Big House") (Philip E. Rosen—Director) (Metro)—R-411. Cons. 469.
Lone Indian, The (1 part) (Post Scenic-Paramount)—C-414.
Long, Long Trail, The (Peter Morrison) (Tatenham Productions, Inc.-Independent Film Association).
Love Doctor, The (1 part) (Celebrated Comedy-Celebrated Players Film Corp.).
Love Lesson, The (1 part) (Eddie Boland) (Pathe)—C-630.
Love on Rollers (Flannigan and Edwards) (Goldwyn-Capitol Comedy).
Love's Protege (Ora Carew) (Arrow Film Corp.).
Love Special, The (4,855 feet) (Adapted from Frank H. Spearman's story "The Daughter of a Magnate") (Wallace Reid—Star) (Frank Urson—Director) (Famous Players)—R-516. Cons. 581.
Lure of the Orient, The (5,800 feet) (Aywon)—R-992.

M

Made in Heaven (Goldwyn) R-995.
Made in the Kitchen (2 parts) (Mack Sennett)—C-42.
Magic Cup, The (Constance Binney) (Realart).
Magnificent Brute, The (4,606 feet) (Frank Mayo) (Robert Thornby—Director) (Universal)—R-412. Cons. 469.
Make It Snappy (1 part) (Harry Pollard) (Pathe).
Man Who Always Sat Down, The (Robert C. Bruce Travel-Educational)—**C-412.**
Man Who Trifled, The (Arrow Film Corp.).
McLuke's Film-Osophy, Luke (1 real each) (Pioneer Film Co.).
Message, The (1 part) (Ford Educational).
Message from Mars, A (5,187 feet) (Adapted from the stage play by Richard Ganthoney) (Bert Lytell) (Maxwell Karger—Director) (Metro)—R-518.
Midnight Riders, The (2 parts) (Jack Perrin) (Universal-Western).
Miracles of the Jungle (Wild Animal Serial) (Federated)—R-881.
Mrs. Balfame (Nance O'Neil) (Tri-Star Pictures Co.).
Mistress of Shenstone, The (Adapted from Florence Barclay's novel) (Pauline Frederick) (Henry King—Director) (Robertson-Cole)—R-45. Cons. 469.
Mixed Bedrooms (1 reel) (Patricia Palmer—Star) (Hammons-Gayety Comedy-Educational)—C-513.
Modern Aspects of Japan (1 part) (Burton Holmes-Paramount)—C-308.
Modern Crusaders in Jerusalem (1 part) (Paramount-Burton Holmes)—C-513.
Modern Jerusalem (1 part) (Paramount-Burton).
Monkey Hero, A (2 parts) (Universal Comedy).
Moonlight Knight (2 parts) (Mack Swain Comedy) (Herald Productions).
Moonshine (1 part) (Lloyd Hamilton) (Mermaid Comedy-Educational)—C-627.
Mother Eternal (Vivian Martin) (Graphic) R-980.
Mother Love (6 parts) (Alice Lake—Star) (Metro).
Mothers of Men (Claire Whitney) (Selznick-Select).
Mountain Madness (6 parts) (Selznick-Select).
Movie Mad (2 parts) (Christie Comedy-Educational)—C-754.
Movie Struck (1 part) (Billy Fletcher) (Universal).

N

Ne'er-Do-Well, The (Re-Issue) (7 parts) (The Film Market).
New Weds Comedy (12 one reelers) (Harry Myers and Rosemary Theby—Stars) (Dominant Pictures).
Nightingale of Paris, The (French Drama) (Zany Mieus) (C. B. C. Film Sales).
No License (1 part) (Universal)—C-42.
No Monkey Business (1 part) (Joe Martin—Chimpanzee—Star) (Universal).
No Regular Bird (1 part) (Goldwyn-Bray).
Nut, The (6 parts) (Douglas Fairbanks) (Ted Reed—Director) (United Artists)—R-309. Cons. 581.

O

Oath, The (6 parts) (Adapted from William J. Locke's novel "Idols") (Miriam Cooper) (R. A. Walsh—Director)—R-881 Cons. 947
Offshore Pirate, The (6 parts) (Viola Dana) (Dallas M. Fitzgerald—Director) (Metro)—R-194. Cons. 360.
Oh! Tessie (1 part) (Dorothy Wolbert) (Universal-Star Comedy).
Oh, You Kid (1 part) (Robertson-Cole Supreme Comedy).
Oil (1 part) (Goldwyn-International Comic).
Old Dad (6 parts) (Mildred Harris Chaplin) (Lloyd Ingraham—Director) (First National)—R-517.
Old Swimmin' Hole, The (5 parts) (Suggested by James Whitcomb Riley's poem) (Charles Ray) (Sam De Grasse—Director) (First National)—R-44. Cons. 135.
Oliver Twist, Jr. (Harold Goodwin) (Millard Webb—Director) (Fox)—R-414. Cons. 705.
O'Malley of the Mounted (5,526 feet) (William S. Hart) (Paramount)—R- Vol. 48, P. 965. Cons. Vol. 49, P. 135.
On a Summer's Day (1 part) (Paramount Comedy).
One-Man Trail, The (Buck Jones) (Bernard Durning—Director) (Fox)—R-626. Cons. 705.
One Peek Was Enough (1 part) (Chester Outing-Educational)—C-876.
On with the Show (2 parts) (Century-Universal)—C-308.
Other Woman, The (5,800 feet) (Edward Sloman—Director) (Hodkinson)—R-627. Cons. 705.
Out of the Chorus (5 parts) (Alice Brady) (Coolidge W. Streeter—Director) (Realart)—R-517. Cons. 581.
Out of the Depths (Violet Mesereau and Edmund Cobb) (Pioneer Film Co.).
Out of the Inkwell (1 part) (Max Fleischer Cartoon Comedy) (Goldwyn-Bray)—C-308.
Out o' Luck (2 parts) (Ed. "Hoot" Gibson—Star) (Universal-Western)—C-42.
Outside Woman, The (4,225 feet) (Adapted from the play "All Night Long" by Philip Bartholomae) (Wanda Hawley) (Realart)—R-627. Cons. 947
Outlaw's Reformation, The (2 parts) (Dominant Pictures, Inc.).
Out West (2 parts) (Paramount-Arbuckle).
Ovey Comedies, George (1 part) (Every Two Weeks) (Pacific Film Company).

P

Paint and Powder (1 part) (Eddie Boland) (Nick Barrows—Director) (Pathe)—C-190.

Palma De Majorea (1 part) (Paramount-Burton Holmes).
Papoose, The (1 part) (Mutt & Jeff Cartoon) (Fox).
Paramount Magazine (1 part) (The Sheriff) (Paramount)—C-308.
Paramount Magazine (1 part) (Checkmated) (Paramount)—C-620.
Paramount Magazine (1 part) (For Art's Sake) (Paramount)—C-190.
Paramount Magazine (1 part) (The Hoots) (Paramount).
Paramount Magazine (1 part) (Bobby Bumps) (Paramount).
Paramount Magazine (1 part) (Felix the Cat) (Paramount).
Partners of Fate (Louise Lovely) (Fox).
Partners of the Tide (7 parts) (Adapted from Joseph C. Lincoln's novel) (Irvin V. Willat—Director) (Hodkinson)—R-515. Cons. 581.
Partners of the West (2 parts) (Dominant Pictures, Inc.).
Passion Flower, The (6,953 feet) (Norma Talmadge) (Herbert Brenon—Director) (First National)—R-758. Cons. 823.
Pa Takes a Tramp (2 parts) (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Pathe Review No. 92 (1 part) (Scenes from Lake Otsego) (Pathe)—C-42.
Pathe Review No. 93 (1 part) (Travelaughs) (Pathe)—C-190.
Pathe Review No. 94 (1 part) (Pathe)—C-190.
Pathe Review No. 96 (1 part) (Printing of the New York Times) (Pathe)—C-513.
Pathe Review No. 97 (1 part) (Upper Fifth Avenue) (Pathe)—C-630.
Pathe Review No. 98 (1 part) (Manufacture of Cutglass Bowls) (Pathe)—C-628.
Pat o 'the Ranche (Lester Cuneo Production) (Russell-Griever-Russell-Capital).
Payment Guaranteed (Margarita Fisher—Star) (American Film Co.)—R-991.
Payroll Pirates (2 reels) (Helen Gibson) (Russell-Griever-Russell-Capital Film).
Perfect Crime, A (Monte Blue) (Allan Dwan—Director) (Associated Producers)—R-45. Cons. 255.
Pirates of the West (2 parts) (C. Edward Hatton) C. B. C. Film Sales)—C-754.
Plaything of Broadway, The (5,360 feet) (Justine Johnstone) (Jack Dillon—Director) (Realart)—R-415. Cons. 469.
Pony Express, The (2 parts) (Leonard Clapham and Dixie Lamonte) (Jacques Jaccard—Director) (Universal)—C-190.
Poor, Dear, Margaret Kirby (Elaine Hammerstein) (William P. S. Earle—Director) (Selznick)—R-411. Cons. 823.
Present Day Prague (1 part) (Paramount-Burton Holmes).
Prince Pistachio (1 part) (Vanity Fair Girls) (Pathe)—C-42.
Princess Jones (Alice Calhoun) (Vitagraph)—R-993.
Prize Dance (1 part) (Judge Rummy) (Goldwyn-Bray Comics).
Profligate Woman, A (Russell-Griever-Russell-Capital Film Co.).
Proxies (6,283 feet) (George D. Baker—Director) (Cosmopolitan-Famous Players)—R-881. Cons. 947.
Puppets of Fate (6 parts) (Viola Dana) (Metro)—R-992.
Pure and Simple (2 parts) (Alt and Howell Comedy) (Allied Distributing Corp.).
Purple Riders, The (15 episodes) (Joe Ryan) (Vitagraph Serial)—R-877.
Putting It Over (2 parts) (Eileen Sedgwick) (Universal-Western)—C-42.
Putting Nature Next (1 part) (Chester Outing-Educational)—C-630.

Q

Quo Vadis (8 parts) (George Kleine) (Re-issue).
Queen of Sheba (8,279 feet) (Betty Blythe) (J. Gordon Edwards — Director) (Fox) — R-879. Cons. 947.

R

Race with Death, A (2 parts) (Fritzi Ridgway) (Russell-Griever-Russell-Capital Film Co.).
Recruiting in the Solomons (2 parts) (Robertson-Cole-Martin Johnson).
Red Foam (5 parts) (Ralph Ince—Director) (Selznick)—R-192.
Rent Collector, The (2 parts) (Larry Semon) (Vitagraph)—C-881.
Road to Ambition, The (5,500 feet) (Conway Tearle) (William P. S. Earle—Director) (Selznick)—R-191. Cons. 469.
Roads of Destiny (4,955 feet) (Pauline Frederick) (Frank Lloyd—Director) (Goldwyn)—R-629. Cons. 705.
Romance Promoters (Earle Williams) (Vitagraph).
Running Wild (1 part) (Eddie Boland) (Pathe)—C-513.
Rush Orders (1 part) (Rolin-Pathe) (Eddie Boland)—C-754.

S

Sacred and Profane Love (Elsie Ferguson) (Famous Players)—R-994.
Sage-Brush Musketeers, The (2 parts) (Tom Santschi) (Pathe)—C-754.
Scoffer, The (6,518 feet) (Allan Dwan—Director) (Allan Dwan)—R-312.
Scrambled Wives (Marguerite Clark) (First National).
Scrap Iron (Charles Ray) (First National).
Screen Snapshots No. 21 (1 part) (C. B. C. Film Sales)—C-409.
Screen Snapshots No. 22 (1 part) (C. B. C. Film Sales)—C-754.
See America First (2 parts) (Mack Swain Comedy) (Herald Productions).
Seeds of Vengeance (Bernard Durning—Star) (Selznick-Select).
Seeing Is Believing (2 parts) (Florence Lee) (Universal-Century).
Seeing Things on the Orinoco (1 part) (Goldwyn-Bray).
Sentimental Tommy (7,575 feet) (Adapted from Sir James Barrie's two books, "Sentimental Tommy" and "Tommy and Grizel") (Gareth Hughes, May McAvoy and Mabel Taliaferro) (John S. Robertson—Director) (Famous Players)—R-626. Cons. 705.
Servant Question, The (5 parts) (William Collier) (Selznick).
Shadow, The (Muriel Ostriche—Star) (Forward Films-Salient Films, Inc.).
Shadow of Suspicion, The (2 parts) (Eileen Sedgwick) (Universal-Western)—C-42.
She Couldn't Help It (5 parts) (Adapted from the novel "The Bishop's Carriage" by Miriam Michelson) (Bebe Daniels) (Maurice Campbell—Director) (Realart)—R-46. Cons. 255.
She Paid (Majorie Rambeau) (Tri-Star Pictures Co.).
Short and Sweet (1 part) (Universal Cemedy).
Show Down, The (2 parts) (Art Accord) (Universal)—C-42.
Simp, The (2 parts) (Al St. John) (Fox-Sunshine Comedy)—C-513.
Single and Double (1 part) (Dotty Wolbert) (Universal)—C-308.
Single-Handed Sam (2 parts) (Edgar Jones and Edna May Speri—Stars) (Holman Day-Pathe)—R-191.
Skipper's Treasure Garden, The (1 part) (Toonerville Trolley Comedy) (First National)—R-309.
Skirts (7 parts) (Fox).
Sky Pilot, The (First National)—R-994.
Sky Ranger (Pathe Serial)—R-993.
Smart Sex, The (4,800 feet) (Eva Novak) (Fred Leroy Granville—Director) (Universal)—R-518. Cons. 947.
Society Snobs (5,500 feet) (Conway Tearle) (Hobart Henley—Director) (Selznick)—R-410. Cons. 705.
Some Party (1 part) (Gasoline Alley) (Russell-Griever-Russell-Capital Film Co.).
Sonny Series (1 reel each) (Pioneer Film Co.).
Splashing to Safety (2 parts) (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Spoilers, The (Re-Issue) (9 parts) (The Film Market).
Sponge Man, The (1 part) (Judge Rummy) (Goldwyn-Bray Comics).
Straight Is the Way (5 parts) (Robert G. Vignola—Director) (Paramount)—R-45. Cons. 255.
Straight from Paris (Clara Kimball Young) (Harry Garson—Director) (Equity)—R-876.
Stranded (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Sunset Jones (Charles Clary and Irene Rich) (American Film Co.)—R-995.
Sunset Sprague (Buck Jones) (Fox).
Superstition (2 parts) (Harry Sweet) (Century-Universal)—C-308.
Supreme Passion, The (6 parts) (Based on Tom Moore's poem "Believe Me If All Those Endearing Young Charms") (Samuel Bradley—Director) (Robert W. Priest)—R-194. Cons. 581.

T

Tale of a Dog, The (2 parts) (Marine DeMos—Star) (Snappy Comedy Company).
Tale of Two Worlds (5,649 feet) (Frank Lloyd) (Goldwyn)—R-415. Cons. 469.
Tempest, The (2 parts) (Tom Santschi—Star) (Pathe)—R-191.
Terrible Time, A (1 part) (Gump Cartoon) (Celebrated Players Film Corp.)
Testimony (5,500 feet) (Guy Newall—Director) (George A. Clarke-Stoll)—R-311. Cons. 581.
Texan, The (4,731 feet) (Tom Mix) (Lynn F. Reynolds—Director) (Fox)—R-758.
That Something (Margery Wilson) (Herman Film Corp.)—R-758.
Their Mutual Child (6 parts) (Margarita Fisher) (American Film Co.).
Things Men Do (5 parts) (Adapted from the novel "Into the Light") (Patricia Palmer—Star) (Robert North Bradbury—Director) (M. B. Schlesinger)—R-628.
Three Sevens (Antonio Moreno) (Vitagraph)—R-991.
Tidal Wave, The (4,700 feet) (Sinclair Hill—Director) (Stoll)—R-47. Cons. 360.
Tiger's Coat, The (Myrtle Steadman) (Dial Film-Hodkinson).
Timber Wolves (2 parts) (Edgar Jones) (Pathe).
Torchy's Big Lead (2 parts) (Johnny Hines) (Educational)—R-413.
Torchy's Double Triumph (2 parts) (Johnny Hines—Star) (Educational)—R-413.
Torchy in High (2 parts) (Johnny Hines—Star) (Educational)—R-413.
Torchy's Night-Hood (2 parts) (Johnny Hines—Star) (Educational)—R-754.
Tough Luck (2 parts) (Harry Sweet) (Universal-Century Comedy).
Tough Luck (Hall Room Boys) (C. B. C. Film Sales)—C-409.
Trailing the Coyote (1 part) (Bob and Bill) (Pathe)—C-755.
Trapping the Bobcat (1 part) (Bob and Bill) (Pathe)—C-630.
Trigger Trail, The (2 parts) (Universal-Western)—C-42.
Turkey Dressing (1 part) (Gaiety Comedy-Educational)—C-754.
Twin Husbands (1 part) (Dorothy Wolbert) (Universal Star Comedy).

U

Uncharted Seas (6 parts) (Alice Lake) (Wesley Ruggles—Director) (Metro)—R-880.
Under Western Skies (Avcie Pictures Corp.).
Unknown Wife, The (4,854 feet) (Edith Roberts) (William Worthington—Director) (Universal)—R-312. Cons. 469.
Unshod Soldiers of the King (1 part) (Goldwyn-Bray).
Urban Movie Chat No. 5 (1 part) (Charles Urban)—C-42.
Urban Movie Chat No. 16 (1 part) (Charles Urban)—C-630.
Urban Movie Chat No. 22 (1 part) (Charles Urban)—C-308.
Urban Movie Chat No. 43 (1 part) (Charles Urban)—C-514.

V

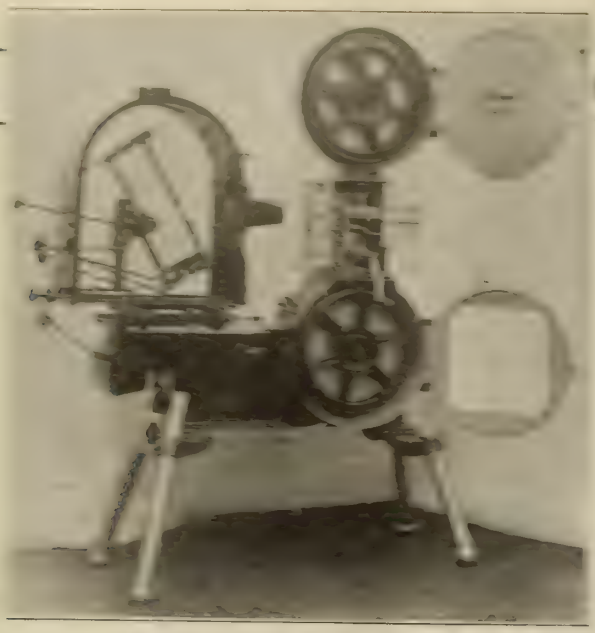
Vamps and Scamps (2 parts) (Zip Monty) (Universal-Century).
Velvet Fingers (2 parts) (No. 14—The Trap) (Pathe Serial).
Velvet Fingers (2 parts) (No. 15—Out of the Web) (Pathe Serial).
Ventriloquist, The (1 part) (Mutt and Jeff) (Fox)—C-190.
Voice in the Dark, A (4,255 feet) (Goldwyn).
Voices of the Sea (1 part) (Bruce Nature Study-Educational)—C-629.
Vulture of the West, The (2 parts) (Dominant Pictures, Inc.).

W

Wakefield Case, The (5 parts) (Herbert Rawlinson) (George Irving—Director) (World Film)—R-757.
Water Trails (1 part) (Bruce Scenic-Educational)—C-513.
Water Lily (Alice Mann) (Tri-Star Pictures Co.).
Wedding Blues (2 parts) (Neal Burns) (Christie-Educational)—R-414.
Well! Well! (1 part) (Gasoline Alley) (Russell-Griever-Russell-Capital Film Co.).
Western Nerve (2 parts) (Dominant Pictures, Inc.).
West of the Rio Grande (5,100 feet) (Allene Ray) (Robin H. Townley—Director) (Bert Lubin)—R-410.
Wilderness Friends (1 part) (Wild Animals) (Educational)—C-190.
Wildest Wales (1 part) (Paramount-Burlingham).
Winding Trail (Buck Manning) (Victor Kremer Film Features, Inc.).
Winning the Franchise (2 parts) (Helen Gibson Series) (Russell-Griever-Russell Capital Film Co.).
Wires Down (2 parts) (Helen Gibson) (Russell-Griever-Russell-Capital Film Co.).
Witching Hour, The (From the Augustus Thomas play) (William D. Taylor—Director) (Paramount)—D-193. Cons. 360.
Witch's Lure (Russell-Griever-Russell-Capital Film Co.).
What Every Woman Knows (From the Sir James M. Barrie Comedy) (William DeMille—Director) (Paramount)—R-192. Cons. 360.
What Happened to Rosa (Mabel Normand) (Victor Schertzinger — Director) (Goldwyn) — R-889. Cons. 947.
What's Worth While (5,632 feet) (Lois Weber—Director) (Famous Players)—R-629. Cons. 823.
What's Your Reputation Worth? (6 parts) (Corinne Griffith) (Webster Campbell—Director) (Vitagraph)—R-759.
When Eve Fell (1 part) (Dotty Wolbert) (Universal)—C-42.
While the Devil Laughs (4,200 feet) (Louise Lovely—Star) (George William Hill—Director) (Fox)—R-625.
Whispering Shadows (Lucy Cotton—Star) (World Film Corp.).
Whistle, The (5,359 feet) (William S. Hart) (Lambert Hilyer—Director) (Famous Players)—R-627. Cons. 705.
White Horseman, The (3 parts) (Art Acord) (No. 1—The Caves of Despair) (Universal Serial).
White Horseman, The (2 parts) (No. 2—White Spider's Web) (Universal Serial).
White Horseman, The (2 parts) (No. 3—The Mummy Man) (Universal Serial).
White Horseman, The (2 parts) (No. 4—The Death Trap) (Universal Serial).
White Horesman, The (2 parts) (No. 5—Trails of Treachery) (Universal Serial).
White Horseman, The (2 parts) (No. 6—The Furnace of Fear) (Universal Serial).
Who Kissed Me? (1 part) (Dorothy Wolbert) (Universal-Star Comedy).
Who Was the Man? (2 parts) (Hoot Gibson) (Universal-Western).
Why Get a Divorce? (1 part) (Comedy-Celebrated Players).
Why Tell (6 parts) (Henry Miller) (Victor Kremer Film Features, Inc.).
Wonderful Chance, The (5,364 feet) (Eugene O'Brien) (Selznick).
Worst Was True, The (1 part) (Chester Outing-Educational)—C-759.

Y

You and I (6 parts) (Victor Seastrom—Director) (Radiosoul)—R-310. Cons. 360.
You Can't Kill Love (5,500 feet) (Selznick-Special).
You Find It Everywhere (Catherine Calvert and Herbert Rawlinson—Stars) (Charles Horan—Director) (Outlook Photo Plays-Howells)—R-413. Cons. 581.
You'll Be S'Prised ("Snooky"—Chimpanzee—Star) (2 parts) (Chester Comedy-Educational)—C-190.



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The extra large area "cubical capacity" of Type "E" Lamphouse prevents overheating with arcs of high amperage, and permits ready access and adjustment. Ventilation is scientifically correct and two openings in front of lamphouse facilitate cleaning.

Upper carbon holder accommodates carbons from 5/16" to 1⅛" inclusive; lower carbon holder sizes 5/16" to ¾" inclusive, and "V" shaped clamps assure a rigid hold on the carbons without breaking them.

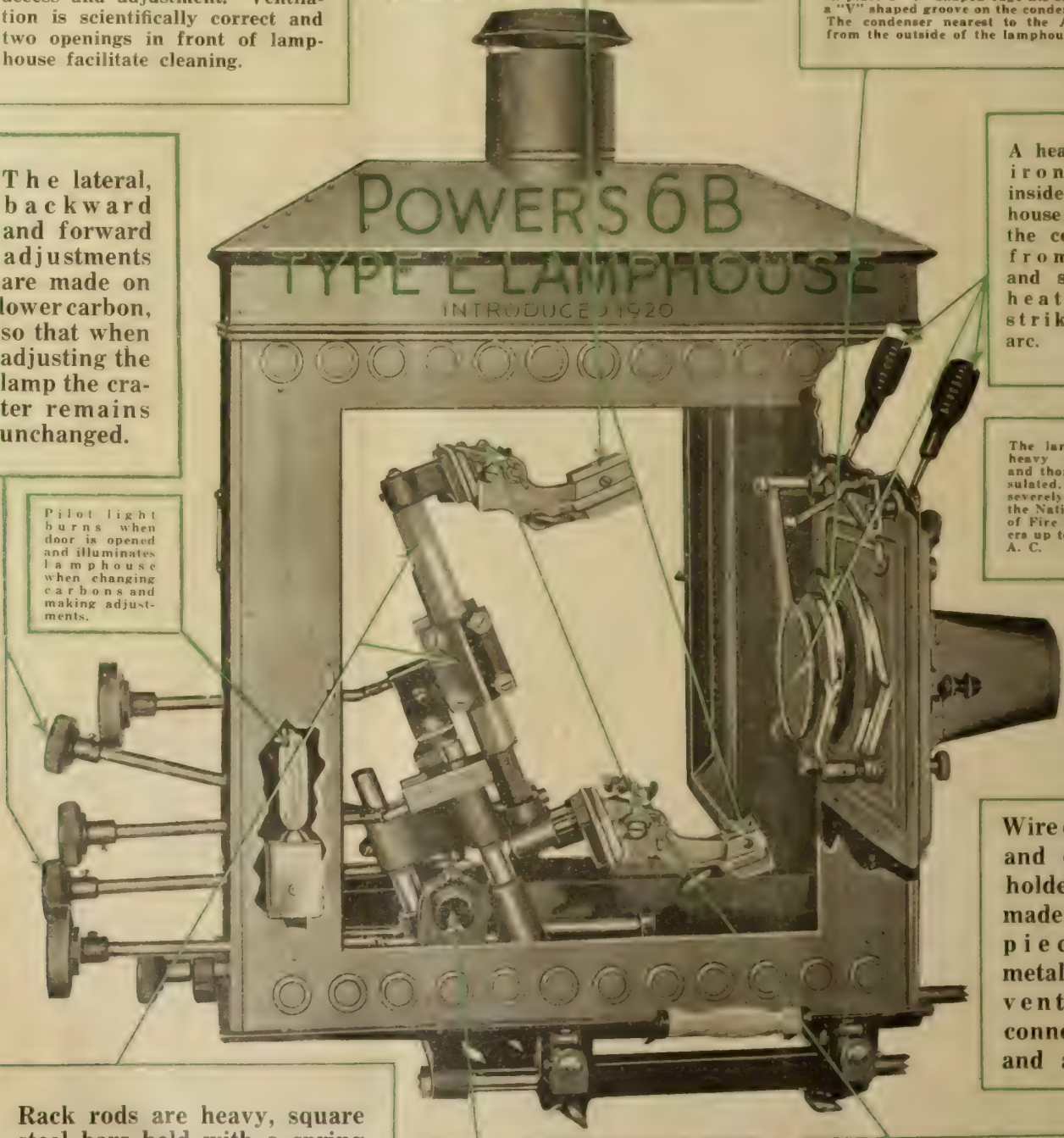
The condensers may be easily cleaned as condenser mounts are supported on strong gray iron frame hinged to the lamphouse—opening outwardly, thereby bringing mounts entirely clear of the lamphouse. Extra heavy gray iron holders insure a perfect alignment of the condensers, and to hold them firmly in place a "V" shaped edge fits securely into a "V" shaped groove on the condenser mount. The condenser nearest to the Arc adjusts from the outside of the lamphouse.

The lateral, backward and forward adjustments are made on lower carbon, so that when adjusting the lamp the crater remains unchanged.

A heavy gray iron dowser inside lamphouse protects the condenser from flame and sudden heat when striking the arc.

Pilot light burns when door is opened and illuminates lamphouse when changing carbons and making adjustments.

The lamp is very heavy throughout and thoroughly insulated. It has been severely tested by the National Board of Fire Underwriters up to 2000 volts A. C.



Wire clamps and carbon holders are made of one piece of metal to prevent poor connections and arcing.

Rack rods are heavy, square steel bars held with a spring cover to give greater wearing service and amply take care of expansion. This also prevents the rack bars binding when subjected to the intense heat of the Arc.

A worm wheel and gear for raising and lowering the lamp gives additional rigidity.

Both carbon holders are equipped with clamp designed to replace lugs on the wires. The clamps having a series of interlocking corrugations, top and bottom, make a perfect connection when the wire is clamped between them.